

# Aesthetic Principles In Movement Art

Shayma Sabah abd Ulabas<sup>1</sup>, Dr. Hamid Khudair Hussein<sup>2</sup>

[shayma.sabah.81@gmail.com](mailto:shayma.sabah.81@gmail.com)

[fine.hamid.khudhayeir@uobabylon.edu.iq](mailto:fine.hamid.khudhayeir@uobabylon.edu.iq)

<sup>1,2</sup>University of Babylon / College of Fine Arts/ Department of Art Education

---

## ABSTRACT:

The structural formation of the elements and shapes developed according to methods and patterns that crystallized over time, some of which were realistic, some of which were abstract, and some of them were symbolic, among them were the traces of nature in all its details, including what was a special constructive and aesthetic essence with an aesthetic structure that varied with the diversity of those constructive formations that highlighted the characteristics of the successive artistic eras that gave birth to a clear aesthetic discourse. For the recipient who merged with the general structural formation of artistic works in general and Movement arts in particular.

## Keywords:

Aesthetic ,Principles, Movement , Art.

---

## INTRODUCTION

First: The research problem. .

Movement art is one of the most important trends that came as a result of development through its structural transformations and its previously uncharacteristic aesthetics, and it may be the only artistic current that was associated with the physical scientific aspects and that was after the Second World War, which threw its negatives on all aspects of European societies, political, economic and artistic.

The Movement visual formation of artistic works is a coherent visual-physical relationship to reach a balanced artistic achievement between art and physics with visual perceptions, and it is one of the necessities of the aesthetic structural formation in Movement art.

The structural formation process arose in Movement art according to the well-known mechanism and that its aesthetic was associated with the same structural formation in this current and included many interactions even between many of those techniques as influential elements

such as: (time, place, space) that had a wide presence in the field of art and it was Related to movement, which was not limited to tangible elements only, but went beyond that to other physical fields metaphysical that have constructive implications as a philosophical, artistic and constructive concept, and here physics had an important role in that Movement formation with virtual movements of the constituent elements that the artist dealt with as a movement in art.

In light of this, the current research problem was determined by the following question. .

What are the aesthetic Principles in Movement art?

Second: The importance and need for research

The importance of research lies in the following:

1. Shedding light on the aesthetic Principles of Movement art, which is considered one of the most important currents in postmodern arts, as an artistic current associated with important physical aspects.

2. An investigation of aesthetic Principles in the stream of Movement art.

3. The current research documents the aesthetic Principles in Movement art and their money in the important role of artistic achievements in the currents of postmodern arts.

4. The current research benefits students of postgraduate studies and specialization in arts in general and plastic art in particular.

In light of the importance of the aforementioned, the current research is needed.

Third: The aim of the research ..

The current research aims to: .

Disclosure of aesthetic Principles in Movement art.

Fourth - Research limits. .

1. Objective boundaries:

The current research is determined by the artistic achievement of the movement of Movement art within the boundaries of the currents of postmodern art.

2- Temporal boundaries:

The current research is determined by the time period from (1953-1979) AD.

3- Spatial boundaries. .

Europe and America.

Fifth - Defining search terms.

1. Value: It is a feature and aesthetic judgment that you give to things such as color and misleading and desirable matters in the artwork, which are abstract (Shamout, 2003, p. 226)

2- Aesthetic:

The British Encyclopedia defined it as "the theoretical study of art, which means understanding beauty and investigating its effects in art and nature, and the uniqueness of the aesthetic phenomenon is not important in human life, and it is artworks of all kinds according to their description, analysis and comparison, and in human behavior and experience towards beauty" (Benton, 2000, P. 5).

- The facilitated Arabic dictionary defined it as "what concerns all aesthetic aspects" (Ahmad, 1991, p. 289)

Johnson defined it as "the study of beauty according to philosophical concepts and beliefs about art and beauty and their importance in life" (Johnson, 1978, p. 12)

It is the unity of formal relationships between things that are perceived in the senses (Sami, 1986, p. 12).

3- Aesthetic Principles:

The researcher did not find a definition for the term, so the researcher defined it procedurally as:

A group of common structural relationships distributed within the artistic work represented by the structural elements and the foundations of formation that are given directly in the value judgments and what the artist has over the artistic work.

