

Authoritative Influencing The Diversity Of Postmodern Arts Visual Discourse

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ABSTRACT:

This research entitled (Authoritative influencing the diversity of visual discourse in postmodern arts) aims to uncover the perceptual and imaginative cognitive mechanism influencing postmodern arts and its visual outputs, so the justifications for the research came according to the disclosure of the Authoritative that represented a dominant influential pressure in transformation and change, whether in the formal construction, diversity of presentation methods, or a change in equipment and tools, and a variety of materials and materials over optical surfaces, the second chapter dealt with (the theoretical framework) and included the first topic: the data of visual discourse in art: in which the outputs of the visual discourse in the stage of modernity are followed. Reaching different visual forms and formulas that go towards the depth of the transformations and the scientific revolution in the twentieth century, that visual discourse in art follows the change and change of the aesthetic sense of the human being, and the beauty is mainly based on the relationship between form and aesthetic need. Concerning the artistic work, because the values of beauty are closely linked to the relationship between the subject and the object, which forms the basis for every awareness of aesthetic phenomena. The individual is to imagine and present an idea or information by using formal data. The second topic: motives and influences in postmodern arts. Postmodern society as a result of globalization that led to the mingling of societies and civilizations and made available information as the typical postmodern artistic work realizes those strategies and the elusive restrictions on identity and human discourse: then presenting postmodern currents within the boundaries of the subject of the research, and the third chapter, measures came Research on tracing the Authoritative influencing the visual discourse of postmodern art, the diversity of techniques, the multiplicity of materials, the openness of the visual presentation in different directions, the overlapping of races, and the shifting of physical boundaries of the artistic work. The research ends with the fourth chapter, which deals with the results of the research, its conclusions, recommendations and proposals. Among the most prominent results: the visual discourse in postmodern arts subordinated to the removal of geographical boundaries between races for the overlapping of arts and knowledge fields and continues within influential technical and aesthetic data, the interaction of photography and its formal outputs and the diversity of techniques in it with postmodern arts by directly entering the core of expressive language and techniques of manifestation as a new means of aesthetic communication with the recipient, and this emergency interaction captured the attention of the artistic audience. Postmodern arts provided a visual discourse that believes in the plurality of materials and materials. and the case of adapting to the changes imposed by the events, after which recommendations and proposals were put forward.

Keywords:

Authoritative, influencing the diversity, postmodern, arts visual discourse.

INTRODUCTION

Awareness of the visual discourse of postmodern art is done through a system of signs, indications and attributes that cause a feeling of pleasure, joy and alliance with meaning, because art as an expression of human ambition and knowledge linked to the general model of the prevailing culture, visual discourse carries sensual and material qualities identical to the visible world, so

Influences come in visual discourse as a means of cultural communication and as a material that stores real and imaginary sensations within it. Perceived and unaware that influential Authoritative have been formed in human visual cultural experiences over the ages in fixed and transformed formations in the form of automatic and intentional formations that affect ideas and

give cultures their characteristics and extend them with their latent energies, as it does not come out. Visual discourse in art is about the scope of the communicative system for which philosophies and ideas are established in terms of a communication process between a sender and a sender to him by means of a message and a communication channel, and the artist works to transmit messages and contents through the knowledge of the recipient's psychology and capabilities at all times, so that the artistic work is circulated by employing both It would contribute to enhancing the delivery of the meanings and the contents.

paper goal:

The research aims to uncover the influential Authoritative in the visual discourse of postmodern arts.

paper limits:

Determined by research: the spatial limit: Europe and America.

Temporal Limit: 1950_2010.

Theoretical framework: Chapter Two.

