

The Regular of Contemporary American Graphic

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Abstract

The current study deals with problem of the main engines for regularity in the accomplished contemporary American graphic in order to (identify organized appeared modalities for those achievements), by providing a knowledge base (approaches the systematic concept) and (structural field of vision), and highlight the most important concepts that have the ability to Referring the print surface to the side of regularity. The research community (25 works) and its sample (3 models) were identified in a manner that suits the objective of the current research, so that the research reaches the most important results reached by the researcher, and ends with the conclusion.

Keywords: (Regular, Geometric shape, Mental Observation, Logic, Certainty)

Introduction

There is a range of optical engines that have the ability to guide the field Manifesting graphic towards regularity on the formal level, meaning that the mind is an engine down towards the paradox of chaos and approaching the conscious organization, and the focal process to mind necessarily require a distance from any emotional aspect would transmit the field of vision toward chaos, and that mental focal he must rely on a set of visual units that can be done through which the description graphic being a regular, so current research focuses on the main engines for doing exhibitionist regularity and mechanisms regulating the optical units to collect this regularity.

Proposal

Art in its essence is a compensation for the imbalance in the current reality, so what cannot be combined and balanced by the contradictions in life, it is possible for art to delve into it and cast it into aesthetic molds. A higher degree of balance” (Fischer, 1998: p. 13), and with this view he acknowledges that art is an alternative to life and a means to find balance between man and the world in which he lives, a proposition that includes an implicit recognition of the nature and necessity of art, but the non-existence of man. bounces, art is accordingly is equivalent to an objective or equivalent gyrosopic between the outer perimeter of the artist interior itself, tends to (regular) if the chaos is the dominant, and vice versa, to achieve this balance and re-arrangement of assets visually through self and the subject of dialogue, or the mind and sense, or The mind and the conscience, the artist is nothing but an outer shell of the personality. The conceptuality that inhabits it, and accordingly we can say that art will be a necessity in the future as it was in the past and as it is in the present, and this fact was expressed by Ernst Fischer (1754 AD - 1831 AD) when he said: “The age of a person will be the age of art” (Fisher, 1998: p. 27).

Art Combines of logic and illogic, or in other words, is the intuition and mathematics, so we're about the outcome cannot be separated from it in the science and art as a side of an aesthetic field is in the course of science and its support, the logical science field is in the course of the artistic field. Thus, art is an aesthetic subject in substance and logical in presentation and as art from its beginnings units are automated in the era of pre-blogging until the current era is composed of a group of special units of field of vision, which belong to the asset side of the logical certainties of knowledge of engineering, and the artist is one of the drag along knowledge it is uncertain uncontrolled Its often frames the logic of the technical side, because it was intermix between that knowledge certitudes and the vagaries of intuition to make inclusive technical field conflicts of logic and illogic, certainty and non-certainty, and therefore between the regularity and non-regularity formats.

The German physicist Albert Einstein (1879-1955 AD) says: “I cannot imagine that there is such ugly mathematics” (Raiser, 1986 :p. 24). Because we differentiate between it and rational logic,

rational logic is a logic based on deduction. provisions fall under the futile mistake too, because mental logic depends on axioms, and axioms based on viewership, and this is opposed to scientific logic which is based on experimentation, scientific logic (the logic of necessity), which was brought by Einstein in his theory of relativity during the nineteenth century proved incorrect logic (the logic of habit), describing the relative A four-dimensional universe through the fourth dimension (the temporal dimension), which merges with the three spatial dimensions (length, width, depth) to form a spatio-temporal dimension (time-space) influenced by (Einstein 1954) “Physicist Einstein” (1854). As the French artist Pablo Picasso discussed how to view the fourth dimension as another spatial dimension that can achieve a new vision through which we see every perspective of the scene at one time, and thus searching through different perspectives of the same dimensions. , that is, displaying destinations that cannot be seen at the same time in the real world, thus opening new horizons in artistic vision, as the fourth dimension was linked to infinity and unity, as opposed to reality and realism, as the physicists discovered the possibilities of the two dimensions of the three dimensions. dimensions on two-dimensional surfaces through many methods of A confined only placed synchronization, gave rise to many questions, including those from which the problem of current research on regular systematic by use this question of going into the essence of art and stand on conflicts and its relations with other interfaces areas such as science to make the case of integration.

