

Dialectic relationship between Materialistic and Intellectual Structural Elements in Contemporary Artwork

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• Introduction:

Controversies are an integral part of the problems that contemporary plastic art deals with in light of changing perceptions that the artist deals with through artwork. The dialectic in art is one of the postmodernist prejudices that examine the role of art in what has become known as contemporary, where dialectics have become ranging from relationships. The components that make up artwork, the social milieu, and whether art is a social movement in certain circles receiving this type of art, or is it an individual expression of the artist's vision that carries with it a self-interpretation of his/her concept about the surrounding issues he/she wants to express from the world. So this may be accepted or rejected by the recipient. Contemporary artwork may take a different role further from the artist's point of view in that, as it is merely a philosophical text that deals with the expressed concepts and expresses them without expressing the importance necessary for the role of the recipient or critic towards the work of art, and based on this, there are many who consider that contemporary art is more prominent, an uncharacteristic visual product devoted to the concepts of ugliness and intellectual and material conflict in artistic work, and dedication to what is currently known as laven, and this concept is linked in one way or another to the exaggeration of free experimentation in the physical and intellectual structural elements that make up the contemporary plastic artwork.

This dialectic resulted from a set of sensory implications that some artists followed by providing a conceptual explanation of the content and idea of artwork, and it remains for the recipient to discover the physical structural elements that the artist relied on in formulating the artwork, and to determine whether it is able to express the intellectual content of the artistic work or not, but from here another dialectical problem arises regarding the extent of the ability of the recipient or critic to determine the appropriateness of the material elements of the intellectual elements in the artwork, even if they are appropriate for some and not appropriate for others, and therefore the issue has become a selective dialectic Imams to taste aesthetic and intellectual convictions and the visual of the recipient, and thus a judgment on the work of art is not a final significance, and that the concept of technical change to the recipients has become a reality, thanks to the multiplicity of artistic visions and the nature of the memory of visual recipients, which in the broader preferred classical forms of art.

From the foregoing, a specific artwork may acquire the satisfaction of the recipient without any need to understand the nature of the idea upon which the artwork was based, as opposed to the material elements used by the artist to express the artwork, and this is one of the controversies that contemporary added to the plastic artwork. Artwork has become a means of admiration without the slightest necessity to understand it, or that an understanding of artwork is a contemporary formation that must be done by presenting the artist's vision about the work, because it was formulated (artwork) in a language that expresses the aesthetic material elements, therefore it "may form with us" those are the profound implications of this. The

artist may express it truthfully and directly, or we may see other signs and symbols that are essentially present in our accumulated visual and aesthetic experiences, or they may remain difficult to understand. "This is the essential outcome of the importance of reconciling the material and intellectual elements that contribute to building the fine art work in **contemporary art**.

Keywords:

Dialectic Relationship – Structural Elements – Materialistic - Intellectual – Contemporary Artwork.

• **Problem Background:**

Most of the plastic art belonging to contemporary art participates in the expression of the idea composed of the artwork by dealing with the physical and sensory elements through which the recipient is communicated, the artist has become mainly dependent on the idea as a structural element of the artwork, and this is evident through the attempt of many of the artists in presenting a vision or an intellectual philosophy for their artwork so that the receiving audience can understand the idea that the artist relied on in formulating the formative structure of his/her artwork. The artist here has been using a medium (idea or vision) as a tool for communication between him and the recipient to understand the meanings of artistic symbols and symbolic connotations and issues that the artist is concerned with and implicitly is expressing in the artwork, and this coincided with the launch of a set of variables and technical, stylistic and technical concepts that have occurred in the field of contemporary art. Which implicitly led to a controversial problem arising in the nature of the structural elements that control the course of artistic work, and its formative construction where contemporary artistic works that depend on the idea in the material construction of the work need to have that intellectual content valid to express materially the form of artwork, and that the intellectual content also be visible from a material and sensory aspect in the artwork, and therefore, in the absence of these elements, the process of reconciling the material and intellectual structural elements in the artwork becomes weak and ineffective, and the artwork loses the advantage of sensory and visual communication with the recipient, it is recommended from the mechanism of relying on the idea alone as a main component for building the artwork, and considering the physical and sensory structural elements as a next element in the stages of building the artwork.

Problem:

– What are the possibilities of achieving compatibility between the physical and intellectual structural elements in contemporary artworks?

Assume:

– There is a dialectical relationship between the material and intellectual structural elements in contemporary artwork.

– It is possible to achieve compatibility between the physical and intellectual structural elements in contemporary artwork.

Objective:

– Exposing the dialectical dimensions and the possibilities of compatibility between the physical and intellectual structural elements in contemporary artwork.

Importance:

- Study one of the problems of contemporary fine art works.
- Researching contemporary artistic currents, and their reflections on plastic art.
- To provide an analytical view of contemporary plastic art works that have been influenced by its structural, material and intellectual structural elements.

Methodology:

The research follows the descriptive analytical approach in presenting and analyzing data within the theoretical framework of the research, as follows:

Theoretical Framework:

- Studying the concept of dialectic philosophically and clarifying its relationship with contemporary plastic art.
- Study the practice of art in the light of the contemporary principle and the accompanying criteria, concepts, and variables.
- Study the possibilities of achieving compatibility between the physical and intellectual structural elements in contemporary plastic artwork.

Practical Framework:

- Conducting an analytical study of a selection of contemporary fine art works that were affected by the dialectical relationship in question.

