



Interchangeability of Abstract and Concrete Arts of Postmodernism

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Abstract

This subject is a coherent unit for many metaphors resulting from rational features as simulations of rational things in nature, the person is a similar image to the realistic form, and other forms are abstract methods that have nothing to do with reality, but simulate pure intellectual concepts, this topic shows how to move in formal photography between formal vocabulary that varies from the abstract and the diagnosed in artistic experiments. The current research has been concerned with the study of (the exchange of the abstract and the personalized in the formation of postmodernism), it included four chapters, in the first chapter presents the problem of research, which centered on the study of the abstract and personalized formal context in the formation of postmodernism.

Introduction

Before entering the contemporary period, it should be noted that reciprocity has taken its place in the works of artists during the pre-contemporary period, as we find during the period (1910-1920) in the works of the artist (Kandinsky) (where his works during this period were characterized by features resembling his personality, as he said that he has a pleasure in diving into mystery by merging with realistic forms by giving them fun strange appearances such as nudity, ship, animals, lightning, winter.)¹ His works were characterized by a change between expressive forms (Fig. 1) and abstract forms (Fig. 2).



Figure 1



Figure 2

"In the year 1947 The Surrealists, almost all of them, had returned to Europe, and their absence in America left a feeling of emptiness that soon disappeared with the emergence of a number of American artists in the last years of the forties, such as: Pollock, Toby, De Kooning,

¹ - Hassan, Talal Ali Al-Hajj. Newspaper signs in form and content in the works of artists Wasley Kandinsky and Kazmir Malevich: A semantic and aesthetic study between 1910-1920. Dar Al-Ghasaq for Development and Science, Lebanon-Beirut, p. 64.



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Mazrol, Rothko. and others who were connected to the Surrealist movement and participated in its exhibitions."² Various artistic styles, trends and currents emerged, such as abstract expressionism and pop art. And Ob Art, body art, earth art, conceptual art and other trends, and this thought has receded after the last war and new concepts have emerged that call for overcoming what modernity came after it abandoned what was suspended in the human memory of ideas and concepts of comprehensiveness produced by modernity. "Modernist European art activity has exhausted its momentum, but some artistic trends are still alive and reached New York after the outbreak of World War II. The new situation of these expatriates has been subject to various factors.... New York has provided them with virgin ground on which to practice their activism and declare their challenge, and they are already beginning to find embraces their ideas among American artists."³

Exchange is a human phenomenon par excellence that cannot be confined to a certain level, it is difficult to say that it is only economic, social, or anthropological phenomenon. * Specifically, and the most appropriate description of it described as a human phenomenon, and since the field in which it takes place is society, sociologists studied it from this basis, and the subject of exchange is usually economically measurable consumer materials, studied by economists in this respect, and since it is an expression of the culture of the human being practiced by anthropologists addressed by research and study.)⁴

Reciprocity is (the conditional case in which the next applicant is in another case and the next is in advance in that case, for example, if a shape is a triangle, it is a three-sided polygon, if a shape is a three-sided polygon it is a triangle)⁵ Social exchange begins from the interaction of individuals (face to face) reflecting the psychological, economic and social aspects "to be a base for the exchange process later between the interacters"⁶ The idea of exchange as a source or means of social solidarity is rooted in the tradition of social anthropology (the image of society in this theory is that the reciprocal activities of human beings are aimed at obtaining the maximum benefit, and it focuses on the rational procedures followed by human beings in determining their actions).⁷

The exchange in its strict sense is (the process of giving and taking between two people or two groups or two communities, a group that takes and a group that is given. The exchange involves many joint processes between two people and these processes have goals and motives, and if each of those motives and goals is absent from the person who performs the exchange process, the

² - Amhaz, Mahmoud. Contemporary artistic currents. Volume 1, 1st Edition, Publications Company for Publishing and Distribution, Lebanon, 1996, p. 317.

³ - Smit, Edward Lucy. Postmodernism - art movements since 1945. 1st Edition, translated by: Ashraf Rafiq Afifi, Supreme Council of Culture, pp. 20-21.

⁴ - Ibid., p. 22.

⁵ - Mentioned, Ibrahim: Philosophical Dictionary, General Authority for Princely Printing Affairs, 1983, p. 31.

⁶ - Omar, Maan Khalil: Contemporary Theories in Sociology, 1st Edition, Dar Al-Shorouk for Publishing and Distribution, Amman, Jordan, 1997, p. 173.