The first topic: Data of visual discourse in art

The political and scientific changes and events and technological development had a great impact on the arts of modernity and its visual discourse, and what those variables brought about a fundamental shift in the creative process and the artist moved away from the sense of simulation of the visual world and deliberately produced artworks that get rid of the strict laws and traditions in formulating the form and the techniques of manifestation, thus launching modern trends Towards the establishment of curricula and methods of work that depend on freedom and the presence of the self in the visual and formal establishment. The doctrines and artistic trends started from expressionism to impressionism, the transformation of form in the

surrealist discourse and the shattering of the form in the Cubist approach, thus the artist was moving away from the realistic vision and the mental approach in seeing the world, but the self was a motor and a driver for creativity. To the rudimentary formulation, borrowing African arts, and re-inspiring them in a formal construction, where the surrealists used exotic and ready-made objects in their works to give the surrealism over-representation of the world around them, where the surrealists unleashed their ideas and the imagination went with them to the fact that the imagination has no limits, it is made of the different forms in a new world Sympathize in it, as Gaston B. Ashlar on the role of the human imagination, and in particular the imagined image associated with matter, movement, words and dreams. Imagination is the human form which is the condition of scientific and creative productivity. Imagination and dream are somehow an idea in the mind as creative forces in communicating knowledge (Ghada Al-Imam, 2010, p. 42)

The beginning of the twentieth century was marked as a period of violent change, as the First World War radically changed people's understanding of their visual worlds and the world around them, and the discoveries of Freud and Young and technological innovations of the age of the machine profoundly transformed human consciousness, and from a cultural point of view new modernist patterns appeared concerned with showing a distinctive Anxiety and perception in a different way to the world and a sense of turmoil (David Hopkins, 2012, p. 60) Therefore, modernity showed the mental and mental exploration of the perceptions around us and the reenactment of the disturbance in the visual discourse resulting from the war as it caused an imbalance in the social, economic, cultural and political structures, which led to the dismantling of these structures. and its collapse and distrust of traditional constants (the fall of the sacred) and

moral and human values, and the elimination of all familiar beliefs in art in order to release the freedom of imagination and imagery completely), and in how to gesture on the canvas not by imaginary depth, but by the surfaces of moving shapes, presented by Picasso, Henry Moore and Barbara Hepworth. Their works are a contemporary form system. The face, eyes, and hands differ in their physical presence. The shape has been distorted and hollows have been engraved in it. It presents the most astonishing, shocking and exciting, by disassembling things and reconstructing them again, this different vision is linked to episodes of continuous updating of ideas and aesthetic philosophies that are associated with the development in Western culture, so modernity aimed to create an art of rejection as an objective equivalent of the devastation and destruction wrought by the war. Thus, the visual discourse of the art of modernity was launched and generated as a result of the direct vision of the interaction with the form, that is that vision exercises its function through the perceptions given around it, which meet in one container that has the ability to attract perceptions and establish the link between the image and the subject. Understanding and its inclusion in the production of knowledge (Namir Qasim Khalaf and his colleague, p. 75) This comes in the role of the discourse and its mechanism for detection, knowledge and analysis whenever the individual can find some kind of consistency or regularity in their arrangement, relational relationships, locations, functions, transformations or expressions that occur to them (Saleh Ali Masoud Qalous, *The Semiotics of the Visual Discourse*, p. 75) That discourse in art, even if it is imagined, is a subject of something or an object that we recognize as being, but in a neutral patterns impose the existence of patterns with all their modifications, and that communication is presented on these invisible references, since what is communicable within the monument is not the intention of the product that is supposed to be

behind the work, but rather what the other can understand and what is there for the year of creative work in form and signs and not what is behind it. The portable world expressed in terms of meaning and reference (Paul Ricoeur, *Discourse and Communication*, p. 16) in order to form a perception in the mind and to have the ability to organize the vocabulary of the environmental field, which is visually perceived and organized in a perceptual and conceptual manner that indicates the identification of the distinct and distinct boundaries in the form and the perception of spatial relationships. Understanding the relationships between vocabulary and the ability to distinguish similarities or differences between lines, color, and shapes (Tariq Abdul-Raouf and his colleague, *Visual Thinking*, P.85)

