

The philosophical dimension and its role in the structure of Cubist art

Assistant Lecturer. Ali Hamza Naji Jaber

Student Activities Department

Al-Qasim Green University, Babylon / Iraq

Summary

The nineteenth century paved the way for the emergence of many artistic trends that in turn contradict the basic principle of the process of simulating nature in various arts, specifically plastic art. The twentieth century witnessed in its beginnings the return to the destruction of forms in nature and the fading of topics from it, where the artist Braque was more enthusiastic than the rest of the other artists by looking closely at the works of the artist Cezanne, who was seeking to work in a manner of forms in nature on the basis of the tendency to the geometric system, which in turn gives it the character of pure beauty, and thus lays the foundation stone towards the world of thought by his behavior the style that corrects its course, and thus set out to achieve his artistic experience that led to the dawn of the first cubist movement.

Through shorthand and the process of simplification and analysis of the form of realistic forms, cubist art sought to reconstruct the external form of things by dismantling and analyzing them to the external abstraction by showing its essence, so that the innovative image of the external form of the thing to be portrayed appears through the reconstruction of the form and through what the artist realizes by activating the mechanism of emotional innovation, which is the result of his intuition about what he imagines from the hidden truth from people's eyes, so the artist feels the essential image resulting from his imagination, which is in a state similar to mysticism, which in turn expresses the meanings and contents that the artist sought to achieve, and this is what helped the recipient to achieve the vision of the essence of things, and based on what has been presented, the current research deals with the philosophical dimension and its role in the structure of cubist art.

The researcher divided the research into four chapters, the first included the definition of the problem of research, its importance and the need for it, and the goal of the research, which was summarized by defining the philosophical dimension and its role in the structure of cubist art. The first chapter also included

a definition of the limits of the research and the definition of the terms contained therein.

As for the second chapter, which is the theoretical framework of the research, it was divided into two topics. The first topic dealt with philosophical thought in modern art. The second topic consists of two axes, the first axis is the philosophy of perception and its impact on the artistic vision, while the second axis dealt with cubist art and its manifestations in the figurative surface. The third chapter included the research procedures from the research community, the research sample and the research tool, and the analysis of the sample, as well as an analysis of three cubic artworks.

The researcher has a set of his findings, which were observed through all the selected samples, so that the following results were reached:

١. The search for excellence in cubist art gives a special feature to the artist with an aesthetic dimension in terms of the style and techniques used, and it is linked to philosophical intellectual approaches that contribute to the structure of material forms and are linked to all the concepts sought by the artist in search of excellence.
٢. The fragmentation of perspective in the atmosphere of cubist paintings because of its influence on the philosophy of Bergson .
٣. The development of the philosophical vision in cubist art led to the construction of geometric shapes, by shattering and demolishing the external shape of the shapes by abstraction to its true essence, considering that the geometric shape represents the peak of the aesthetic peak.
٤. Cubist art emphasized the subjection of the mind and surrender to the process of exploring the essence of forms and this is done through abstraction, which led to the emergence of forms with an aesthetic dimension.

The chapter included research findings and some recommendations, suggestions, and a list of research sources.

١. ١. Chapter One: Methodological Framework

١.١. Keywords: (Key word)

Dimension

(a) Linguistically: It is the breadth of the range and distance. (٩, p. ٢٠٥)

Dimensions: It is plural and singular (after). which is opinion and firmness. (٨, pp. ٦٩-٧٠)

(b) Terminologically:

- It is the shortest extension between the two things. When saying the dimension in the vacuum, it made the dimension an abstract extension of the material, standing by itself, and when denying the vacuum, it made the dimension standing in the body. (١٩, p. ٢١٣)

Philosophy

(a) Linguistically:

The word philosophy is of Greek origin consisting of two syllables (philosophy) , which means (love of wisdom). (١٦, p. ٣٨)

B- Terminologically

Descartes defined it as the science of general principles as mentioned in his book, which is known as (Principles of Philosophy), as he defined it as the study of wisdom because it is concerned with the science of origins, nature and various human sciences, and philosophy for Descartes is present in the conscious thought in itself, which recognizes the universality of existence, and that its source is from God Almighty. (١٣, p. ١٢)

As described by the philosopher (Brendan Wilson) It is a set of attempts to solve problems, and these problems revolve around perception, virtue, meaning, science, and so on. (١٤, p. ٩)

structure

(a) Linguistically:

Its dispersal is found in Mukhtar As-Sihah (Abu Bakr Al-Razi) " Al-Bunyan represents the wall, and the structure on which the Kaaba is built, and the structures by annexation are its building palace, and it is said that it is built, built, and built with a short fraction such as: Jizya, and it is said that so-and-so is true to structure, that is, the body.(٢٩, p. ٥٦)

Its meaning is "construction" and cannot be attributed to things beyond it, and George Mononan says that it " denotes construction in its ordinary sense" as the significance of structure in the French language is multiple, so it means composition, order and form. (١٦, pp. ٤٩-٥٠)

B- Terminology: Defined by (Jean Piaget) : "It is a system of transformations that has its own laws as a system of formats, and it is based on the role played by these transformations without being able to get out of the limits of that system." (١, p. ٣٣)

(Hussein Khumri) defined it as: "Monitoring formal phenomena and structural patterns, and determining them within the work." (١٣, p. ٧٨)

١.١. Research Problem:

For thousands of years, art has been an essential part of human life, through the paintings that have been seen on the walls of caves, from forms and symbols with connotations and meanings to sculpture. Art was a means of conveying thoughts and feelings expressively. Many philosophers hold that art is in essence a philosophy in itself, while others hold that not every work of art necessarily has a philosophical dimension.

The first to establish the roots of philosophy are the ancient Greeks , and this is not limited to philosophy only, but also exceeds the importance of beauty and links it to philosophical thought.