⁷ - Creep, Ian: Social Theory from Parsons to Habermas, T., Muhammad Hussein Science, The World of Knowledge, National Council for Culture, Arts and Letters and Issue, 244, 1978, p. 101.



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exchange as a social phenomenon disappears and disappears and does not have any impact on the individual or society.)⁸

And exchange when (was) one of the sayings of addition, which is the participation in the mutual influence between the actor and the passive. and the reciprocal issue RECIPROQUE PROPOSITION It is the one that can be obtained by placing each of the two parties to the first issue in the place of the other where the subject becomes portable and portable subject Valmutuality in our saying: "(Every human being is a talking animal) is (every animal speaking human, but the exchange is not honest except in the issues of the total negative, it says (not one of the human being in full), (and not one of the full human being), but in the positive total issues, the exchange is not honest unless the border absorbs one as in the full limit For if we say 'every human being is mortal', it is not correct to say 'every human being'."⁹

After this introduction in clarifying the concept of reciprocity, the field of morphology came in the field of art that displaced another form in the experiences and techniques of artists, and an example of this is the plastic artist (Henri Matisse) (who took the personalized elements such as fruits or legumes that exist and all those forms that were taken from the paintings of still life (Figure 1), and a thousand of them in shape, but that form was not expected, that is, it is an abstract form.)¹⁰

Maternal and Methods

Due to the breadth of the research community and the inability to statistically limit its numbers, due to the long period of time from (2020-1960) and the large number of trends of formation in the postmodern stage, and across many places in Europe and America. The researcher has seen many photographers of artworks (formation) in books and specialized art magazines as well as the Internet and found the researcher nearly (200) work belonging to the current study and benefit from them to cover the goal of the research.

In order to sort the research sample, it was classified according to technical trends in proportion to the temporal research limits, and the research sample was selected intentionally, and its number reached (five) technical models, by (five) main models and other supporting for a total of (19) technical models.

In order to achieve the goal of research and to reveal the mutuality of the abstract and the personalized in the formation of postmodernism in America and Europe, the researcher relied on the indicators concluded by the theoretical framework of the research as well as the analysis system and methodology, as the current research tool.

Analysis System:

- 1- Visual description.
- 2- Analysis of configuration systems.
- 3- Techniques for showing the optical surface.
- 4- Compressive references.

⁸ -Martindale,D.,The nature and types of sociological Theory, Boston, Houghton,Miffin,1983. p . 312 .

⁹ - Crusade, beautiful. Philosophical lexicon. 1st Edition, Relatives Foundation, vol. 1, 1385, p. 235.

¹⁰ - Eco, Umberto. Infinite rolls from Homer to Joyce. T: Nasser Mustafa Abu Al-Haija, reviewed: Ahmed Khreis, 1st Edition, Abu Dhabi Commission for Tourism and Culture, 2013, p. 149.



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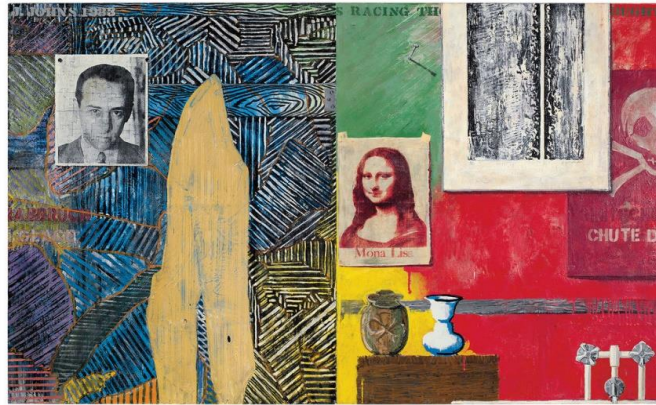
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5- The idea of the abstract and the personalized in the artwork.

IV. Analysis of the research sample

Model (1)



Artist Name : Jasper Jones

Work Name : Race of Ideas

Production Date : 1984

Material : Oil on Kanvas

Size : 50 x 75 cm

Belonging : collection , phoenix Maryland

Shows us (Jones) in the formation, which is predominantly red and blue, several geometric parts with multiple levels in a composite building, and there is a vertical line divides the work into two symmetrical halves, but they differ in terms of vocabulary, the left part of the work, which has geometric levels adjacent and overlapping sometimes, the rectangular geometric shape touching the center line contains a painting (Mona Lisa) suspended with adhesive tape, and at the top left of it another geometric shape seems to embody an abstract painting fixed to its right side nail, and there Behind the painting to the left of the work, another geometric part embodies the shape of a human skull, and below it is a syllable. As for the lower left of the semi-center of the formation, there are sections of shapes, including the shape of a geometric table on whose surface two small vessels are executed next to each other. As for the other part of the formation, at the top right there is a picture of a person, fixed with nails on a wall, whose surface is manifested through a network of lines overlapping and overlapping and in different directions, including vertical, oblique, horizontal and curved, this has covered the front part of it a plate looks like a person standing in the form of a man whose features have disappeared.