The second topic: motives and influences in postmodern arts

Diversity of Authoritative in postmodern discourse

Postmodern thought is characterized by the flexibility of its foundations and the breadth of the horizon by giving absolute freedom in dealing with various phenomena through circumstantial frameworks stemming from need. On the endings, the end of history and geography, the intellectual and the ideology, or the end of politics and diplomacy, and the end is of course the crossing into new spaces that open up unprecedented possibilities with them (Jamal Darwish, *The State and Society in the Postmodern stage*, pp. 73 and 75) and with the outlook of the postmodern era opened. The intellectual system is wide open, there is no longer a closed philosophical framework, and politics, economics and market conditions have become basic data of thought, which made it deal with the occasional and accidental variables of reality (Nashwan Ali Mahdi, *intellectual flattening and its representations in postmodern arts*, p. 65) interested in the dialogues. Moral

postmodernism in the relationship between discourse and power, by describing discourse as a set of interconnected expressions supporting each other that have developed throughout history and are used to define a topic. A certain description; In other words, very simply, discourse is the language used in the main intellectual fields, which is embodied, for example, in discursive practices in law, medicine, aesthetic evaluation, etc. For example, the form of an analytical model is the same as that used by those who work in traditional sciences, but it also includes activities that raise cultural and political controversy, not because they define people and describe them conclusively because these discourses express at the same time the authority of their users (Christopher Butler, Postmodern, p. 49)

Postmodern arts and transformation in tools and tools

It appeared in the period following the Second World War, and emphasized the need for the viewer to participate in the artistic work.) New standards have entered, including parody, quotation, the disappearance of cultural hierarchies, and the randomness of cultural production. The tremendous technical development contributed to the distribution of culture through the emergence of global means of communication, which made All cultural production is an open series that is broadcast to a multicultural audience (Khairiya Abdel Aziz and his colleague, p. 32), including Abstract Expressionism. In the early years after the war, visual discourse in its formal presence shifted towards diagnosis and the supremacy of the subject through the means of materials and surfaces as an attempt to represent The scandals of realistic war images are objective and clear in their forms and means of expressing it as an attempt to depict the tragedy created by the war, as in the works of William de Kong and Rachel Gorky (Figure 1,2). Most of the artists took an expressive point. Force of excitement and

automatic movement, as in the work of Mark Rothko (Fig. 3). The same expressiveness and psychological motives are subjective and thus the emphasis on feelings, feelings and self-representation of painting and how to paint automatically away from the previous preliminary traditions of the subject and this rejection of all traditions and heritage of the production of previous works of art in the artist's endeavor to experiment with new materials in art and the use of modern techniques left by the modern industrial and technological revolution (Rehab Khadir Abdi Al-Alwani, p. 114), Gorky disappears the reductionism and transparency, transforming into different color surfaces of bodies, with high abstraction, chunky with the richness of color, the diversification of his works had causes that express a state of turmoil, obsession, and internal disconnection that he was suffering from, (Abd al-Ridha Falih Salih al-Sudani, p. 75), new materials were introduced that were not familiar or accepted by the optical surface, and the use of contemporary tools, materials and technologies (Franz Klein and Frank Stella) transformed into a paint brush instead of the familiar small brush. While the materials and their rigidity according to Futuriere, he underwent the rejection of forms of representation or analogy with reality (Fig. Nan Marc Tobey was aiming in his work to intermarry art with Japanese calligraphy (fig. 6), while Jeanne Dubuffe was working on a representation loaded with anxiety, intuition, primitivism, and a mentality of alienation (Fig.7). With the emergence of a consumer society as the engine of society in postmodernity, the field of consumerism expanded to include anything - including art -, and reproductions took their place as alternatives to reality, and the idea of using ready-made forms in art matured, and reached its climax (Nawar Mahdi Abdullah Al-Adly, Pragmatism and its implications in postmodern art, p. 115). Ruschenberg's (pop) art approached liberation in expression and refused to be defined by a mental or logical context, as it is a rebellious

counter-current (Figures 8, 9, 10), that the world of popular art is the world of art. The expanding authority of the higher culture in cultural taste since the 1960s has been dissolving and replacing it with pop art, while (Roy Lichtenstein 1923 - 1997) his works were based on cartoon series until the points that returned to appear due to color printing, were re-shown with an intended precision) Figures 11,12), while Andre Warhol in his art combined commercial advertising (Figures 13,14), as contemporary plastic artists devoted the use of photographic technology to meet their new aspirations and needs for artistic expression as in the works of Richard Estes (Fig. 15, 16), And that is through the detection, study and analysis of innovative angles in the visual perspective that address a visual space provided by this new technology (Abdullah Hussein Obaidat and Qasim and his colleague, p. 82)