Achieving ranges the systematic concept of several levels of intervention in the formation done aesthetics field, and initiation point in fact these levels are based on the perception processes that move between the perceived level of aesthetic and the level of organization that the concrete to form the Emirate will refer to a particular topic, and then move to a more level depth is the expression, it formed the perceived aesthetic first of the substance that can be seen as the very same time, what is owned by the artist performance skills and provided by engaging mechanisms and technical took places from the transfer of material to aesthetics field after removed from the presence of mixed and this is what made the material means For the artist to transfer his artistic work from his conceptual side to the physical side that achieves the act of sensory perception of the other, so he achieves the kinetic side and the non- kinetic side, (The raw material). Based on the spatial, the qualities aesthetic sensory characterized by a particular substance from others such as plasticity, hardness, texture and resistance to external conditions and others were have made to that article an end in itself, but the process to extract the material from the system of blindness and entered into a new system, a special process aesthetics field imposed on it abroad and converted from raw material to the material aesthetic, this will include the inevitability of directing them towards formats constitute a new system architecture, and these formats may be subject to frameworks (regular) whether the new system is marketed that article about simulating a particular topic or to make them a special language of art away from Any synonym is external, and the artist may leave an aspect of the matter that he forms in a primitive state, as if it is a solid ground that does not extend to the hands of those who are out of reach of vitality power side seems to work in front of us (an aesthetically subject) has a strong presence of stubborn pressing to impose itself on the eyes (Ibrahim: p. 30), which thus benefit from the regular side in the article by employment in favor of showing more regular side, the rule here It leads to the highlighting of some elements by punning other elements to take advantage of the hidden elements in highlighting the main more regular ones.

The vitality of the phenomenon or issue specific for the artist is leading this artist to force the material and formed to simulate a particular topic in (regular), whether simulated in a manner representative or by drafting an equivalent sensory especially the same artist towards that subject, and the simulation representative of the subject does not go out of control mental and sensory conscious logical problem and frameworks for that subject, and thus referred each article and subject to the party regularity, while in the case of the creation of an equivalent sensory here, requires a horizon and a wide range of self-freedom that allows the artist chaos of control frameworks and mental-conscious and engage in the finality of that subject of vital when the artist It

would arouse his emotionality and affection to search for the emotional meaning of that subject for him, and here the artist can form the sensory equivalent in a systematic, demonstrative manner, Picasso tries to extract an event from its historical side and itching the magnitude of the meaning and sentimental with him to accomplish (Guernica) and get its aim in similar frame of the subject, through the demolition of a representative subject and reprocessing of engineering formulas subject to exhibitionist regular side.

The expression element moving between the regular and non-regular sides, to be able to link the expression of the fully meaning at the subject which is limited to the single meaning which associated with meaningless (non- subjectiv) at other times, it formed the richness of meaning through to refer the matter to the marked systems when governed by logic, Charles Sanders Pierce says (1839 -1914): "it is not logic in the broadest sense only, or the mark" (Creswell, Edith, 1993, p. 409), the theory of another name for Samutiqa, so it meant is expressive here does not fall in wearing non-specified (the mysterious), but grants done deeper in understanding and guidance prevents exit to any something other than work, and thus is determined by the technical monitoring performed mental conscious that provides the possibility of inference results by analogy, in the case of association or meaningless expression element of subjectivity or non-formed side, by relating for spontaneous and non-regulated emotional aspects , says the expression goes (Hofstadter) n Ho reach the picture in the context of pre-shape, the shape that has not yet made up non-formed side requires as Bolan indicates the side in the implementation result in the mixing and confusion, and the heart of the concept of sense-oriented process of creativity in the traditional concept, which according to Damish expression of the greatest rejection of each trading, every preconceived notion, and surrender to the advantages of unforeseen relatively movement Article (Amhaz, 1996: p. 313), The expression according to this trend is not related to the events of immanence any link but that tracks the effects achieved by both the movement and the material, the movement then, is the line has a space and time direction give up the form of which is a prerequisite for communication, but it leads to the declaration of the death of the shape and formulate it the principle of softer and more perceived as a field potential (Amhaz, 1996: p. 314), and turn the logical signal in the first case of an expression to the impact of non-stylized results from tests matter in its second state. This allows disengagement from much regularity towards the lack of regularity, but it should be noted that the artist can visual event achieved enhances the result of the test material by searching for reasons that are available for this event and to be repeated, or the overcoming of that event and delaying it because it does not fit with the surface of the completed exhibitionist, that the processes of reinforcement or humiliation containing conversion hidden to do non-aimed to do what it meant, and this is what puts us in front to say that regular results showed from non-aimed action simultaneous to the completion of the former mental control before entering the act in the space understanding of showing achieved visual way through intentional action and conscious mental control, as the artist works to improve the reactive systemically logic climate. (Qaryoti,2008: p. 38-39).