There is a desire to reproduce the image and shapes, which enhances the craft schematic nature of the formation design, and to confirm the depth of the layers, and the two-dimensional effect of the paint, through the monochrome color that reminds us of graphic works, this case enhances the attempts made by (Jones) with the same color tones within the rectangular shape devoid of diagnosis, they are just abstract shapes and color relationships. Figure (1-a).



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Figure (1-a)

Jones chose to characterize the work as in the model from its upper side rectangular shapes with an irregular rhythm, in order to emphasize the idea of deconstructing the work through iconic signs intended to move the effectiveness of time. The painting (Mona Lisa) with historical dimensions and references, contributes to the plurality and strangeness of the formation, by turning it into a consumer propaganda tool through technical means, closer to the means of commercial advertising. Besides, the advertising mechanism works to move around the distinctive signs in the text, to search for a moving and diverse consumption mechanism. The fragmented biblical texts and the image of the person at the top right of the formation, the emergency presence of the vanishing skull shape in the general composition, as well as the structure of the abstract formation with a detrimental color in the right part of the composition, and other mechanical objects, all serve to crystallize the consumerism and dynamic character of the text, within the framework of the random construction of signs.

Signs also work, according to their symbolic connotations, to crown non-specific metaphorical perceptions, within their abstract chromatic and structural context. As in Figure (1-b).



Figure (1-b)

The scenes of fragmented blocks, sometimes overlapping, have given us the growth of hypothetical action, in the face of the overlap of vision, which leads to the destabilization of traditional contexts, as opposed to the active presence of controversy, marketed by visionary connotations, both reference, and contemporary.



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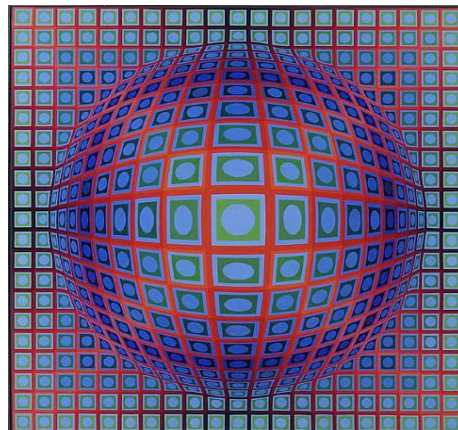
We find the abstract shape in another model of the artist, the figure (1-c), which consists of small squares containing circles with a color character between red and blue.



Figure 1-c

Accordingly, the formation is embodied through a series of assumptions and processes, which are woven by the reader's horizon, after the infinite awareness of diversity, regarding the manifestations of line, shape and blocks, and through design, sculpture, drawing and graphics in the formation itself. Where the unconscious works in the succession of displacements, exchanges and metaphors, towards formation, and within non-naturalized spaces constructivist and semantic.

Model (2)



Artist Name: Victor Vasarelli

Business Name: VE GA 201

Production date: 1968

Material: Oil on Canvas

Size: 139.7 × 139.7cm

Return: Scott Richard Gallery of Contemporary Art

The formation appears at Vasarelli as a structural system in the form of a square distributed over its area a body that looks like a grid in which the horizontal and vertical straight lines



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intersect, in the middle of which is a ball-like body that seems to be rushed to some degree forward and outside the textile surface of the design towards the viewer. The geometric lines forming square geometric shapes were colored red, while the areas were filled with turquoise, whose color surface began to fragment in the color gradient between blue and yellowish green.

Vasarelli used abstract geometry to produce his visual compositions, including red arched bands from the middle, with different geometric measurements, sometimes widening and receding at other times. As well as the method of reduction and flattening of color and linear and approaching engineering graphs. In the design (model), the square geometric shape takes absolute predominance in terms of composition in the construction of the artistic system.

Just as the rhythm formed by the movement of the particles of the geometric design (square) worked to relate to the pure semantic dimension, which corresponds to the pure geometric visual vectors reflected in the design Figure (2-a), in which the abstract shape appears through overlapping squares and based on optical illusion.

