
THE CONTEMPLATIVE VERB IN CONTEMPORARY SCULPTURAL WORK "AN ANALYTICAL STUDY"

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Abstract

It is not secret to the specialist in the artistic composition that the sculptor performed a reactive interactive system that takes its aesthetic forms from its surroundings. It sometimes adds and sometimes draws from it according to cognitive references. The imaginary meditation is one of its most prominent forms. The artist is not far from his surroundings, he is the first inspiration for his creations. In the course of history, the formation of modernity and beyond, in which there is a difference in aesthetic and intellectual visions, has been reflected in a clear level of performances for various forms. The first chapter of the research includes the methodological framework of the research problem, its importance, the need for it, the purpose of research and its limits, and then defining and defining the terms used in the research. The second chapter is a representative of the theoretical framework in its two sections. The first comes to know about (the contemplative act between thought and science). The second is the Tamillah in art. The third chapter is a representative of the research procedures, the research community, its sample and tools, and then the analysis of the samples.

Keywords

The Contemplative Verb, Contemporary, Sculptural Work, Analytical.

Introduction

The research concludes with (Chapter 4) - which included the results of the research and its conclusions. Through the results of the analytical study, the researcher concluded a set of results, the most important of which are:

1. The contemporary sculptor, in his artistic experience based on metaphysical contemplation, adopted the abstract mental image borrowed from his imagination in an attempt to employ the physical, sensual, spiritual, and mental paradox to dispel the diagnosis by spreading a metaphysical dialectic that rejects total closure.
2. The sculptural form is a symbol subject to a metaphysical logic formed by the artist through the fabrication of the fabric of reality expressed by an expression independent of conceptual concepts of logic.
3. The use of the physical property of the materials and the use of technology and craftsmanship towards the artist wanted to serve his mental perception and connect the existence of the sculptor made a link to his existence and its causes towards the essence (existence) to move from being force to existence already according to the idealistic act of contemplation.

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Research Problem:

The work of art is a system of formal relationships, whether realistic or perceived, reflected from reality and in it, this applies to contemporary art that emphasizes the system of relationships resulting from the contemplative act, from Through formative systems of relationships in which the artist triumphs over external reality and himself The lines and configurations of artistic work on a constructive value create new relationships, not tribal givens, and they become Genesis expresses the structure of

a contemplative action or event that is not subject to external existence and does not participate in a process Rather, it expresses the extent of the artist's ability to create plastic equations capable of expressing the same things.

Because art is above all a form and an interconnected relationship with an interconnected synthetic structure created by the artist As an assumption his vocabulary was recalled from the hermeneutic openness based on the metaphysical position

True to say, in the sense that it is a closed building, according to Wittgenstein

Only one aspect of his language can be known, which is the language of the artist for himself in his own world

Thus Wittgenstein says that the limits of my own language are the limits of my own world

It is the apex of the contemplative act of being the human ego.

Therefore, we find that the idea of meditation is widely attached to the mechanism of thinking that tries to separate the effect and the influence

The direct sensory, or in the simplest sense, we can consider meditation as an attempt to purify the thinking soul from problems

The physical, sensual existence that drops the relationship of the contemplative self with the transcendent world of knowledge, as he emphasized It was in the criticism of the pure or pure reason, since the pure intellect is a paradox of the calls of the sense Instinct and matter Which he describes with the lower particles of existence according to his metaphysical references, and he sees

Metaphysics expresses a need latent in the human mind

Kant confirms that there is a permanent debate between the act of the contemplative of the contemplative self and the phenomenon in which it is contemplated, which in turn sometimes produces what we might call (creativity - innovation) depending on the subject full of type and quantity and the direction of its thoughts (psychological impact) and the relationship between the consciousness of the meditator, the contemplated material and the product Meditation based on meditation the same from the above, the researcher felt that there is an interesting problem

of investigating the contemplative act accomplished The contemporary sculptor and what are the systems that the contemporary artist practiced in building his sculptural work exclusively, Through that, the researcher decided to establish the problem of his research according to the following questions: -

1. Did the artist rely in building his sculptural work on the psychological contemplative act of the artist himself and his emotions?
2. Did the sculptural work depend on the contemplative act based on experience and aesthetic experience?

The importance of the research:

The importance of the research is highlighted in the following points:

- This research sheds light on the contemplative aspect and his action by the artist in building his sculptural achievement, as it prepares One of the technical problems related to intellectual concepts capable of laying the foundations for consistency

Its theoretical potentials in the midst of its applied and experimental work, and thus we came to the realism of intellectual analysis The ophthalmic approach to achieve applied mental approach and its concrete effect by using it in the analysis of a substance Knowledge intellectually and aesthetically. In addition to that the research will serve a segment of interested people and add a kind of knowledge the public And especially for scholars, researchers, and observers in the field of plastic art, especially sculpture.

The current research is an attempt to uncover the contemplative mental act in a sophisticated dialectical framework, moving away from that On the binary categories that separate theory from practice and investigate the impact of unification between theoretical and scientific And not to separate them, according to John Dewey's opinion, by saying The power of thought is based on what leads us to it by directing performance Operations ... and ideas have no value except when they are transferred to actions that somehow reorganize the world in which we live And build it.

Research Goal

The research aims to reveal the contemplative aspect of the contemporary artist in the construction of his sculptural work.

Research Limits:

The current research is limited to:

- Spatial boundaries:
- Sculptural works done in Europe and America.
- Temporal boundaries

(the twentieth century), especially the sculptural works done in the period between The years 1930 - 1970

- Objectivity border

Contemporary sculptural works of a contemplative character.

Research Results

1. The contemporary sculptor relied in his artistic experience based on the contemplative metaphysical given The abstract mental image summoned from his imagination is an attempt by him to employ the physical irony The sensuality and the spiritual mentality towards displacing the diagnosis by spreading a metaphysical dialectic Refuses to completely shut down.

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