

The transformations of the value system in the currents of modern art

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Abstract

This research dealt with the concept of (transformations of the value system in the directions of modern art), as it studies the nature of those transformations in the value systems as an active element in philosophical and aesthetic thought and their role in directing the mechanisms of action in the currents of modern art.

As for the goal of the research and the need for it, that is to (recognize the transformations of the value system in the currents of modern art), these intellectual and aesthetic transformations in history must produce art equivalent to that importance to the extent that attracts and influences values in the formation of the shift of the age with all its classifications and branches, as for the boundaries of this research represented (1960-2004), while the second chapter included the theoretical framework that contained two chapters, the first included (transformations of the value system), while the second topic contains (modern artistic currents), while the third chapter contained research procedures, the fourth chapter discussed the results and conclusions, including:

The results were:

- 1- Value shifts constitute a constructive element in the drawings of modern art on its various artistic, intellectual and stylistic orientations, which are in harmony with the aspirations of the contemporary artist.
- 2- The overlap between modern arts was accompanied by a major transformation in terms of the formal and aesthetic structure of the artistic work produced.

The conclusions were:

- 1- The effectiveness of "value transformations" is related to a metaphorical structure related to the nature of the transformation in the transformed semantic effect that is associated between **form** and **content**.
- 2- Confirming the effectiveness of the inferential presence that identifies with those transformations in contemporary arts as a result of the value transformation of ideas, mechanisms and means.

chapter one

Introduction:

arts in general, and Fine arts, in particular, are intertwined with society in a historical link that extends to the beginnings of the emergence of art and human societies. According to the nature of society and the fundamental differences between it and another society or several communities, and therefore the various values interact as value dimensions that transcend the geography of places, and are liberated from times as they move through the realization of facts, events and topics, a realization that touches the levels of value thinking as a reference basis for human coexistence, and the rule of values of justice and respect Mutual preservation of rights and civil peace in human societies.

art in ancient civilizations led to a number of concepts and beliefs related to the nature of the devotional and ritual tendency, which is very concerned with the relationship of (the god-king) with the devotees of the common people, and their involvement in general social issues and their carrying out the work entrusted to them, and the historical events and the mythical and magical facts that accompanied the paths of transition.

The social and the development of consciousness, what the modernists realized since the emergence of (romanticism) as an artistic trend at the beginning of the nineteenth century, the necessity of crystallizing a new aesthetic discourse that stands in opposition to classical art and its strict traditions, and that was a reason to depart from the norm, and to find a new expressive means in revealing the philosophy of modernity and its realizations and strengthening the frameworks of its new value system, Which was formed as a result of the major transformations that affected the concepts of production and its structural mechanisms, the diversity of stylistic visions, the change of judgments of aesthetic taste and the means of receiving through the currents of impressionism, expressionism, brutalism, cubism, abstraction, dadaism and ending with surrealism, The level of social impact with all its intellectual data.

Chapter II

The first topic: transformations of the value system

After the French Revolution in the mid-nineteenth century, realism emerged as a reaction to the (political, economic, social) transformations that provoked the democratic spirit among the people, a spirit advocated by many artists and thought leaders in that period, namely (Hugo) and (Volter), so daily life, with its problems of society and the working class, became the main pillar in dealing with most of their artistic subjects. The first half of the twentieth century witnessed great events, developments and wars, Such as the war (the first and second world wars), in addition to the local revolutions that affected the regimes, those wars and their accompanying movements and transformations in values (political - economic - social) have produced new concepts that expressed the nature of contemporary life.

All those changes that overthrew art after World War II are due in part to the war itself, which caused a great transformation that was not expected to transcend art without being affected by it. Europe was destroyed by successive migrations to escape the Nazis Which aroused

psychological and intellectual anxiety, causing a conflict between religious and moral commitment and between man, who wanted to express himself and his reality, objecting to the war through art, rejecting the form of ancient art in an unprecedented diversity of movements.

The second topic: modern artistic currents

First, the romance.

Romanticism was one of the most important words of transformation in the history of the European mind, and it was fully aware of its historical role since the Gothic era. The absolute was the most severe setback that rationality has suffered throughout its history.

Second: realism

Realism, according to the expression of the French artist (Courbet 1819-1877), is not limited to depicting landscapes and scenes of daily life, but deals with life issues resulting from crises and social contradictions. It is a denial of perfection.

Third: Impressionism

Impressionism is a shift in the color value system, which presents an imaginary vision of unreal trends in depicting the essence of the changing reality. At the time when the classics looked at the world with an ideal view based on rational logic, they presented a new structure in painting, and this trend is carried out on two premises, which are the first premise: The chromatic value is a structure of a spatial nature and it is in harmony with its own nature without mixing or gradation of colors.