The philosopher Plato (٤٢٨-٣٤٧ BC) considered that art represents the highest form of human expression. In order to learn the meaning of life in all its aspects, we must use it in one way or another. On the other hand, Aristotle (٣٨٤-٣٢٢ BC) has another opinion that differs from what Plato stated, which is that art represents the product of man only, so that he showed that all artworks are the result of the transfer of ideas through images with a fundamental dimension to achieve it. Artistic creativity is achieved through human creativity.

There has been a great correlation between the aesthetic value of art and its cognitive value, according to the view of some philosophers, where they show that in order to achieve the aesthetic value of the artwork, the cognitive value must be achieved as a prerequisite without any dispute. Aesthetics has been a branch of philosophy for a long time.

The science of aesthetics has been distinguished from the rest of other human knowledge thanks to the philosopher (Alexander Baumgarten), where he distinguished the subject of aesthetics and its distinction from the group of philosophical sciences under the name of (Astatika)

Issues related to the definition and value of art are central in this context, as most philosophers have sought to investigate and define the concept of art by focusing on a set of specific artistic features of artworks.

Thus, this indicates that the spread of art through multiple cultures, specific periods of time and different cultures indicates the motivational ability to produce artworks so that their roots are extended and evolutionary. Although Plato and Aristotle had different views on the arts, their perception was different in the Western context, where a concept of art was specifically used.

Hence the problem on which the research is based in trying to identify the philosophical dimension and its role in the structure of cubist art.

٣-١. Importance and need for research

١. The current research is determined by the study of the philosophical dimension and its role in the construction of the cubist painting.
٢. This research contributes to the benefit of researchers in the field of arts. It represents a scientific subject that can be added to our libraries so that it benefits graduate students and primary study.

٤.١. Research Objective

The current research aims to identify the philosophical dimension and its role in the structure of cubist art.

search limits

The current research is determined by the following:

١. **Time limits:** The current research is determined by the time period (١٩٠٨AD – ١٩٢١AD).
٢. **Spatial boundaries:** Drawing products of cubist art in Europe.
٣. **Objective Boundaries:** The study of the philosophical dimension and its role in the structure of cubist art. In his study, the researcher chose the premises that came from cubist art in particular and the philosophical dimensions that it acquired that affected its constructive character.

١), chap.

١.٢. The first topic: Foundations of philosophical thought and its aftermath in modern art

Art has been and still is the embodiment of the formal vision, and on the other hand philosophy was an abstraction of it, and this is what makes each of them in two opposite sides, so it is necessary to clarify the vision of philosophers in the artistic field and it is important to emphasize that philosophers do not take the place of the artist in artistic representation on the figurative surface and vice versa, and this is due to an important reason that leads to adherence to their position through all the issues they see in the arts and other aspects, and the fundamental reason is related to the philosophers' vision of sensibilities in terms of comparing it with the content of facts. (٦, pp. ١٢٣-١٢٧)

Therefore, philosophers believe that art is closely related to sensibilities and the extent of their semantic dimension to reach the truth, while philosophy has always sought in detail to seek the truth of things through its essence. Therefore, in the eyes of any philosopher, the true value of art is greater than art itself, and this is what philosophy has called for in a clear and clear way.

The theory of simulations dates back to the fourth century BC, in that Plato's theory of parable is the basis and starting point that builds his philosophy in its full form in art and beauty through his mental vision of the world by abandoning its character represented by changing phenomena. Plato sees through the theory of the parable that consciousness precedes existence from matter, so it crowned the whole of existence with the world of the parable, so we see " that ideas, sensibilities or ideals exist is higher than the sensible existence, because they are the original paradigmatic principles of things." (٢٣, p. ٧)

Plato (٣٤٧-٤٢٧ BC. M) The absolute truth of artistic beauty, it shows that art works to simulate the external appearance of things, so that it does not care about the true essence of things and is thus based on illusion and deception of what is involved in things through the external form. In order to reach perfection, he must strive to reach the world of ideals, rejecting all forms of fraud, disguise and imitation that completely depart from the absolute truth. This is precisely considered through artworks in particular, so that the artwork works to deceive the mind and vision and therefore cannot know the essential truth of the subject, that is, the artist works to delude the recipient by making the ugly shape beautiful and vice versa and thus clarifies according to what he sees in his imagination. (١٩, pp. ١٢٣-١٢٧)

As for the philosopher Aristotle(٣٢٢ - ٣٨٤ BC), he has placed a high value on perceptions, so he relies on observation and then experience to deduce the faculties from the particles, as Aristotle believes that perceptions are a means to ascend to reach the truth and understand its essence, and therefore Aristotle believes that beauty appears clearly in the works of the creative artist in multiple ways and means, and the artist may be able to reach the total truth through his partial observations. When he portrays a beautiful subject for us, he is thus portraying that beautiful subject in all its meanings instead of choosing a specific subject, reflecting the mechanism of his transition from particles to colleges. The researcher believes that the cubist artist has been able to investigate and explore the depths of phenomenal forms in order to reach the pure form, and through stylistic diversity, he has provided the opportunity and work to achieve the aesthetic dimension of the things inspired by the sensory world that the artist seeks to explore. (١١, pp. ١١٦-١١٧)

The form is always in association with the art forms that seek to achieve the ideal form, and we note through this that cubist art has taken its premises and has been influenced by contemporary philosophical thought in representing the

essence of things. The artist seeks to integrate the apparent image taken from the realistic form, and with the mechanism of Henry Bergson's philosophy (١٨٥٩- ١٩٤١) on (intuition) when these infinite fantasies were formed in his mind, represented by the reality of the forms. The artist thus seeks to make the artwork visually embodied by achieving philosophical contents of aesthetic dimensions through the realization of his artistic reflections, which led to the formulation of the abstract form. Whereas intuition "is a true knowledge between it, whatever its nature, that uses the principle and center of theoretical inference and revolves around things." (٣, p. ٧٠١)