Boundaries:

- The limits of research in the theoretical study are limited to the study of dialectics philosophically from the viewpoint of "George Hegel ."
- The limits of the research are limited to identifying the areas of controversy in contemporary plastic art between the physical and intellectual structural elements.
- The limits of research in the practical framework are limited to analyzing a selection of contemporary plastic artworks that are associated with "conceptual art."

• **Representing the idea as a physical constructive element to achieve harmony in contemporary plastic artwork:**

The artwork consists primarily and essentially through an idea that the artist wants to express in a tangible, physical way, and here the task of art is reflected in the process of achieving harmony between the physical and intellectual structural elements in contemporary plastic artwork, however, the process of reconciling these two elements requires that the physical representation be felt, the idea of artwork is obtained by the artist expressing freely and harmoniously the idea of artwork in a way that ensures that the physical elements that make up the image of the artwork are sufficiently expressive of the idea, and convey it tangibly to the recipient. In this context, "Hegel" sees that there are three conditions for this element to be realized, namely: "(that the content of the idea is valid for representation in a formative way that expresses the image of the artwork in its final form - that the content of the idea is felt within the visual framework of the artwork and is not abstract - that the process of achieving compatibility between the structural elements of physical and intellectual work of art has the same effect on the receiver). " From the foregoing, it is clear that the three conditions that Hegel stipulated to achieve harmony between the idea and its perceived representation in the artwork in a material way aim to become the final image of the artwork to be integrated, and

that without these requirements, this compatibility process becomes weak and loose and degrades the amount of artwork.

From the foregoing, there is the possibility to achieve the desired harmony between the physical and intellectual structural elements in the artwork, through "thinking about the shape", that is, the idea of the contemporary plastic artwork should be formulated through following an intellectual methodology that requires thinking on the material side of the shape of the artwork in parallel with thinking of the basic idea of the artwork. The physical medium that expresses the form in the artwork (colors - shapes - readymade materials - various materials - the surface of the artwork) should achieve compatibility among them and the founding idea of the artwork, so the form in the contemporary plastic artwork involves an organizational process of expressive connotations that in turn carry the implications. The formal and intellectual work of art, as the process of organizing to express in contemporary art work necessarily leads to enhancing the conceptual significance of the idea of art work, as it contributes to achieving unity and balance for the overall structural elements (material - intellectual) of contemporary art work.

With regard to the receiving audience, there is a large category of it expressing its rejection of contemporary art works, due to the fact that it lacks to express their aesthetic expectations or what is appropriate for their aesthetic tastes. The recipient audience for art can be realized in works of modern art or classical artwork. In addition to achieving harmony between the physical and intellectual structural elements in contemporary artworks, it would achieve artistic and aesthetic values that contribute to the lining of the sculptural dimensions of the artwork. The contemporary artwork is not determined by its aesthetic subject to the topic that the artist deals with from his point of view, the subject of contemporary artwork lies beyond the subject .

The visual discourse of contemporary art "is concerned with incorporating the context and discourse that revolves around the origin and development of the idea of completing artwork. The relevance of contemporary artwork with its temporal and social context has a direct impact on the role that the recipient audience plays with its active participation, as well as on enhancing the presence of the artist discusses his work and defends its worth. " Also, "contemporary art is not reproduced, but is transmitted through verbal and visual transmission, and reliance on narrative methods that play an important role in the possibility of expanding the field of artwork and understanding beyond the subject." This may happen for two reasons, either because there is no longer a fundamental subject of contemporary plastic artwork, as in arts trends (such as preparation in space - conceptual art - performance art), and other contemporary artistic trends. Or because the artistic topic is no longer of value as in classical artwork, such as the artistic direction (Ready Made Art) and thus the narrative methods that accompany the artists of these trends become essential to contemporary artwork, but rather become a source of circulation of artwork among the receiving audience.

• **Conclusion:**

1) Contemporary artwork has overlooked the concept of visual expression in calligraphy and color and sought to regulate emotions towards artwork, and changed the concept of expressing a form to express an idea, content and concept.

- 2) Most contemporary artists neglect the value of form in their artworks in exchange for expressing the content and idea of contemporary artwork.
- 3) The logical product of relying on the idea in artwork such as the conceptual direction in art has led to the formal complexity with regard to the visual taste of the recipient, and therefore the artwork has become unfamiliar despite its tendency to renew and distance from traditional methods of art practice.
- 4) The process of neglecting the value of the figure in contemporary plastic artwork was mostly not intentional, as it may happen that the figure is neglected in the artwork in order to express the idea automatically.
- 5) In the midst of research on the stylistic capabilities of implementing contemporary plastic artwork, the artist ignored the figure as an artistic and aesthetic value in the artwork.
- 6) What is known as contemporary art from the viewpoint of the receiving audience has become an art that presents various forms of reality but does not provide solutions or facts with regard to reality.
- 7) It has become necessary in the concept of contemporary artwork to emphasize the communication between the artistic impact of the work and the recipient, for the artwork here may not remain, but the artist wants his effect to remain with the recipient.

• Recommendation:

- 1) Conducting more research studies on contemporary problems in plastic art work.
- 2) Conducting further study on the dialectics that accompanied the emergence of the concept of contemporary art, the most important of which is the dialectic of the relationship between the nature of the physical structural elements of artwork and the artist's skill.
- 3) Provide critical analytical insights to keep pace with the changes that have occurred in the contemporary plastic artwork due to changing concepts.

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