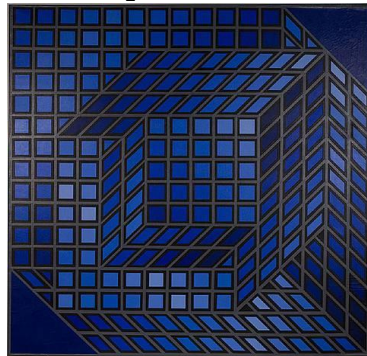
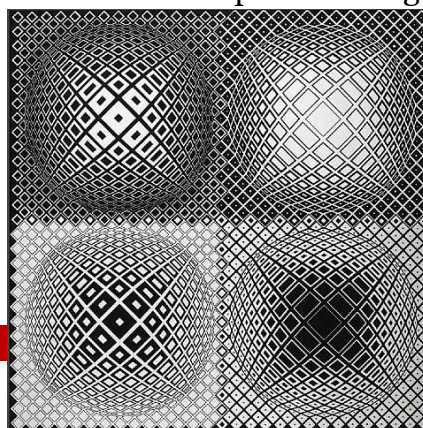


Figure (2-a)

The idea of design formation according to the principle of perception makes the overlaps of mental processes and mechanical organization with its contemporary consumer range of design, an end aimed at the processes of action and reaction by investing in the return of semantic components, in terms of analysis and synthesis of the elements involved in it and their paths and what they achieve from activating incentives and sensory and cognitive activities.

Thus, the response to visual sensory data (in the sense of perception) causes a change in the design range of the formation, and this brings us closer to the theory of reception where the visual action is outside the text and within the reader.

The symmetries formed by Vasarelli's engineering activities, which are crowded into black and white linear motifs as in Figure 2-b, promote internal geometric design events under the surface through which the inner and outer worlds permeate together.





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Figure B

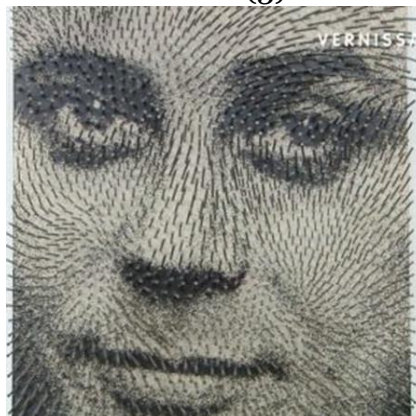
The figures diagnosed in another work appear in Figure (2-C), as it contains two shapes of the zebra in an overlapping manner and the black background, represented by the base on which the visual forms are based.



Figure 2-c

Therefore, the abstract and the diagnosed in the visual formation is related to the type of existing relationship determined by the visual perceptions of the formation. Where the forces of tension and attraction activated by the elements of spread, diversity, repetition and technical mechanical references regarding production and its consumer requirements by calling for the response of the recipient through phased vessels and a series of fissions and ruptures that are at the heart of the receding and fragmentation, due to the visual effect, which in turn achieves the final mutuality of the formation of abstract and diagnosed forms and their overlap and reconstruction continuously in order to realize the activated dynamics of the effect and the immediate responses resulting from it.

Model (3)





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Artist Name: Günter Oker

Work Name: Personal Photography

Production Date: 1967

Material: Acrylic, Screws on Canvas

Size: 50 x 70 cm

Belonging: Special Collections

A rectangular painting representing the portrait of the artist's face in a gray color, represented by eyes that look directly to the viewer and a slight smile, gave the scene an element of flexibility and spontaneous movement that overshadowed the neutrality of the colors used.

Despite the simplicity of the subject, which was limited to showing the face only, the artist was able to add the exotic composition through the materials used that depicted the harbingers of postmodernism in terms of the contents that the artist carried in his achievements, and this is what was provided by the industrial materials that became an essential element in most of the works of art.

The model is due to social references that influenced the human being and represented it through the element of color, as well as the nails that he planted in all parts of the face.

The artist used the acrylic colors with which he painted the face, adding nails on all sides, as the material achieved the element of diagnosis through the executed shape that clarified all the meaning of the work.

This technique has appeared in other models with the same purpose and by the same synthesis material on the optical surface of the work, as in Figure (3-a).