Some thinkers see them taking from the content the basic artistic view of the artist and making it the primary image of things, but they see that the subject is put in the second consideration, so that it makes its main task to be confined to the world of image consistency represented by live images, but some aestheticians have seen that art is the will by which the artistic image is completed, but they discovered that artworks are intended in a large part to be represented by the emergence of a number of relationships between images. (١, p. ٤٠)

Therefore, the motive of artistic creativity, which is evoked by many topics of memories, history, landscapes, etc., is for most photographers linked to the creative motivation, which is represented by most photographers as a means to reach the end in its final form, which is represented by the process of self-realization. (٢٢, p. ١٩٣)

The visualization process is the birth of moments through which the artwork is built mentally, as it is very flexible and has the ability to form through several forms, as this is done in order to preserve the form through its first form as well as in order to preserve the basic thought from which it was born, and that all this may happen in order to confirm the process of comprehensive overall formation that is specialized in the process of basic visualization, but this relationship can change and additions and removals may occur, which include subcomponents in which the resulting forms agree as a result of a factor of visualization that helps to retain mental images for as long as possible. (٢٢, p. ١٩٠)

The essence of things in nature is revealed through art , that is, through the expression of creative capacity. Artists have souls that can unintentionally separate and rise from everyday events, and this type of separation is not systematic or logical. These souls see things through their depth in their distance from reality, and they rise in this to reach their pure essence, and this is done through their innate intuition, as Bergson explained, where they reach the self-

awareness of forms without the purpose of any other purpose. This is done through the subjective vision of colors and images, so those souls work on the mechanism of gradually working what they see into the circle of our sensory perception and this is done through what they draw from those images and colors. While we are preoccupied with the perceptual vision of things and our preoccupation with the external appearance, because of the limits of the vision of the inner truth of those things. Therefore, the artist has the task of guiding us to the reality of visual forms through artwork, as the artist works to evaluate our limited vision to the pure essence of forms through the process of sensory perception. (p. ٢٣٨)

Immanuel Kant (١٧٢٤-١٨٠٤ AD) emphasized a set of different concepts related to beauty, which is the subject of the Galilee, Vipin (Kant), that beauty is certainly oriented to perception and is liberated by it while the Galilee is oriented and it is not possible to realize it without mentioning moral action, and that both subjects do not exist in nature, but they exist in human perceptions. It shows that the ruling queen is linked to them by the other two queens, but they are not directly present in nature. Also, the concept that Kant touched on is the concept of taste, as he shows that it represents an aesthetic concept. He expresses artistic taste despite his interest in his philosophy on the aesthetic taste controversy. He considers taste to be subjective and objective at the same time, as he emphasizes that taste is a reflective queen that is represented by aesthetic judgment. Everyone has an aesthetic taste represented by it. It also shows that the moment of the Queen of Judgment, which is intended for a specific topic, makes sure that it raises a specific pleasure, but it makes it clear that this pleasure occurs when it is not accompanied by a specific benefit. (٥, pp. ١٢-١٧)

Kant shows in his study (Criticism of the Queen of Judgment) about the feeling of gratitude, where he emphasizes its receipt or reception by the senses, he stressed that the artistic world characterized by beauty is located between two different sciences, which are the sensory world and the mental world, and he means that beautiful art is located between the scientific mind represented by (knowledge) and between the theoretical mind represented by (desire). It shows that the queen of knowledge is arranged in the first sequence of queens through which knowledge is obtained. As for the queen of desire, she depends on the power of the mind. She is effective through the principle of moral duty and commitment. There is a third type of queen, which is the feeling of pain and pleasure, which is activated through beauty and art. (٤, p. ٤٩)

As for Hegel (١٧٧٠ AD - ١٨٣١ AD), he was influenced by the views of the philosopher (Kant), where he shows in his philosophy towards art and beauty that art works to produce the soul , but he had his own view , as he shows that beauty is similar to his general philosophy, as he shows in his philosophy that art is prepared in several stages, where the first stage represents sensory perception. At this stage, the soul is liberated and what is meant by it is aware of the ideal of beauty, so that it confirms that art represents the products of the soul, that is, art in Hegel is the production of the soul and is created by the soul, which is itself the spiritual type, which is thus taking everything that is sensual. Art is a link between the external(real) world and the abstract mind, so art is a human activity whose value is determined by the correspondence between form and content. Hegel shows that art is the union of the real world (the sensory world) with the abstract mind. (٣٥, p. ١٧٤)

Hegel shows that art does not represent imitation or simulation. It emphasizes the internal content of visual forms, explaining that " true art is that in which man tries to transcend the level of reality. The expression of beauty requires its supremacy over nature and reality. Art is not imitation or simulation of nature, as Plato says, but an attempt to reveal the inner content of truth." (٢١, p. ١٤٨)

Schopenhauer (١٧٨٨-١٨٦٠) also explains in his philosophy on art that it is a kind of intuitive knowledge that can be directly accessed by man, provided that the artist has been freed from the will by relying on himself. Schopenhauer also shows that art represents the pleasant basis of beauty. He says: " Art is the flower of life" In order to reach a second world characterized by perfect beauty, this is done by getting rid of the will, as well as by recognizing truth or ideals. It also shows that there is something in human nature that is not clear in which ambiguity is pleasing through a sense of beauty, as art is the tool that man elevates to reach beauty and through which he can overcome the will, which in turn represents the main source that afflicts man from misery. The process of the recipient's feeling of artistic beauty is at a stage that reaches the finest that the human soul earns in all of life, and through beauty, if it is cured as much as possible, it helps to control the will and thus can reach the desired goal. (٢٨, p. ٦٥)