4- Movement art. .

Al-Hattab Qasim defined him as a mixture of some arts, so he combined photography in sculpture with music with static and moving images, mixing lights, colors and materials, and used them to attract attention as he moved from the real field to the perspective field (Al-Hattab, 2010, p. 168).

Known as Pladimir Averafoch, he is a cumulative physical construct applied to sculpture and that he

refers to the Movement aspect of art in the early twentieth century (Kerr, 1972, p. 31).

The American Gabo defined it as "the final form of the life of art, its components and the foundations of time and space in it (Kate, 2007, p32)

And "Fair Hard" defined it as spatial, temporal, and positional change with the indicative relationships of these variables (Smith, 1998, p3).

#### Theoretical framework

First: The theoretical framework:

Movement between the concepts of science and art:

The universe, the earth, the planets and all the celestial bodies and the living and non-living components that exist on the face of the earth have their significance and within the concept of movement in its scientific and artistic aspect.

Each moves according to his type in life, and that the ideological and mythological intellectual changes and transformations have moved within this concept for the permanence of development in human life and that the energy that man possesses does not stop moving and is considered a reflection of life itself (Isa, 1979, p.79).

Movement in all visual fields is one of the strongest stimuli, especially in the field of attention, the goal is to illuminate movement by changing the angles of vision, which differ from one place to another as a result of light reflections, and this applies to plastic arts in general, which deal with movement clearly and movement, whether regular or not. They meet regular shade and light, and have different sizes for the elements.

When referring to the currents of modern art, we see that the Futurist school focused on movement with a multi-directional dynamic and that it was

Alexander Calder (\*) who took this measure upon himself in 1898.

Movement art appeared clearly as a trend by Alexander Calder with the abstract works of Mondrian in 1944, as the art forms that relate to the air in a dynamic way are moved by the action of the open air. This was in the art of painting, but in the art of sculpture, the English sculptor (Lynn Jadock) and (Gabo folk) emerged as art critics were interested in modernity methods, especially after World War II, and many books were written on Movement art in London, Paris and New York, and Movement art was There are six categories of agencies.

Category 1 - Abstract optics: that is, works that arouse the viewer himself.

\_ The second class. Pure visual: where the gaze moves from one place to another to follow the movement.

\_ The third class. Cybernetics: The surrealist painter Jean Tangi was the first to point out this trend.

\_ The fourth category, the moves: such as the works of the German sculptor (Runter Heise) that he made with iron wires and miniature sizes.

Fifth class. Light and Movement: Or what is called Movement light (Hattab, 2010, p. 169).

Movement art:

Movement visual art:

This trend reversed the generation of a new artistic and aesthetic interaction system with reality that went beyond the classical norm and came in a new artistic direction on the eyes of the recipient and may be unfamiliar, leading this trend of Henkari (Victor Vasaraili).

The Movement visual art has dealt with industrial production (Mass production).

This is a result of the scientific and technical overlap between the two directions, and the name (light Movement) has been launched as a term that combines movement, light and rays and dealing with them scientifically, in addition to visual, color and Movement harmony.

\*\*\* Alexander Calder: An American sculptor with international fame in the twentieth century. His sculptures represented the dynamic trend in art. He was born in 1898 and died in 1976. Most of his works were exhibited in the Museum of Modern Art in America.

Alexander Calder was a pioneer of this trend. His artistic works depended on the movement of shapes in multiple directions, especially in the processes of elongation that were uncontrolled in it, as their shapes appear untidy and unstable and have nothing to do with the golden ratio that prevailed for ages, and here the constants were marginalized and the works dissolved. The vulgar at times, which is the so-called

(art of industrial waste) that Calder distinguished as it was considered a remnant of the consumer society of absurdity, marginalization and chaos with transformational dynamic symbols, a characteristic of postmodern art (Riyadh, 1947, p. 223)

Indicators of the theoretical framework:

1. Aesthetic concepts are perceptually perceptible through motor activity according to philosophical directions.

2.- The movement in postmodern arts is illustrated by visual discourse.

3.- The mechanical movement has a clear foundation in the artistic work of postmodern arts.