Art (Conceptual)

The artistic work is shaped by the reality of questions that assume their effect in the time of presentation and the technology and the appropriate space combine in bringing out the experience Conceptual art, is the state of transforming an idea and making it tangible, and under the current of conceptual art includes several artistic trends related to this trend that emphasizes the content, including the art of the earth and the art of the body Art is a language, so that the recipient is the owner of the main role in (discovering the idea that the artists tried to express, and the idea of the concept has been linked to information, topics and interests that cannot easily be included in one topic, as most of them are imaginative and conveyed by a single topic.) 389), and the conceptual artist numbers objects, materials and raw materials for a precise organization built within (a certain space where he determines a movement path for the viewer through which he acquires a distinct experience within the work and that is due to his direct interaction with the work, where the audience

often becomes part of the aesthetic and technical act (Figure 17, 18). Conceptual art wanted to draw attention to our world today and the widespread disintegration of ideological structures, traditional institutions and the visual arts. (Ghada Muhammad al-Sayed Shata, *The Light Technique More Than Contemporary Sculpture*, p. 469), while (John Borowski in his work *The Dying Man* (Fig. 19) conveys the power of influence from the object to (the idea) in a different way with the old-style gallery scene adding In turn, a force over intended irony (Smith, Edward Lucy: *Artistic Movements After World War II*, p. 233) while technical transformations in art came as language: to form in one of its episodes what Joseph Kossuth expressed (Fig. 20, 21) that explains what he wants to express from During the interview between the real thing and its representation (the photograph) and its linguistic definition in the dictionary, where he displayed his work in one place, one chair and three chairs, and the Land Art presented a major role through documentation in conceptual art, as the artist's activity was recorded photographically and the result is presented as a photograph. Equivalent to drawing, titled, framed, priced, and combined in the same way (Herbert Reid, *Brief in the History of Modern Art*, p. 161) where Robert Smithson Robert) (1938 - 1973) resorted to the ground to make the subject into large circles and spirals laid out of natural stones Fig. 22,23). Whereas in body art: figurative surfaces come in the context of body art, to deal with the human body, as an aesthetic and artistic production. Oppenheim was known for his works in earth art, his installations, and in the use of his body and his personal image in the production of his works, so it became the body, represented as capital and a commodity of consumption, (Jean Baudrillard, *Consumer Society*, p. 169), that body art confirms the idea of life that turns into a work of art, and the artist (Eve Klein) was one of the first artists to turn their attention towards neo-Dada (24,25)

Graffiti art:

The (Graffiti) movement began as a political activity with the specificity of performance, techniques of display and surfaces, the nature of its approach to topics and methods for its implementation on train tunnels, main and secondary streets (Fig. 26, 27), buildings, on walls and storefronts, with methods that adopt multiple techniques of color spray gun, or spray machines, and mechanical. Like the machines used to engrave and make deep and protruding scratches on the walls (Muhammad Ali Alwan, *Aesthetics of the Image in International Painting*, p. 245) in the graffiti art movement, anti-capitalists entered this art as a symptom of capitalist turmoil to express a contemporary environment that mimics reality. An aesthetic and artistic phenomenon spreading its fame all over the world (Figure 28-29)

Chapter Three: Postmodern Arts and Display Techniques.

Postmodern arts are a reflection of the transformations that are taking place in various fields, so that all representations of the techniques of display and visual discourse become a natural result of the contradictions experienced by the West in the modernist ideology, especially in the relationship of the center with the periphery and the relationships of exploitation that resulted from it, and the loss of equality, elite control and imposing its hegemony. The postmodern artist attempted to transcend artistic races and the use of successful artistic presentation techniques and means through the use of advertising art and photographic images to communicate his exciting and surprising ideas, as in the work of Tom Wesselman and the works of Richard Estes (Fig. 30, 31). Postmodernism presented the establishment of the principle of individual belonging, and perhaps. The feature of consumer commodity culture is also common, rejecting the arguments and assumptions of the Age of