Based on the the researcher reviews, some models analyzed and accessed of the most important drivers of the regular aspect, according to the following models:

Sample (1)

Artist Name: Ward Hilgers

Achievement title: Candy

Achievement dimensions: 21 x 42 cm

Completion year: 2010

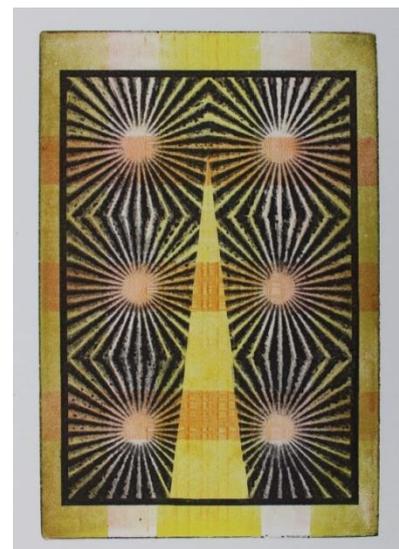
Website: <https://www.instagram.com>

The visual field liberated of the model (1) of the substantive surface towards the strength of the image non characterized based on rooting relationships visual between units exhibitionist field resulting from calm and accurate reflection

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mental structural and systematic, Clarity in the input of formal desirable towards engineering formed feature exhibitionist specification referred the visual field towards the controlled regular side proposals to the mind and mathematical logic, as it kicks off the model of mental control conscious print regular tapes casually and vertical parallel, and then to that observation is based on the printing square shapes and serial flat and incubated triangle stable in the optical center of the model, is based so to the case of regularity in structural construction, that this regularity is born of me Te chaos on the level of perception of sight through the visual confusion the existence of dynamic resulting from the lining of regular geometric aesthetic shapes, and this is reason to support the model between the emergence of regularity and demise, as it rules the regularity visual position by bunk geometric shapes entered formed, that fades away in it generates model impressions of the vessels of illusory movement and the result of a mismatch between the objective and subjective perspectives other times behind the confusion deceptive visual system and the presence of movement in geometric shapes lying, is based model that it aesthetic optical subject to the regular side because of the regularity of engineering forms, but in now The same intention moves that regularity to cause an error in the brain's translation of visual perceptions, regular form will be showed by dynamic although aesthetic type, on the regularity and non regularity subjected to scientific controversy by linking between the phenomena of physiological and psychological.

Sample (2)

Artist Name: John Stipling

Achievement title: Studies on possibilities / Achievement dimensions: 77 x 48 cm

Completion year: 2015

Website: <https://WWW.banksidegallery.com>

Model (2) to based exhibitionist values achieved in letters and geometric shapes reductionist units visual stimulant for the recipe of beauty, by unloading letters process of relations with the linguistic system and realistic formation of building My new separate from what is owned by the letters from the fact Stylized portable previously. So, the model here back by letters to the raw form to move through it towards the organization of aesthetic liberal and based on the processes of dismantling and re-installation of the clips calligraphy scattered, relations neighborly (horizontal) link between those letters have not been on the investigator based on the implications of (vertical relationships), but has absurdly transferor toward chatter that do not carry any value, thus, the verbal meaning is expelled towards the margin, and the formal value is withdrawn towards the center, and this is what bore the form with an enigmatic surrounding meaninglessness achieved preference form over substance, and organized some forms reductionist engineered between rows letters and columns bred open space of imagination and the horizon and scope for reflection and free thinking, as the technical act of goal printing for sealing the role in the organization of the field of visual model.