4.- The movement was characterized at the end of the nineteenth century by the structural and content design of works of art.

5- Significance and graphic arrangement were used to show the aesthetic as an integrated structural pattern in Movement art.

6- Technology occupies a prominent place in the manifestation of movement as a result of the rapid technological development, especially in the sensory and imaginary elements.

7. The artist is considered primarily responsible for showing movement in the artwork, and the recipient is subordinate to the artist in perceiving this movement.

8. The movement was divided between science and art, and each of them had its own concepts about the movement.

9. Visual art has been associated with Movement art and this was indicated in the American Time magazine in 1964 through the repetitions and visual vibrations in the artworks.

10.- Abstract Expressionism represented the concepts of Movement art through sculpture.

11. The participation of optical physics, deception of sight. Light has a direct effect on the recipient's eyesight in the perception of artistic works and the interpretation of their various topics.

12.- The industrial and technological perspective had an active role in visual and Movement art, as a result of the innovations of the many devices that dealt with this aspect, for example (Movement light devices).

Research procedures

1- Research community. . .

The current research was limited to photographers of Movement art in postmodern arts, in which the aesthetic of constructive formations was represented, and despite the researcher's acquaintance with what exists and within the limits and data of constructive formations, which included many works of drawing and sculpture,

which are found in international museums, the global network of the Internet, private artists' sites and books. Technical related to the current research topic.

Due to the abundance of these artistic works, a specific number was not specified that includes all the achievements of global movement art, as a specific number representing (one hundred) works of art for painting and sculpture was restricted, as this number was a community for the current research according to the following justifications.

..

1- The diversity of the Movement artistic achievement between painting and sculpture.

2- These works were of a degree of fame and importance, especially the artists who carried out these works.

3- Under the current circumstances, the above artworks could be obtained.

4- The art of ceramics was excluded from the research community, due to its departure from the researcher's competence.

2- The research sample.

The required samples were identified and identified as a sample for the current research after classifying them according to the type of art required. Therefore, (4 works) were chosen for the following technical justifications. .

1- Selection of works of art by world-famous artists.

2- The works were selected with the advice of a group of experts \* and specialists in the field of art.

3- The sample models were chosen by experts in line with the aesthetic Principles in Movement art.

3- Research methodology.

The descriptive approach was adopted by the method of content analysis because it is compatible with the importance, need and objectives of the current research.

Fifth: statistical means:

The following statistical methods were used:

1- Percentage%

To calculate instrument validity (Cooper, 1963, p. 27-27):

2- The COOPER equation, where:

$$\times 100 Pa = \frac{Ag}{Ag+Dg}$$

Pa = agreement ratio

Ag = Number of times the agreement

Dg = Number of disagreements

3- (SCOOT) Scott's equation for calculating the stability of the instrument (Al-Imam, 1990, p. 168)

$$Ti = \frac{Po-Pe}{1-Pe}$$

Whereas:

Ti = coefficient of stability

Po = percentage of those who agree

Pe = percentage of disagree

Sixth: Analysis of sample forms. . .

Analysis of the models as follows:

1- Visually describe the work.

2- Analyzing the artwork aesthetically.

Analysis Form No. (1)

Work name: Movement sculpture

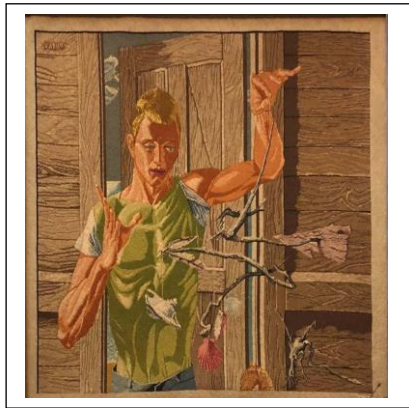
Artist Name: Paul Cadmus

Size: 50 x 71 cm

Year of completion: 1953

Material: silk screen printing on paper

Property: The Museum of American Art



Job description:

In the square shape, an abstract moving sculpture of a picture of a boy holding his left hand, some of the elements that made up the general shape in this work, which are five parts with a bird skull, marine shells, a tree trunk, triangular geometric components and tree branches.