Fourth: abstraction

The main point in abstract art is the search to find out the essence of things for the values of their expression through forms reduced to the utmost degree of reduction to bear the greatest amount of expression, bearing in their composition on the artistic experiences that arouse in the artist's innermost feelings and feelings, and for this the abstract artist deviates from the rules of painting. The realist in order to allow freedom for his feelings to express himself, he releases him with his imagination, so he over-distorts the forms of reality, to the extent that the painting looks like intertwined spaces of lines and geometric shapes.

Fifthly: cubism

Cubism is an artistic movement that arose at the hands of the artists (George Braque - and Picasso), and they were credited with dedicating its appearance, and they are considered one of its most important influentials, Cubism developed during the period of time (1907-1914) and it derived its formal artistic civilization through metaphor from distant on the apocalyptic truth, rather it depends on the perceptions of the conceptual facts.

Sixth: savagery

The reality for the savages became a pure reality with a formal justification subject to the value of the effect through the power of existence, so their interests were initially purely aesthetic,

dependent on self-coordinated color spaces, and to bear comparison with reality, the savages moved colors sharply without dilution suddenly their colors are limited to pure feeling This is what we find in the colors of carpets, glassware and furniture.

Seventh: Expressionism

Expressionism is an artistic movement that seeks to express life based on the subjective value, which is the human being, and this is what makes the expressive artist express the subjective displacements and drop them on the canvas if doubt appears in all subjective statements and the creation of new standards and dynamic methods based on exciting and new values.

Eight: Surrealism

Surrealism became famous for the feeling and the value of the unconscious and the world of dreams and free association that advocated and interpreted by (Freud), which influenced the surrealist artists in a very broad way, which (Freud) sought to explain psychological diseases and behavioral deviations, and he began to study the psychological knots deposited in the depths of unconscious values.

Chapter III

research community:

After the researcher was briefed on what is published and available from photographers and artistic models that are related to the research community regarding the transformations of the value system in the modern art streams, she was able to count the number (8) for the purpose of the research.

The research sample :

The researcher chose a sample of her research, which amounted to (1), intentionally, and at a rate of 5%.

Sample Analysis:

Artist name: Salvador Dali

Work name: Soft Construction with Boiled Beans (Premonition of Civil War)

Production year: 1965

Material: oil on canvas

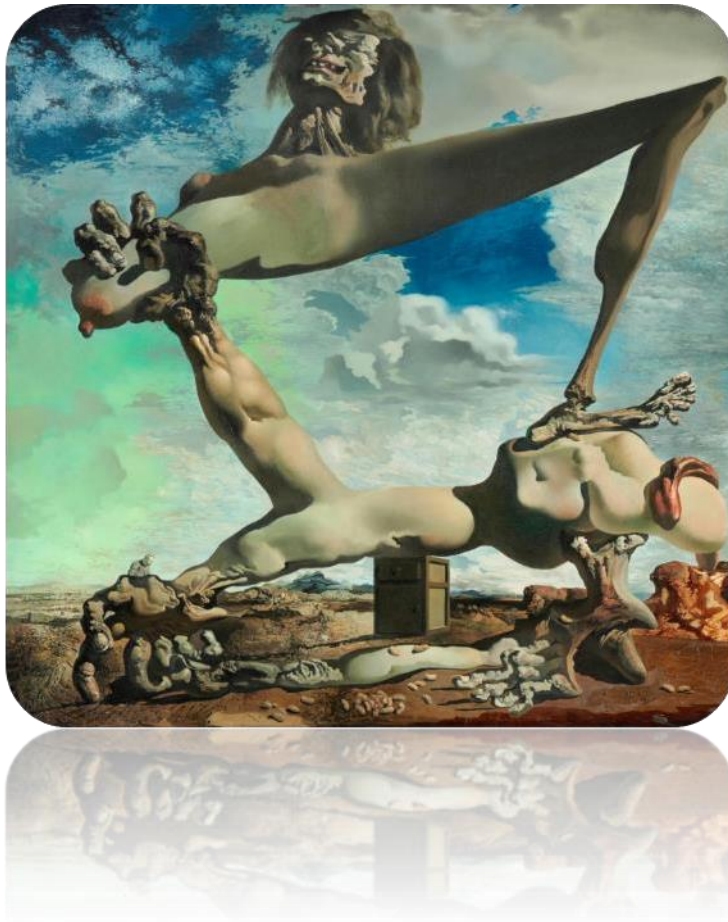
Return: a private group

work description:

The visual text consists of surprising colors, as it contained distorted human bodies, which affected the features of the human face, suggesting to the recipient a kind of excitement and imagination.

Work analysis:

This text carries psychological value implications that express the spontaneous and strange thing about the artist Salvador Dali, who expressed this painting as a female face in an intense sexual orgasm, and it takes hold after holding her hands on the man lying on a painting and his head resting on the ground. Subconsciously and hallucinations are among the tools of the surrealist artist to reveal unprecedented facts that appear on the pictorial surface, as he expresses psychological values that identify with reaching dreams.



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