٢.٢. The second topic: The first axis: the philosophy of perception and its impact on the vision in cubist art

Mental shifts at the beginning of the twentieth century have affected a set of transformations that can be radical in philosophical ideas. They have contributed

to the formulation of concepts and mechanisms of perception through modern philosophies, and through truth and time. These concepts have been clearly and explicitly reflected in various currents of contemporary art, and in particular have greatly affected the premises of cubist art. Thus, this interaction between art and philosophy has generated a cognitive construction that has greatly affected the formative structures in cubist works, as this can be seen through the form and content of artworks. (٣٣, p. ٤٧)

From that moment, we note that this state of expressive texture still exists in human consciousness until the present time, so the function of art is to transform it from the role of the clear and the familiar and turn it into strangeness, so it is "the strange thing, which comes outside the area of familiarity and draws attention to its presence outside its headquarters." (٢٦, p. ٦٩)

Cubism took its first starting point from Platonic philosophy, where Plato mentioned through the axes established with (Philip), where he shows in the field of arts when extracting the mechanisms of calculation and measurement, we do not deduce anything at all. From this, Plato shows and explains that the purpose of this is the images of things. They cannot lie in the images of living things as understood by general people, but lie in the geometric shapes represented by triangles, circles, angles, squares, straight lines, etc. They do not represent relative beauty like other real shapes, but rather possess absolute beauty, so that they reach the ideal beauty. (٢٩, pp. ٥٠-٥١)

Therefore, Herbert Reed shows Plato Fipin revolving around his views, saying : " The cubist theory is close to the same theory that Plato advocated... The cubist artist deals with a position as a starting point and then extracts from it straight lines, arcs, flats, and solid shapes, using cones, rulers, and angles. " (٣٤, ٧٢-٧٣)

Emmanuel Kant's philosophy revolves around (time, space and the attic), where he shows that there are suggestions that are prior to experience and that are latent in the long term in the human mind. (Time, space and the attic) represent a set of elements that are derived from the external world , as they are linked to movement, becoming and the attic permanently in time. The attic is then the unity of space and time, which is a clear concept and represents the direct relationship between time and space. However, space confirms the realization of the fixed idea. "Time and space are purely aware, and their connection is determined by the attic whose existence is manifested in its action." (١٨, p. ٦٦)

It is noticeable that the Cubist art has been influenced by the views of the philosopher (Kant) through the content of the shapes independently, and this has

been clarified through his famous saying (the pure form in pure beauty). Therefore, the form has become characterized by many qualities and characteristics and its mechanism of work for the Cubist artist and thus is parallel and similar to the characteristics of the color, so it is possible that an inconsistent elliptical form turns into a regular geometric form and this is done simply to transform it into a polygonal geometric form and angles, and this represents one of the basic premises of cubist construction. (٣٠, p. ١٨)

The Phenomenology approach was aimed at (the return of things to themselves) and this was explained by (Husserl), where he showed in his philosophy the transcendence in the relationship between (mind and matter and between the self and the subject and between the visible and the visible), where he shows that there is a similarity between art and what is between fermiology and some of the elements of the aesthetic direction, the most important of which is the "direct experience of things". The main driver of(feminology) is the extraction process as well as the re-sighting of meanings. In art, we see that it works on the gift of forms meaning and this is done through the artistic image so that it fills things with data. Therefore, we see that art gives us an imagined image of shapes through the embodiment of the perceived form, and thus gives us a visual form resulting from the feeling of things in a hidden way, while we see that fermiology is oriented into shapes that are founded in terms of sufficiency in the meaning of the empty meaning. Therefore, fermiology can be described as a philosophy specialized in sensory perception, as it is an advocate of cubist construction, as the subject is not dependent on external forms, but is based on the perception resulting from the artist's experience. (٨, pp. ٥٧-٥٨)

(Henry Bergson) explains in his philosophy that intuition represents our analysis of things through our vision into their interior. It is between the hidden relationship that is unknown and the apparent relationship. It shows that the direct knowledge through which (feeling) is revealed through the simplicity of the absolute thing, which can be described as a direct perception that leans on a complex structure by being in the specific and direct subject, where intuition represents the feeling fundamentally, that is, it is a feeling that conveys to us the meanings that exist in the psyche at once through the essence of the thing, trying to tear apart the external appearance, and this is explained in art by looking at the essence of things. Moreover, the structure of art formation has been affected by the philosophy of space and time, which contributed to the basic structures of reducing things to the same cubist artist, which led to the loss and fading of

perspective and changing it through a new vision that leads to giving the artwork an open field that works on the overlap of time as well as it works on the diversity of views, and this helped in the use of geometric shapes as a pluralistic method that works on the embodiment of temporal and spatial reality. (٣٢, pp. ١٣٤-١٣٥)

The relationship between the self and the subject can be observed through (epistemology) (*). They represent the cognitive source of it and this confirms its association with knowledge. (epistemology) in its nature is related to logic in terms of its specialization in the study of knowledge , but it is different from it because it is related to the cognitive image and its material in an inherent way, while logic is concerned with the cognitive image only. (epistemology) also studies the concept and perception of things by relying on the internal relationship related to the basic principles of logical thought without caring for the external world, as the artist has become building an intellectual analytical act through which he can build reality by visual perception and in a composite manner, so he was not satisfied with recording the external world, so the elements of visual representation have become the result of mental analysis resulting from dealing with the external world. He represents a structure that can be dismantled and reconstructed . (١٢, p. ٢٤٢)

٣.٢. The second axis: Cubist art and its manifestations in the figurative surface

The painting was one of the oldest mechanisms of human expression, which was represented and painted on the walls of caves before the invention of writing. The drawings of ancient man, represented by the Stone Age, show us pictures of animals or sections of hands. These drawings were made by man in that period for his need and as evidence of man to create the birth of a state of aesthetic expression, and this indicates that the aesthetic given was born instinctively resulting from an emanation in the ancient man's instinct. (٣٣, p. ٤٧)