This boy's hands moved with all tenderness and sensitivity as he watched the movement of the elements in this work and the color of the work in the walnut colors present in the background of the work and the gradations of this color for the other elements. Focusing on every element and geometric shape in a unified whole.

\* Work analysis:

The artist dealt with this work according to aesthetic forms with modern visions and aesthetic cognitive contemplation which formed the bulk of this work and investigative handling of feelings and exploring them in a balanced and aesthetically tune with the constituent nature and the surrounding space with a moving sculpture in several directions in which he referred to the magic image in this formation that evoked joy,

astonishment, surprise and pleasure The aesthetic is by reconstructing the parts on an aesthetic axis, in which the human figure and the elements of the composition of the work were present in this formal representation based on aesthetic mechanisms that the artist created with contemplation and observation of the process of movement, stillness and the required visual dimension with precision and balance to reach the state of perfection and beauty with different natural materials identified with other elements.

Form No. (2)

Business name: Wishes

Artist name: Alexander Calder

Measurement: /

Year of completion: 1964

Material: clothes hanger and colored paper

Property: The Artist's Own Collection

Job description:

This artwork consisted of various abstract shapes, shapes and sizes, hanging from the upper surface with great precision, as if they were suspended by special strings and clothes suspenders intertwined with each other, colored metal sheets on which were written the words of wishes consisting of wires and clothes suspenders intertwined with each other in a uniform manner, which appears to the eye of the beholder as if they were colored papers It is more like a Christmas tree.

The elongation of this work created a wide space for the shapes to hang, and on the right side of the work there are pictures of human and animal shapes in addition to some geometric shapes in the base of the work suggesting it was a (rainbow) and on the upper left side of the work there was one of the doors as if it had opened to another corridor.

The shapes of this work are based on yellow, blue, green, red, pink and black colors, against a light green background.

#### Work analysis:

The aesthetic of this work of art came through the changes of the shapes and the material from which it was made and the medium containing the visual vision and the intellectual vision that attracted attention with this enormous amount of movement with its physical visual dimensions both for the eye and thought, that is to form and content, and this work aesthetically is considered one of the first visual kinematic artworks that were carried out.



According to a perspective within another perspective, in which the containing space contributed with an unusual aesthetic to other artworks through the movement of elements and shapes, the change of colors, and the act of space until the shapes seemed to move in an open and closed space at the same moment where the shapes moved by the action of the undeveloped air currents, and here the place was displaced in favor of Time, a closed displacement of artworks spaces.

Calder was known as the comprehensive artist who collects elements of reality as well as his use of forms of the work environment, especially in his artistic works that he carried out inside homes, halls and furniture, where the work appears at first glance to be chaotic forms and this gives the eye of the beholder the opportunity to arrange forms chronologically with artistic bridges between

scenes and artistic work with the influence of cultures. The multiple societies here Calder wanted in this work to give a high aesthetic value and a distinct artistic taste to the recipient through the system of openness, culture, society and the employment of elements of the surrounding environment in this way in Calder and his influence with modern technological development and this is what Calder trusted after World War II by exploiting the new technical and technological capabilities. Contemporary consumer society from Western societies, where all industrial technologies have been exploited in documenting beauty and pleasure in addition to energy and movement as physical rules influenced by knowledge and new science.

Analysis Form No. (3)

Business name: M..K.III

Artist name: Jean Tangi.

Measurement: 82 x 63 cm

Year of completion: 1964

Material and Material: Various materials

Property: Art Huston Museum of Art

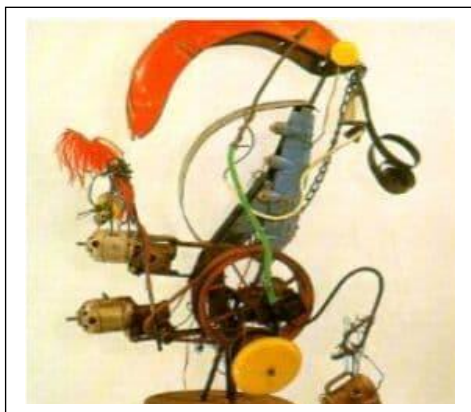
Job description: A square constructive formation that includes waste in various forms. The work suggests that it is an industrial configuration with wheels and random elements such as a bicycle wheel, discs, watch springs, chains and wires, all placed on a circular base of wood, so the wheel occupied the center of the image, on which parts of the industrial environment were randomly fixed and colored in yellow, orange, green, gray and black colors.