Enlightenment, and the discourse of modernity represented in the absolute belief in totalitarian rationality, a postmodern artist based on environmental expression represented by rusty metal sheets, (Alberto Bore) a bag of cloth and fixed it on a solid and colored background and there are works in His works made of socks, plucking clothes and consumables (Fig. 32 and 33), sack cloth, burnt household wood, and iron sheets. Dade, the vocabulary of aesthetic action has shaken the Authoritative of meaning and frameworks of the human experience. It also predicts the emergence of an influential actor in concepts and standards, that art represents a reaction in the face of devastation and violence and undergoing more daring experiments with materials, but most of these experiences guarantee a re-disclosure of the possibilities available for gluing and collecting materials and the technique of using Ready and damaged materials, to show the vulgar and marginalized in order to shock the recipient by attacking the idea of the theoretical center or the dominant ideology in supporting a policy and observing worlds in various forms that derive their connotations from the aspects of a cosmic environment, they are similar in their composition and the axis of their lines, the structure of minerals, fibers, and organic tissues. Industrial and civil civilization, with eroding spaces interspersed with gullies and cracks, implying a state of the influence of time on the environment.

While the works of (George Segal) "are multi-spectral and characters carved in the form of molds for living models (Fig. 34), the white plaster sculptures are objects expressing immediate moments in life and the exploration of visible reality. On the human body, such as the works of Duane Hans, because they show the effectiveness of the superiority of photographs in works represented by propagandist figures in hyper-realistic representations of the demolition of barriers between the races of art (Fig. 35.), while

collecting artists used different materials with professional expertise and technical treatments to adapt them before they were introduced as a unified and harmonious element. Along with other materials in the artwork, and from the collector sculptor (John Chamberlain), who was known for his use of scrap materials from iron, etc. In his work, he transformed towards greater artistic coherence and harmony, as he randomly used the remains of crushed cars, taking advantage of the property of color and the general composition of the shape, piles of waste For old cars (Fig. 36, 37.), the environmental expression in the era of assembly transformed from the craftsman's skill in using traditional materials, and knowledge of their properties and treatments, to a The use of anything that can achieve a subjectivity and a new creation, and gives an expression of a formula that reflects the trends of postmodernism, the structure of the reality surrounding its facts, events, and subjects separated from each other as a result of the difference in time and place, and from here the artist has resorted to symbolic dimensions with multiple meanings and mixed signals, and he adopted the idea of reproduction and multiplicity. Diversity, fragmentation and division, to place these separate parts alongside some contiguous to create what is known as the "dialogue of the elements of culture". Postmodern arts represent the era after the demise of Western hegemony with its individual tendency, where Western cultures occupied their place in the world, and the trend towards cultural pluralism and global cultures increased. The variety, pushing the viewer to take a critical stand through a unit built on the employment of contradictions and paradoxes, while (Louise Nevelson) that used boxes and crates connected to each other, as well as columns and towers, parts of stairs, pieces of chairs, waste containers, nails, dyed wood (38, 39), that postmodern visual discourse in collage sculpture has come to offer the restoration of value for vulgar materials with new artistic formations and the use of different mechanisms

and techniques. Love, aesthetic standards no longer follow a fixed standard set and prepared by critics as the only standard for art, so aesthetic standards varied, which came to derive their principles from the art itself in addition to the plastic and artistic standards and dimensions, the conceptual art experiences included working on the ground and shaping it, and drawing with fire, And the theater of emptiness and the art of the body, as amazing spaces that took the new form of art, and the artwork was the product of a special and exceptional mood, and the body artist performs an inflammatory work that stirred and shakes the audience violently, as he rejects and denies the old faculty of the aesthetic and ethical values inherent in artistic practice. Some primitive ritual practices or religious ceremonies are limited to life itself that has been turned into a work of art.

Chapter Four: Findings and Conclusions

Results

1- Philosophical proposals, structural approaches, and deconstructive mechanisms had a profound impact on the visual discourse of postmodern arts, as it is a strategy for uncovering and excavating within the aesthetic impact of the hidden and unspoken meaning, since creative texts announce topics for circulation within a general context, but the implicit is the intent that the text says.