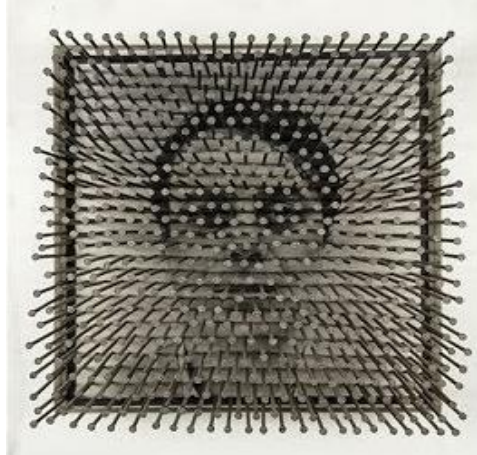


Figure 3-a

The compositions that Günter created in his works are not only on the surface level of the painting, but he directed them with a mixture of visual illusions, that is, in these works in which the diagnostic appears he focused on visual art.

The diagnostic forms appeared in other models of the artist, using explicit vocabulary, introducing them into the templates of exotic art to express intellectual contents of a religious nature and contemporary patterns, inspired by the idea of Christ crucified with his hands on wood to replace the known with the unknown, through stitching nails in the whitewashed Bible to express this color in turn for peace that is distorted by man, figure (3-b).



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Figure 3-b

Far from what is sensual, we see that the artist has shown a reciprocity in the personalized form to the abstract, in another work by the artist Günther through which we see the element of abstraction far from the reality of the familiar and with the same material as in Figure (3-c).



Figure 3-b

The abstract and the personalized in the visual formation of Günther's work is related to the type of relationship determined by the visual perceptions of contemporary formation that he added to the visual visual formation field between two experiences, the personalized and the abstract.

Model (4)



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Name : Roy Lichtenstein

Work Name: Front of Women

Production Date: 1975

Material: Artificial colors and silkscreen inks

Size: 108.6 x 81.6 cm

Belonging: Special Collections

The work represents a silent scene of a water mug and next to it a yellow lemon placed on a table and the image of this scene is reflected in the back by a woman represented in the form of vertical color lines in which we see parts of the mug and lemon with the appearance of black lines horizontally, and on the right side of the scene from the top we see a space in black and from the bottom a small part in blue, and below the lemon we find black lines in the middle with a white area in the right part and a black space from the left side.

The artist relied on showing the simplified configurations of the form of vocabulary that were distributed in the middle of the scene and on the background, while maintaining the diagnostic in the subject of the shapes represented by the mug and lemon.

This work goes back to the reference of the silent scenes shown by Roy from a contemporary Gant, as if it were a picture of the cover of the first propaganda poster magazine to be in line with the element of renewed consumption in modern societies.

The artist Roy used the technique of printing by silkscreen inks, as the artificial colors that appeared with the advent of factory technologies after World War II allowed those working in the field of printing design to produce a huge amount of artistic prints, and this is what Roy exploited in his artistic style of pop art.

Other works of the artist have appeared in which the personalized shapes appear with the same color character and technique used that have become serving the consumer society, form (4-a, 4-b).



Figure 4-a

Figure 4-b

As the vocabulary appears in its personalized forms that the artist shows in his personal humorous style and in colors that are almost characterized by being frank and also simple in terms of lines and structural assemblies in the show.

In another model by the artist Roy, the abstract figure appears with wide color lines similar to the movement of brushes on the surface of the painting, but it was executed by oil color on a very large piece of clasp cloth, figure (4-c).



Figure 4-c

The formal interchangeability between abstract and personalized forms has emerged in Roy's style through explicit color and simplified forms, whether in their personalized formal vocabulary or even in abstract forms.

Model (5)



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Artist Name: Andy Warhol

Business Name: Coca-Cola Bottles

Production Date: 1962

Material: Artificial colors and inks on a silkscreen

Size: 89 x 610 cm

Returnee: New York Gallery

In this painting, Warhol depicts a composition in which he borrows the shape of a Coca-Cola bottle from consumer food goods. Placing that shape within seven horizontal rows, each of which includes a multiplicity of shapes for the Coca-Cola bottle of similar shape, size, proportions of distances between each of them, and realistic colors for that product.

Warhol poses in this work the subject of a consumer form, the repetition that we see in Warhol's painting has a clear intentionality, the element of repetition here constitutes one of the most important elements in the structure of the general composition of the work, the sequential shape of the bottle with its contrasting color tones between dark and light in some spaces created a kind of boring repetition of the eye and sensations, this repetition revealed the mentality of consumption from which the artist wanted to form a kind of aesthetic vision of postmodern paintings, which gave the shape a kind of Exoticism and unfamiliar in presenting topics.