The general configuration of this factor appeared to be an industrial construction from the machines that were used in the consumer side.

The artist took advantage of her to accomplish this structural installation.

#### Work analysis:

Random compounds were collected from several industrial wastes and each has its structural and aesthetic connotations collected by visual memory in one work, which is an attempt by the artist to produce an exotic aesthetic form that moves in this way trying to give it aesthetic connotations to the recipient and it is taken from the surrounding environment of the artist that included tradition, content and an irrational form as if it were not the same. A specific goal and its content was to show movement and sight with limited time and place inspired by the artist.



Here, the artist wanted to refer us to the trend of pop art consisting of ready-made things in nature and present in the mind, as he made these elements foundations for the aesthetic construction and with a symbolic structure built from multiple parts, although they are scattered shapes, but they broke the realistic horizon independently and with environmental materials that were discarded without Usefulness and aimlessness are interconnected with each other according to the artist's marad to be an abstract aesthetic form organized on this body.

Form No. (4)

Business Name: Optical Shaping

Artist's Name: Victor Vasareli

Size: 100 x 100

Year of completion: 1965

Material: colored optical circles

Property: Ireland's Art Museum

#### 1- Job description:

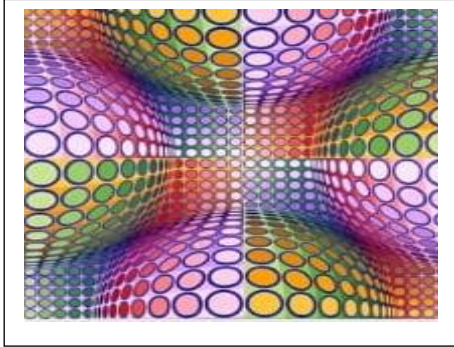
This work consisted of a group of colored circles stacked with each other in five areas each containing four colored balls opposite each ball delineated in blue with a fading white to pink contrasting with the green balls and the other half green and a yellow base diagonal to the auger and in the corners of the opposing painting the blue contrasted with The blue and the auger with the Ukr, so it fades towards one of the sides of the figure, so the work form suggests the shape of one of the rooms, the colors fade, which are basic configurations in this work. The opposite, the opposite green, the opposite yellow, the opposite purple, and the opposite white) and it is the least used colors in this work.

The visual movement in this work appeared through the movement of geometric shapes that formed the general shape and the special body of work with proportional proportional aesthetic dimensions that revealed to the viewer and aesthetic dimensions through the optical value of the shapes, which allowed the recipient's eye to perceive movement and aesthetics through this distinctive visual structure.

#### 2- Work analysis.

A complete visual survey of this color contrast with its multiple aesthetic dimensions, which formed both a coordinated design and shapes determined by the circles used as basic elements in this work, which suggested the transformation of the shape visually and aesthetically through the interaction of multiple colors with different color

wavelengths and the stereoscopic geometric structural formation that achieved multiple aesthetic dimensions.



And that scanning the shape visually in a specific containing space for the elements achieved a movement continuity and an integrated optical path for the parts of the geometric figure that moved in the eye of the beholder with a regular, sequential optical illusion achieved the movement of this transformation, which was perceived through the lines of circles that converged and contiguous and differed in sizes and colors and implied a complete movement transformation through Those volumetric spaces are mediated by the perception of the illusory third dimension of how much and movement specifically in this distinctive work is a basic element adopted by the visual and Movement art in the construction of the shapes used.

Analysis Form No. (5)

Business name: The Big Cube

Artist Name: Donald Gald

Measurement: 5 x 1 x 1m

Completion year: 1979

Material: Steel

Property: New York Museum

\* Job description:

A work of art composed of a rectangular steel cube made of rectangular metal pieces that were colored in basic, mono and binary colors, and in a consistent manner, the structure of the work was aesthetically symmetrical, and it suggests the content before the shape that was executed on a brown background towards the vanishing line.