Sample (3)

Artist Name: Shirish Mitbawkar

Achievement Title: 2D Print
dimensions: 10 x 15 cm /

Year of completion: 2020 AD

Website: <https://www.facebook.com/shirish.mitbawkae>

The scenic of model (3) starts by of the linked visualization to invent new ways of expression through the impunity of sensory vision of observation towards training exhibitionist modalities transmit the visual field



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to the surfaces of shapes planar cross-making system follows the mind and self at the same time, as the field of vision shifted from the case of observation and transport to the logic of habit formed from accumulated perceptual objective of the assets, the status of the search for new reasonableness resulting from the perceptions of the system of mental who had escaped the field of vision of objectivity typical to the spaces of the experimental method wizard shapes, colors, and signing them to engineering through one of the stages of the carrier abstraction to the field manifestation of limited sensory perception towards the limitation of thoughts, as the achievement clings. The current graphic capacity of mind to present the case to deny the visible reality (perception) and rooting fact a different strong artistic vision-saving freedom flawless shapes and color analysis, and then re-installed through simplified geometric spaces and straight lines had conjured up the world dimension conceptual ways to create a new logic of moving in accordance with the mental vision of the conscious proposals for the text of the estranged typographic original body of natural elements, namely that mental perceptions had been replaced as an alternative to mechanical reality.

Based on the foregoing shows that the exhibitionist field was presented in part obliteration of the regularity of the objective (because did not leave completely the substantive side), for the regularity of a new proposed form, as if the model had been the boundary between human and other assets through self-mediation that united the field of vision through the perspective of bird's eye processor to the field of vision on a structured basis for a vacuum through the construction of a new way reeducates and processing of forms and colors according to the vision of engineering, as well as the movement of the repeated lines in parallel in the printed surface space.

Results:

1. Regularity structural showed in the of construction terms of the general college of geometric confusion at the level of perception of sight through deception of the existence of dynamic mobility in geometric shapes despite the persistence of static, as revealed by the model of the sample (1).
2. Geometric shapes characterized by regularity through affiliation to mathematical logic and subjectivity independent animation according to the proposals of mental awareness, it addresses the emotional values through the purity of shape and flattening of the three dimensions, as in all models of the previous sample.
3. The sample models showed the mechanism analysis and displacement recombination of objective scene through the departure of the first regularity to the case of the new regularity, that the departure did not get the approval of the emotional side, it was the decision-maker mind in the departure and displacement, and this is shown by all models the sample.
4. The visual field is presented in the model sample (3) partial rejection of a regular objective while maintaining other parts of it through the establishment of a new regularity of a proposed technical self to dissolve the boundary between human and assets through re-production of the field of vision in a way reduction and treatment engineering, building on the traditional perceptual vectors.
5. The granting of engaging technical a wide range of freedom to reproduce and install the image on some of the offset objective of the asset, which actually was born down was receiving payment towards regular through the loose objective picture of the frameworks of regular standardized and their formed series links of visual proposals mental and logical, It is a result revealed by all sample samples.

Conclusion:

Graphic techniques externally form of moving the field of vision Graphic towards adhering mountings regularity and mental control conscious of the act of achievement, as the technical capacity to transmit the display to the geometric form that leads in the field of vision Graphic towards the systematic exhibitionist side and uncontrolled of the categories of emotion and subject to the categories of mental logic. Likewise, the process of inserting letters and words into the visual structure of the graphic achievement would refer the surface of the display towards regularity at the level of form, despite the fact that the written text does not break the subject from some of the textual frameworks - in some cases. In any case, it may even refer it to another regularity that is achieved through the engineering treatments of the optical structural units.

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