It is impossible that the artistic image arises suddenly without having a historical source, as it must have existed before at a lower level, or it may be in the form of an ambiguous trait. In the field of art as in other fields of social activity, it works to subdue all phenomena through transformation factors, so nothing fades from them, or may be created from nothing or disappear, and the new artistic image may be based on old elements, so the new artistic image may be considered a form of transformation in progress towards old images. (٢, p. ٢٤٢)

African art has contributed to the process of building, establishing and crystallizing the features of Cubist art, so it is considered one of the important and basic sources in the emergence of that trend that grew up in the early twentieth century, where artists were influenced by the primitive arts represented by African Negro sculpture, where the basic structures of Cubism were born under the name of (the Negro era) , due to the magical forces it generates that are indicative of what distinguishes it from the destruction and simplification of shapes represented by masks with colorful faces, where Cubist artists represented by George Braque, Pablo Picasso and other founding artists of this trend showed their interest in the arts that call for strangeness and away from the realistic environment because of the abstraction of the formal appearance and more strongly expressive. (Negro art) has worked to motivate Cubist artists by going beyond concepts that call for the traditional perspective, and emphasizing the geometric structures of the form in terms of dismantling the perspective and the mass, so Cubist art has led to the reformulation of aesthetic concepts. (٢٧, ٩٤-٩٥)

Through the birth of geometric shapes represented by lines, angles, cubes, etc., cubic images of primitive beings emerge through the abstraction of the illusion of the classical perspective through the representation of reality, which helped the artist to dive into the sea of cubist art, especially the cube, as this art believes that the shape, when it contains six faces, thus represents the whole truth, as in the cube, and this helped to excavate and discover the material essence of the virtual world, without emphasizing the external shape, as these artworks are characterized by being of a diverse style, and many prominent factors stimulated the shift from a more representative art form to a more abstract form; one of the most important of these effects can be found in the works of ([Paul Cezanne](#)), where he shows "the interpretation of nature on the basis of the cylinder, the ball and the cone, put everything in perspective, so that each side of the body, or plane, moves towards a central point." (٣٦, ٢٠٠٦)

The concepts that Cubist art came up with do not take the qualities of the tangible form through the specific method only, but rather take from the set of intellectual concepts that the artist came up with and chanted through the structural dimension of many materials. It uses a technique in which it selects the materials that have been used, so the cubist artist on the figurative surface has taken methods characterized by disassembly and complexity of the permanence of movement of realistic forms with structural dimensions of many material ties, which are linked to intellectual concepts that are compatible with the concepts

sought by the cubist artist, and this method of drawing pushes the recipient to reflect on the form trying to assemble this form with the kinetic scene at once and see it through several angles at once associated with the absolute concepts sought by the artist. (٣١, p. ١١٠)

Accordingly, we see many human beings whose current trend is to categorically and completely reject the old photography of their vision and describe it as representing the living of the dead as an example. They reject this, even if it is consciously, and this indicates that art in the eyes of humans is characterized by magical renewal, and it means believing in the emotional truth generated by art, taking into account that art clarifies to humans the formulation of truth in terms of all kinds of arts. Therefore, you see that philosophy has striven in various ages to find the truth in art, despite the philosophers' disagreement about this vision of not linking truth to arts and poetry. Some of them believe that the arts are contrary to the truth , so we see Plato working to expel poets from his republic. (١٠, p. ١١٩)

The impression taken by the Cubist artist in the process of building faces carried out on the figurative surface gives the recipient a form consisting of angles, lines and some colors to indicate the mood that the character is going through, giving features indicative of their psychological mood, and this has contributed to the construction of shapes since ancient times, that is, the various currents of contemporary art. Therefore, we note in the Cubist artworks that the faces of people are characterized by double vision, taking sharp lines, angles and flat shapes of cubes and several movements in one time, so we notice a kind of weirdness in the executed faces as if they hide behind the Greek mythological personal mask, as in the work of the artist Picasso in drawing different and multi-shaped masks, where the Cubist artist focused from multiple areas of view using different lines. (٢٤, p. ١٨٢)

The Cubist artist's style was characterized by his own style of perspective , as he sought to completely neglect it, in order to achieve its goal in the process of analyzing forms so that they are closer and more comprehensive in order to create forms characterized by modernity. This is done through the expansion of the use of various techniques and materials, which include the processes of installation and adhesion of different materials of wood, paper, etc., in addition to the use of mixed colors of oil colors, where the construction of the aesthetic vision of the Cubist artist emphasizes self-freedom mainly and the technique is secondary. Cubist art has focused on the process of distributing shadow and light and is

through the realization of the third dimension, which is innovatively and evenly distributed on the outer surface. (٢٥, p. ١٠٣)

٤.٢. Indicators concluded by the theoretical framework:

١. Philosophical thought has formed cognitive trends that have contributed to laying the foundation stone for the structure of cubist art. All the concepts acquired in truth, perception and time have helped in the emergence of new developments that have contributed to the process of understanding artistic reality and working to apply it visually.

٢. Epistemology represents the modern cognitive theory in which the artist has become transformed from a function of transferring reality to a disjointed and analyzer of reality itself. Therefore, the artist's vision of the world has been affected, so he works to present the mental perception from multiple angles.

٣. We observe the foundations of Platonic philosophy in cubist art by abstracting forms in order to obtain their essence, not portraying them in their realistic form.

٤. Cubism was concerned with dismantling things and returning them to their elementary elements such as geometric shapes, angles and lines by building the shape from multiple angles as if it were in perpetual motion, and this is what we notice in Aristotle's analytical philosophy.

٥. The traditional process of perspective disintegration in the art of painting has been shared through the philosophy of space and time, and this is what we see in Bergson's philosophy, where it is replaced by geometric shapes that reflect the superposition and multiplicity of time in painting.