\* Work analysis: -

As a result of the technological and industrial development that America witnessed, world-famous artworks were produced with the help of that development, and here the remnants of the industry were installed in all their forms and dimensions in the form of artistic works with an aesthetic character that are commensurate with the concepts, foundations and philosophies of postmodernism. Work, and this is a precedent that other arts have never experienced.

The highest data in America are designed and produced by engineers, and then the artist covers them with artistic works of their own aesthetic according to the concepts of engineering and art and according to the social factor of the American society at the time that governs everything in the artistic and literary trends and private life.



Some of the works may have been attributed to the imagination of the artist and engineers alike, and they contain aesthetic connotations and aesthetic and functional discourse within the boundaries of the artistic work and by using ideas and imagination contrary to reality.

This geometric model came on aesthetic Principles through the exchange of colors and the

harmony of shapes and the relationship between the space surrounding the shape and the public space that is aesthetically representative inside and outside the work. They are aesthetic connotations that indicated the Movement visual trends in performance and technology.

Analysis Form No. (6)

Business name: George Harding

Artist name: Barack Obama

Measurement: a group of bodies

Completion year: 2010

Property: private holdings

\* Job description:

The work was in the form of a rectangle that contained a group of human bodies, both men and women, which drew a picture of US President Barack Obama, showing the figure in a public park.

Represented by six people who stood ragged, non-Movement in form, but in substance, it means another sidekick who occupied the image of the US President, the center of the work, where he implemented the art of graphic art.

The work consisted of blue, white, brown, black, walnut and dark orange colors.

\* Work analysis:

Although this work refers to a political content with naked bodies, it contained the image of US President Barack Obama, who painted in a distributed manner on the bodies of four males and two of the female bodies, in which the artist allowed this structural movement on a sufficient area in a public park and it was every block of work, especially in The aesthetic aspect of it is as a high-pitched political aesthetic discourse of rebellion and the overthrow of previous traditions

and aesthetic Principles, and with a proven technique that expressed the views of most of the American people and the central embarrassment of the authority in this country.



The aesthetic of this work came through rejection, protest, ridicule and placing the suffering of the people in front of public opinion, in which the artist called for aesthetic perception by subjecting politics to the fait accompli as a real goal in this sample.

The aesthetic was embodied here through human bodies that formed a true bearer of events and has an impact on the human soul, indicating to the recipient that the vitality and aesthetics of this work aims to move feelings and emotion to be more effective from the aesthetic point of view, and it is a visual message with a general and private content that led to the realization of what is behind the goals The artist sought on one side and the people on the other.

This work came with the cooperation and intermingling of thought with the constructive formation and the philosophy of this work based on the philosophical opinions that appeared during the twentieth century an innate sentimental mechanism that led to the birth of philosophical opinions rejecting all intellectual and artistic traditions and the orientation towards the latest fragmentation, phenomena and social and political events in this modern constructive form.

## RESULTS:

1. - Some high aesthetic Principles were clarified through the continuous multi-center visual movement.

2. - The emergence of the identification between the elements gave an aesthetic value that relied on the imagination as a central mechanism in dealing with the forms of nature.

3.- Aesthetic Principles came in accordance with visual Movement trends represented by a special perspective in which the photographic space contributed with an aesthetic, in which it depended on the accumulation of knowledge it had, which was affected by it as a result of modern industrial developments

4. - Physics, knowledge, science and technology intervened in Calder's work as aesthetic Principles on social, environmental and cultural grounds.

5.- The different parts of the industrial waste have combined to form a unified action with kinematic and optical mechanisms to give an aesthetic dimension to the Movement direction.

6. - In Calder's works, reference is made to images that are not familiar to the recipient and to an aesthetic vision in which the movement actively contributed, as it revealed many aesthetic implications.

7.- In Vasarelli's work, both visual and idealistic aesthetic Principles were embodied and simultaneously in visual kinematic works as an aesthetic documentation of visual effects.

8.- The scarcity of elements and colors adds another aesthetic value to works such as sculptural eddies, due to the use of remnants of the local environment in building the sculptural work.

9. Calder's works were characterized by high abstractions, out of the ordinary, constructively, aesthetically, visually and dynamically.