2- That visual discourse in postmodern arts provided the reader's authority to the text and artistic work, and that creative works are a fabric that absorbs and infiltrates all previous texts in interacting and communicating without the authority of the producer to become visual discourse in postmodern arts is the product of textual, formal and color communication, The fact that the discourse is revealing the history of a complete cultural and social system through long eras so that it acquires and transforms its connotations from era to era, as every method of

expression of the ideas of each era as its own discourse has become the discourse of the Renaissance and the discourse of enlightenment or the discourse of the era of reform since the discourse is a large group of variables And transformations in the visual system.

3- The visual discourse in postmodern arts has relented to the removal of geographical boundaries between races due to the overlapping of arts and knowledge fields and continues within influential technical and aesthetic data, since the discourse is an informative communicative unit in which there are many meanings and interpretations, it is directed to a specific discourse within a specific context mandated by the communication tool and its form and its own nature.

4- The interaction of photography, its formal output and the diversity of techniques in it with postmodern arts, through its direct entry into the core of expressive language and visualization techniques as a new means of aesthetic communication with the recipient, and this emergency interaction captured the interest of the artistic audience.

5- Postmodern arts presented a visual discourse that believes in the plurality of materials and materials, and as the toolkit and tools displace modernity thought the hegemony of the mind towards the thought of the individual pragmatic model of cultural data based on utility and the state of adaptation to the variables imposed by events.

6- It borrowed from the neglected and marginalized in the visual discourse of postmodern arts with an incentive to return to investing the perceptions of primitive culture by making use of all the surrounding materials and tools and creating a creative act from them.

7 - The visual discourse of postmodern arts presented a state of plurality of identities,

permitting different, marginal, and inconsistent with the prevailing concepts and perceptions of a postmodern demand being uncomfortable with Western democratic perceptions of human rights and freedoms of opinion.

8- The artistic development and the consumed materials and things that the industries reinforce was one of the data that influenced the visual discourse of postmodern art, so the currents and methods of environmental art and equipment appeared in the void and formations in public squares, and the visual discourse was subject to the facts of reality towards the opening of the visual display and leaving the halls Display and museums towards vast spaces, including earth arts, conceptual art, or environmental arts.

CONCLUSIONS:

1- The artist in postmodern arts transcended and emancipated from all means and went directly to discover himself and the world. The implications of postmodern culture in the Western world began as a societal reflection from the point of awareness of the problems of modernity, and its inability to cope with reality with its new conditions, economically, politically and socially. Postmodernity is a natural result of the relationship between the center and the marginal and the inequality and elite control. It is natural that, as a kind of reaction, counter-trends arise calling for the downfall of ideologies, grand narratives and the end of metaphysics, and demanding departures from every standard scale.

2- The visual discourse tends towards organizing concepts as a pressure group towards breaking the prevailing and recognized idea towards a different idea in the techniques of manifestation and manipulation of the general shape and appearance of the artwork in order to create shock and excitement in the mind of the recipient.

3- Communicative theories were presented through their perceptions and procedural

applications of visual discourse by describing cultural practices as a tool for conveying ideas, messages and meanings through signs within the cultural context and social contract in which they operate.

4- The world of consumerism and commodification has shown a situation of the deviation of values and the dominance of the culture of the post-industrial society and the world of digitalism, thus producing a diversity of visual discourse through the multiplicity of forms, styles and trends.

5- The technical development in the world of digital and communication techniques followed the speed of circulation of files, pictures and news, which resulted in an acceleration and great leaps in the visual discourse of the art of

modernity, in which there is no stability in the idea and style, but the artistic work became interacting with every political, economic and social event. 6- The state of the image circulation resulted in its hegemony over the diversity of visual discourse in postmodern arts due to its visual power and its cognitive and cultural hegemony and the goals and purposes that move it to make the world today is a world consuming images.

7- Postmodern arts have undergone an important and effective influence, which is a change in the centrality of art from Europe to America and what the United States forms from a capitalist system that commodities everything. The diversity of the visual discourse seemed to be a state of adaptation to the acceleration of political events and positions.