٦. Phenomenology is the philosophical vision of the process of perception. It contributed to the formative construction of cubist art. The process of representing the subject is not dependent on the external vision, but the artist is dependent on the internal vision.

٧. Cubist painting has become a tool of visual thinking, it works to embody philosophical concepts related to knowledge and pluralism, it works to present reality not literally but in a practical and mental way.

٨. Philosophical and unconscious concepts reflect the composition in the cubist painting, where they are translated visually through the process of disassembly and then the process of reconstructing the elements according to a philosophical structure that meets the aesthetic standard.

٩. Cubist art has embodied the process of artistic formation and the intersection of philosophical dimensions and cubist scientific thought. We note the actual impact

of the theory of relativity in addition to the idea of multiple dimensions, which play a role in the formation and establishment of interrelationships in artwork.

١٠. Cubist artwork is a visual thinking tool, with a philosophical mental structure that transcends the accurate transfer of reality, so the composition is based on a cognitive basis through the element of perspective, geometric shapes and multiple angles.

٣. ٣. Chapter Three: Research Procedures:

Research community:

Due to the breadth of the research community, and the inability to limit the artworks , which were determined by the time period (١٩٠٨-١٩٢١) , and the large number of products of cubic art and the large number of artists , and the large number of their artworks, in many places in Europe, the researcher was briefed on many illustrations of the artworks of cubic art in terms of Arab and foreign sources, as well as on the Internet, where they were reported in line with the purpose of the current research.

٣. ٣. Research sample:

After the researcher developed the indicators that were concluded by the theoretical framework of the research, the researcher chose the research sample, where the researcher intentionally selected the samples for cubist art, which amounted to (٣) works of art, and the selection was made according to the following reasons: -

١-The nature and number of selected samples carried an aesthetic philosophical dimension, which achieves the researcher's goal of the study .

٢- It is clear from the selected samples clearly their artistic style, mechanism of work and the large number of artists.

٣-The selected samples cover cubist art in proportion to the limits of the research.

٤- Excluding artworks belonging to the same artist.

٥-The works chosen by the researcher are distinguished by the fact that they and their artists are internationally renowned in cubist art.

٣. ٣. Research Methodology:

The researcher relied in his research on the descriptive analytical approach, and this is what was used in the analysis of the selected samples in proportion to the goal of the research in identifying the philosophical dimension and its role in the structure of cubist art according to the following justifications : -

١: General and accurate description of the artworks represented by(research samples).

٣. Achieving the goal of research in identifying the philosophical dimension and its role in the structure of the cubist painting through a visual reading of artworks.

٤. The variation of the artworks that were selected through construction and style , which provided the researcher with the mechanisms of their work and work.

٤.٣. Sample Analysis:

Form No. (١)

Artist: Georges Braque (١٨٨٢-١٩٦٣)

Address: Houses in Lestak

Date of work production: ١٩٠٨ AD

Material : Oil on canvas

Size : ٦٠cm x ٧٣cm

Aidiya : Berne Museum of Art in Berne, Switzerland

We note from the artwork that the painting consists of a group of simple houses with a number of trees and the artist was influenced by the Cezanne style, which is devoid of traditional perspective. Despite this style of construction, the houses in the foreground appear larger than in the background of the painting, and this corresponds to the classical perspective. The artist (George Braque) when he painted the synthetic motifs represented by the cubes that he does not portray nature in its exact form, reducing it to realistic forms and not recognizing the real nature, and this indicates that the cubist artist despised the forms, turning them from (places, houses and other forms) into forms of geometric schemes and cubes, considering that they represent the ideal beauty of things.



The artist Braque has dismantled his subject of the painted shapes, turning them into a set of geometric shapes and patterns, seeking to provide multiple perspectives at the same time, and this is what distinguishes the Cubist art style, and we note in the painting that the colors are characterized by their relative coldness, as the earthy colors take the most spaces in them, as neutral and monochromatic colors are adopted, believing that they give full flow in accordance with the shape, as they give the recipient the perception of space, thus giving him his focus and attention to the main subject in the painting instead of distracting his mind in another direction, and this is what makes the artwork in harmony with the surrounding environment represented by the beginnings of the primitive Cubist school.

Although the space in the painting looks flat as we have observed in most cubist artworks, the artist Braque has tried within the artwork to create a sense of depth as he follows the contrast method of shaded surfaces. The intersecting and overlapping surfaces give a sense of the overlap of the leaves with the houses , as it leaves in the artwork a complex interaction between the abstracted shapes, and this carries a sense of the dynamism of the coherence of the natural landscape at the same time, as the structure stands out instead of the fine details.

Therefore, Cubism was influenced by philosophy by changing the art forms implemented on the surface of the painting into geometric shapes, cubes and lines, thus approaching the demolition of the sensory image by stripping it of its real image in order to reach the essence of the shapes and reduce the subject derived from the sensory world.

Form No. (٢)

Artist: Elbert Gleesis

Title: The Man in the Hammock

Date of work production: ١٩١٣AD

Material : Oil on canvas

Size : ١٣٠ cm X ١٠٠.٥ cm

Aida : Buffalo AKG Art Museum



The painting shows a person reclining in a hammock where his face can be observed from several different angles clearly at the same time, and we notice him frontally and laterally. This geometric building ١١١ shows the face animatedly at the same time, and this is considered rare in works considered rare in the works of (Gliese's), and this character is located in a colorful atmosphere as formulated in geometric shapes, each of which gives a meaning with certain connotations that suggest depth and follows the layers as if they were the atmosphere of the buildings of the suburbs of Paris, and the front of the painting hangs the right leg of the person sitting on the swing as if supported by a garden chair in the modern Parisian style. The swing appears as if it is hanging with straight lines indicating infinity. On the left side is a table next to the right arm, which was depicted as if

the vision was from above. This is called the bird's eye vision according to the geometric vision , which was confirmed by the artist (Cezanne).