10- Some of Victor Vasralli's works were distinguished by the presence of illusions, fading, movement, technique and realism embodying aesthetic Principles, and this is tantamount to transferring from one technique to another in the use of black and white colors.

11- Technology and technical industrial development contributed to the production of artistic works of high aesthetic value through the ideas of artists and engineers that supported the formation of innovative artistic works.

12- Movement art dealt with the political situation where the concepts of protest, ridicule and opposition to the prevailing conditions were embodied and put all before the public opinion.

13- Aesthetics was embodied by deconstructing the elements of light and color, both directly and indirectly, which gave it another aesthetic in post-art arts.

## CONCLUSIONS:

In light of the results presented, the following conclusions were reached:

1. - It was found that aesthetic Principles, especially in the dynamic artistic achievement, are present in most artistic works in an abstract way, with the effects of visual movement, especially with the presence of space-time in the artistic work.

2- The beauty of perspective in the works of Movement art was influenced by the technical development that prevailed during that period, when the laws of physics were noticed in artistic works.

3. - Industrial waste contributed to the achievement of high-level and aesthetically pleasing works of art within the artistic works, especially in geometric stereoscopic shapes.

4. - A clear and strong emergence of visual illusion in the works, as the scientific aspect greatly influenced the mechanism of visual and Movement artistic achievement, and this was clearly evident in the artistic works.

5.- Movement works of art were formed according to the dynamics of the constituent elements of the artwork, depending on visual imagination and science fiction.

### RECOMMENDATIONS:

In light of the results of the current research, we recommend the following:

1- Shedding light on Movement and visual art in postmodern arts, for their role in the scientific, technical and physical development in which they were merged as a result of technological development with modern mechanisms.

2. Directing graduate students in art colleges and institutions related to enriching Movement art with academic research.

3- Supplying libraries in Iraqi universities with modern resources related to postmodern arts, especially the streams of visual art and Movement art.

4- The necessity of the attention of the competent authorities of postmodern arts and its various currents in order to depend on the scientific aspect in addition to the technical aspect in this direction.

### SUGGESTIONS:

To complete the research, suggest the following studies. .

1- The aesthetic Principles of postmodern currents (Movement sculpture as a model).

2- A comparative study of Movement and visual art.

### SOURCES:

1. The Imam, Mustafa Muhammad: Evaluation and Measurement, Dar Al-Hikma for Printing and Publishing, Baghdad, 1990.

2. Ahmad Zaki, Badawi: The Facilitated Arabic Lexicon, The Egyptian Book House Cairo), The Lebanese Book House (Beirut), 1st Edition, 1991.

3. Benton, William: The Aesthetic, Translated by: Thamer Mahdi, Department of General Cultural Affairs, Baghdad, 2000.

4. Johnson, R. F: Al-Jamaliyyah, translated by: Abd al-Wahid Louloua, Freedom House for Printing, Baghdad, 1978

5. Al-Hattab Qasim, Revision by: Muhammad Saadi Lafta, Anwar Abdul-Rahman, Dar Al-Depository for Books and Documents, Baghdad, 63 of 2010.

6. Riyadh, Abdel-Fattah, Training in Plastic Arts, 11th floor, Dar Al-Nahda Al-Arabiya, Cairo, 1947.

7. Sami, Khashaba: The Meaning of Art, Ministry of Culture and Information, Iraq, Baghdad, 1986.

8. Smith, Edward Lucy: Visual and Movement Art, translated by: Faik Dahdouh, Al-Hayat Plastic Magazine, Ministry of Culture, Damascus, Issue 3, 1998 .,

9- Shamout, Ezz El-Din: The Value of Plastic Work between Money and Beauty, The National Museum, Damascus - Syria, 2003.

10. Issa, Hassan Ahmad: Creativity in Art and Science, A World of Knowledge, Kuwait, 1979.

11. Career, Hard: The Principles of Biomechanics, translated by Abd Ali Nassif, Basra University, 1972.

12.Aate, Martens, (2007), conceptual art and contemporary audience, phaidon press, New York.

13.Cooper; Measurement and Analysis, 5 th ed, HH Rinehart and Winston, NewYork, 1963, p, 27 naly.