Figure:1



Figure:2



Figure: 3

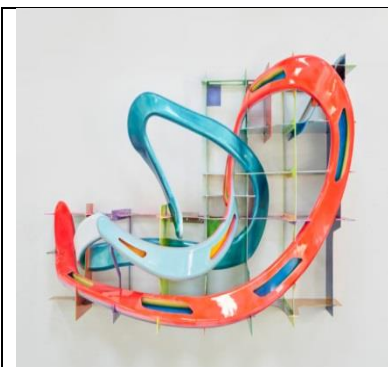


Figure:4



Figure:5



Figure:6

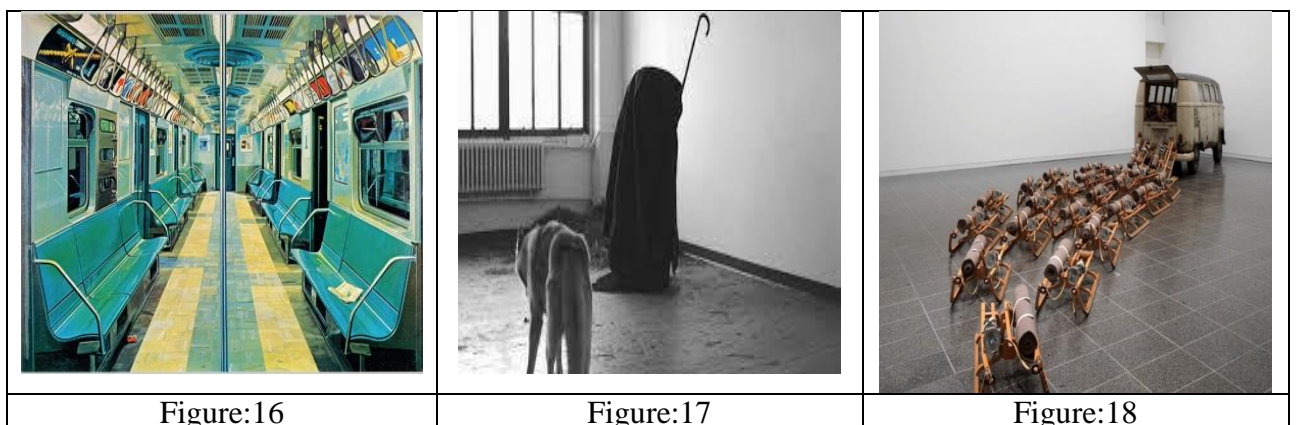
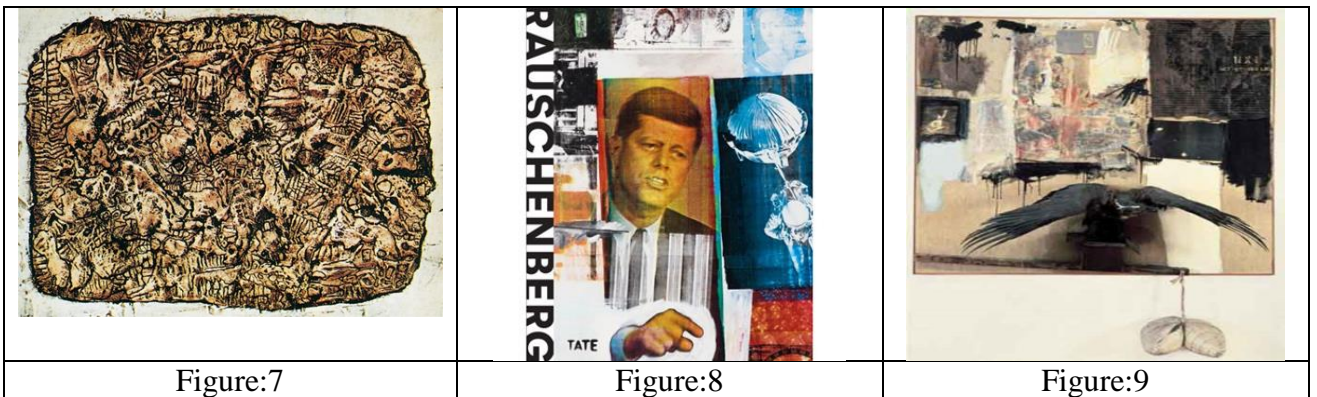