This table carries many elements, there is a cup, some fruit , a spoon , and a vase. The artist used a variety of colors. The artist embodied the idea of dividing the painting and making it contain a limited set of geometric shapes, such as circles, triangles, straight lines and cubes, trying to simplify the shapes in the depth of the painting. It is free from perspective. The goal was not to represent reality in the traditional form , but the artist's purpose was to try to explore a more profound reality through abstraction of forms. The artist sought to reduce the visual elements and transform them into geometric shapes, as the cubist artist sought to prove that all shapes reach ideal beauty through simplification to geometric shapes, and by simplifying the colors used in the geometric spaces that represent the basic structures of cubist construction, the artist neglected that perspective, as the artist created a greater sense of superficiality in the generality of the painting, which gave equal importance to all perspectives and elements in the artwork. The artist worked to abandon shading, having a two-dimensional sensation in freer spaces with a philosophical aesthetic dimension. These simplified techniques invented by (Glises) led to attracting the attention of the recipient to the individual elements that work to form the artistic image and the elements it contains such as lines, shapes, and colors.

Model (٣)

Artist: Pablo Picasso

Title: Three Musicians

Date of work production: ١٩٠٨ AD

Materials used : Oil on canvas

Size : ١٨٨,٣ cm x ٢٠٤,٥ cm

Aidiya : Philadelphia Museum of Art



In the atmosphere of this painting we notice three musicians, each musician playing a different instrument of his own. Picasso draws three musicians in forms that are flat, abstract, and brightly colored, and they are located inside a shallow room with a dark brown color and under a floor that is light brown and is more like a box. On the left is the clarinet player, in the middle is the guitarist, and on the right is a singer who plays the orchid. Musicians wear familiar costumes that resemble theatrical performances, dressed in costumes and with musical

instruments in their hands, and they fill the painting as if it were a musical performance. On the right is a character dressed in a monk's long grey robe, while the other characters dress like clowns, where we notice one dressed in white and inlaid in blue , and another dressed in orange inlaid in yellow.

So that the characters appear overlapping with each other, and there is a table in front of them, and when we look closely, we notice the shape of a dog whose belly, tail, and legs are behind the musicians' legs.

The work represents the popular theater in Europe in that decade , and these characters were drawn using the technique of (synthetic cubism), which relies heavily on shapes with simple colors that are arranged next to each other in a way that makes them an equal form of presence and importance, which facilitates the process of dismantling their symbols and realizing the purpose inspired by it in its meanings. They rely heavily on simple colored shapes, so they are in an equal form of order and importance, which makes it easier to decipher their symbols and understand their meanings.

Some critics consider The Three Musicians a famous work of art that characterizes the cubist style of Picasso, where the artwork is formulated into a set of topics of geometric shapes (lines, arcs, and other levels) . At its core, cubism is an intellectual style that expresses a rather vague vision. It is noticeable that the painting contains shapes and scenes in a generally inconsistent manner, in order to create ambiguity that deceives the eye. This painting was characterized by the use of a limited range of colors, namely red, yellow, black, blue and white.

In cubism, the subject of the artwork is transformed into a series of levels, lines and arcs that are very idealized after being described in an intellectual style based on philosophical structures. Trying to analyze and break down the shapes in their subjects and reinvent them on the fabric.

CHAPTER FOUR:

Search Results:

١. The search for excellence in cubist art gives a special feature to the artist with an aesthetic dimension in terms of the style and techniques used, and it is linked to philosophical intellectual approaches that contribute to the structure of material forms and are linked to all the concepts sought by the artist in search of excellence.
٢. The fragmentation of perspective in the atmosphere of cubist paintings because of its influence on the philosophy of Bergson .

- ٣. The development of the philosophical vision in cubist art led to the construction of geometric shapes, by shattering and demolishing the external shape of the shapes by abstraction to its true essence, considering that the geometric shape represents the peak of the aesthetic peak.
- ٤. Cubist art emphasized the subjection of the mind and surrender to the process of exploring the essence of forms and this is done through abstraction, which led to the emergence of forms with an aesthetic dimension.
- ٥. The Cubists were influenced by philosophical thought, especially (phenomenology) and (relativity), where the Cubist artist was influenced by philosophical concepts that show that perception is not through a vision from one angle, but through a vision with multiple angles.
- ٦. Cubist art was influenced by Bergson's philosophy of intuition and time and Kant's philosophy of knowledge, which contributed to the reconstruction of artistic reality. It inspired Kant's philosophies about knowledge, and Bergson's philosophies about time and intuition, and this is what helped the Cubist artist present visual reality in an unconventional way.
- ٧. The use of geometric shapes was not random, but through the expression of a philosophical perception that sees that reality can be broken down and analyzed into simplified elements.
- ٨. The Cubist artist believes that the rejection of the single perspective in the composition reflects a philosophical position that works to build doubt in the ability of the senses to convey truth in an integrated form.
- ٩. Cubist painting has become more an embodiment of philosophical thought than a visual transmission to the world.

CONCLUSIONS:

- ١. Plato's philosophy inspired Cubist art in its attempt to seek things through its spiritual and mental essence of forms.
- ٢. Aristotle's philosophy inspired Cubist art by applying the mental and analytical method to realist forms.
- ٣. Kantian philosophy has contributed to the essence of the cubist idea in that reality is in what we perceive and not in what we see, through the multiplicity of levels of perspective.
- ٤. Schopenhauer's philosophy has influenced cubist art by creating an atmosphere that calls into question the directly visible reality, creating harmony with it.