The investment (Warhol) of the personalized formal composition, proceeds from visual systems that allow the entry of functional links to the general construction, the work here refers to the penetration of the structure of the form itself, as a solitary means, governed by structural connotations, appear in the forms of systematic possession formed after an iterative process of continuity of the form of Coca-Cola and gradually as sequential linear constructions, and reference links to the form.

In this work, Warhol tries to find stable balances of polymorphism, following entrenched rhythmic relationships that witness non-confusing repetitions, as formal templates founded on logical perceptions that increase the possibility of regular visual vision, and the randomness of the image.



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The structural method of the work, flowing within horizontal divisions in a mathematical sequence, refers the general construction to successive rhythms studied repeated, which reveals that the common characteristic between the type of elements of composition is the driver of the excitement abilities of the recipient, as appeared shapes diagnosed in another work of the artist form (5-a).



Figure 5-a

The consensuses concerned in this work, based on a vital practice borrow aesthetic qualities through personalized formative relationships that combine with each other to tighten the pillars of the organization, to prevent the dispersion of the movement of sight, this is what we observe in those coherent forms with their juxtaposition and logical sequence reflected on the general construction, determined within a special internal structure consisting of personalized plastic vocabulary.

The interchangeability of diagnosed to abstract forms is shown in other works by Warhol showing the colored and abstract lines of formal diagnosis that he worked on implementing these forms during a late period of his career, Figure 5-b.



Figure 5-b

The internal analyses of the forms (Warhol) take harmonies that are repeated regularly, resulting in an awake mentality eager for structural adaptation that coincides with the principles of



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formation between the abstract and the personalized, and responds to the associated visual rhythm.

Results:-

The researcher reached a number of results based on the above analysis of the pure sample as well as what came out of the theoretical framework, achieving the goal of the research in revealing abstract forms and forms of a personalized nature of the works of artists in the formation of postmodernism and the characteristics and references of the work of painters. They are presented as follows:

1. The artist was inspired by the artistic vocabulary diagnosed from the inspiration of reality and the memory of the place and employed it in diagnosing special human cases, in which beautiful art appears as a mediator between the living and the mental, as in sample models (1, 3, 5)
2. Attention to artistic outputs through the interpretation of perceptions acquired from the mental world, some of which are subject to a cognitive system reached by the artist through artistic experience enhanced by scientific laws, and this can be seen in models (2) and (4).
3. The diagnostic drawing deals with realistic images, but copies the scene as it is, but added aesthetic features that contribute to supplementing the basic idea in the subject addressed by the painter, i.e. there is manipulation of forms in favor of the content, the diagnostic discourse turns shapes according to the artist's aesthetic philosophy, and this manipulates shapes and symbols as in model No. (1), (3) and (5).
4. Some artworks simulate psychological feelings and feelings through artistic elements, the color contrast and harmony reveal the behaviors of contemporary man towards society, and the painter added his intellectual touches in the painting, which was subject to personal concepts based on intellectual buildings, as in Model No. (2).
5. The presence of the contemporary technical side with its materials far from the genre of art and their inclusion in the personalized artistic formal structures as they appeared in sample No. (4).
6. Focus on the commercial consumer aspect of contemporary artworks.
7. The personalized aspect of formal vocabulary has occupied a large place in contemporary works of art.

Conclusions:-

1. The use of real forms diagnoses logical advantages in the subject creates symbolic meanings within the realistic scene, and thus leads to intellectual concepts located behind the visual text that allow logical interpretation, and abstract forms support the subject to be in line with the will of the artist and what he wants to convey to the recipient away from the principle of simulation and copying shapes from reality.
2. The concept of diagnostic reciprocity translates the system of the object taken from nature and the simulation of assets as they are in the creation of artistic subjects, while the concept of abstract forms is subject to a non-objective system that refers to new ideas during the output of the artistic achievement, i.e. the identification of intellectual commonalities within abstract forms.



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1. The artistic achievement of the contemporary artist does not depend on direct sensory perception in the choice of subject, but draws on multiple aesthetic themes within mental perceptions as well as experiences resulting from experimentation.
2. The reciprocal value in the diagnosis of the subject oscillates between the real visual form, and the multi-assumption form abstract from the visual form in nature, as the diagnosis is a direct intentional speech to the public from natural images, while the non-diagnosis carries similar images and meanings, but it is devoid of intentionality in simulation.

Recommendations:-

In the light of this study and the results of the research, the researcher recommends conducting a specialized study to research the works of Iraqi artists, in which the interchangeability appears in the personalized and abstract forms as an important joint of the art of contemporary Iraqi painting.

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