Figure:19

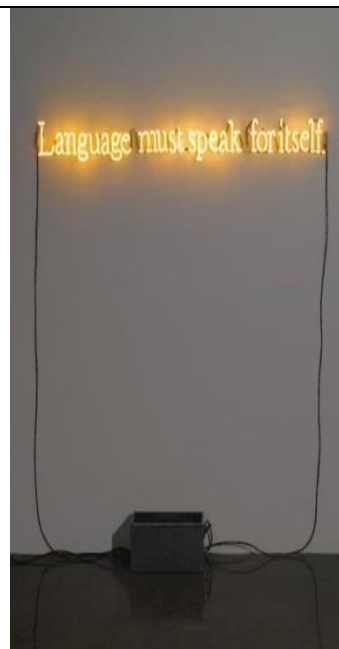


Figure:20



Figure:21



Figure:22



Figure:23

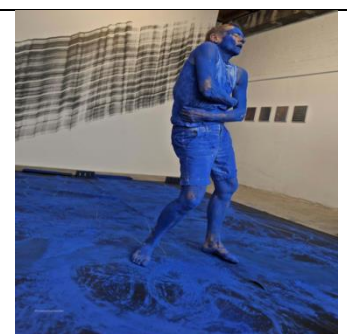


Figure:24



Figure:25



Figure:26



Figure:27



Figure:28



Figure:29



Figure:30

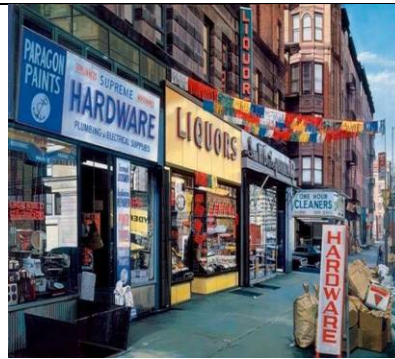


Figure:31



Figure:32



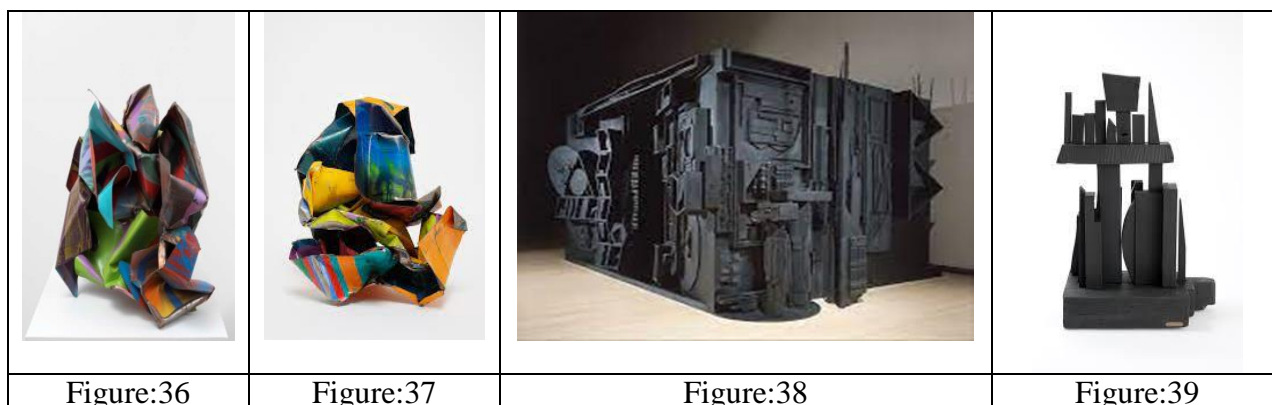
Figure:33



Figure:34



Figure:35



Recommendations and proposals:

Recommendations: The researcher recommends paying attention to the study of postmodern arts according to a procedural approach to the variables affecting the form of visual discourse (ideological, economic, social or philosophical) in the study of art criticism

Proposals: The researcher proposes to conduct the following studies

Pressing Authoritative in the global contemporary art movement

Environmental Influencer in Postmodern Arts

Margin and Center in Modes of Display for Postmodern Art

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