- ٥. Bergson's philosophy led the Cubists to emphasize the portrayal of objects through a kinetic and temporal number of plates, as well as to question the compressions of time visually.
- ٦. Cubism was not only an abstract artistic style, but it was the result of a philosophical and radical transformation by looking at reality and knowledge. It represents the cornerstone in the emergence of cubist formations.
- ٧. Art has become a means of expressing various philosophical concepts, and because of the overlap of philosophy with art, a new visual vision has been developed.
- ٨. The manifestations of visual elements help to create a mental vision, which is influenced by contemporary philosophical thought.
- ٩. The Cubist artist is no longer a literal conveyor of realistic forms; he works to reconstruct them through an internal and philosophical perspective.
- ١٠. Cubist art neglected the perspective from the vanishing point, as the space of the painting was the distributor of power from any point of view, whether far or near .
- ١١. The language of dialogue between philosophy and art is necessary in order to know and understand all formative transformations in art and this is constrained by understanding its intellectual and philosophical backgrounds.
- ١٢. A cubist painting transforms from a mirror reflecting reality into mental and intellectual structures.
- ١٣. The cubist painting is characterized by its sculptural character, as it negated emotion and was content with neutral color.

Recommendations

- ١-The researcher recommends making the students of the Faculty of Fine Arts look at art paintings by studying the intellectual, aesthetic and imaginary sense by reading the artistic texts to identify the impact of all kinds of forces working on them.
- ٢-The researcher recommends the inclusion of the subject "Postmodern Arts" in all branches of the Department of Plastic Arts, in addition to primary and higher studies due to the importance of this subject in terms of its philosophy, foundations and references, and because students do not know enough about these arts.

Propositions

- ١. The manifestations of cubism in the works of Paul Cezanne as a model.

١. intellectual approaches between Cubism and Expressionism, by abstracting shapes.
٢. Psychological connotations in cubist structure.

Source:

(*) Epistemology :It is a philosophical study of the nature of human knowledge, its origin and limits. The origin of the word epistemology is due to the two Greek words (episit), which means knowledge and (Logos), which means logic. For more see:

- Karaki, Ali Hussein: Epistemology in the Field of Knowledge, Dar Al-Maaref Forum, Beirut-Lebanon , ٢٠١٠.

١. Ibrahim, Zakaria: The Problem of Art, Problems of Contemporary Philosophy, Egypt Office Printing Library - Cairo, ٢nd Edition, ١٩٧٩AD.

٢. Abu Rayan, Muhammad Ali: The Philosophy of Beauty and the Emergence of Fine Arts, Dar Al-Maarefa University, Alexandria, Egypt, ١٩٩٣.

٣. Andre Lalande: Lalande Philosophical Encyclopedia, Owaidat Publications, Lebanon-Beirut, ٢nd Edition, ٢٠٠١.

٤. Ammon, Jacques: Photo, T: Rita Khoury, ١st Edition, Arab Organization for Translation, Center for Arab Unity Studies, Al-Hamra, Beirut-Lebanon, ٢٠١٣.

٥. Emmanuel Kant: Criticism of the Queen of Judgment, translated by: Saeed Al-Ghanmi, Al-Jamal Publications, Beirut-Lebanon, ١st Edition, ٢٠٠٩.

٦. B. Crochet: Philosophy of Art, translated by : Sami Al-Dawi, Arab Cultural Center for Printing and Publishing, Beirut-Lebanon, ٢٠٠٩.

٧. Al-Bustani , Fouad Afram : Upholstered Students , ٣١st Edition, Dar Al-Mashreq, Beirut-Lebanon , ١٩٥٦.

٨. Tawfiq, Saeed: Aesthetic Experience: A Study in the Philosophy of Phenomenological Beauty, University Foundation for Studies, Publishing and Distribution, Beirut, ١st Edition, ١٩٩٢.

٩. Gibran , Massoud : Pioneer of Students, Dar Al-Ilm for Millions . Beirut, ١٩٨١, P.T.

١٠. Hassan, Maher Abdul Mohsen: Jadamer the concept of aesthetic consciousness in philosophical hermeneutics. Dar Al-Tanweer for Printing and Publishing, ١st Edition ٢٠٠٩.

١١. Hussein Ali: Philosophy of Art, A New Vision, Egyptian Saudi Printing and Publishing House, Cairo, Egypt, ٢٠٠٥.
١٢. Al-Khouli, Funny Yemeni: Philosophy of Science in the Twentieth Century, Origins - Harvest - Future Prospects, National Council for Culture, Arts and Letters, Kuwait, p. ٢٦٤, ٢٠٠٠ AD.
١٣. Daadoush, Ahmed: The power of the image How do we resist it? And how do we invest it?, ١st Edition, Al-Sabil Publications, ٢٠١٤.
١٤. Descartes: Principles of Philosophy , translated by Dr. Osman Amin, Egypt - Egyptian Renaissance Library, ١st Edition, ١٩٦٠ AD.
١٥. Randan Wilson: Simply Philosophy, translated by: Asif Nasser, Beirut: Dar Al-Saqi for Publishing, Distribution and Printing, ٢nd Edition , ٢٠١٠.
١٦. Stolnitz, Jerome: Art Criticism, Aesthetic and Philosophical Study, T: Fouad Zakaria, Egyptian General Book Organization - Cairo, ٢nd Edition, ١٩٨٠ AD.
١٧. Deacon Issa: An Introduction to Anthropology, published by the Union of Arab Writers, Syria-Damascus , ٢٠٠٤.
١٨. Schopenhauer, Arthur: The World as Will and Representation, translated by: Saeed Tawfiq, The National Project for Translation, Printing and Publishing, Volume I, No. ١٠٧٥, Cairo - Egypt, ١st Edition, ٢٠٠٦ AD.
١٩. Shawqi Daif: In Literary Criticism, Dar Al-Maaref for Printing and Publishing, Cairo, ١٩٦٢.
٢٠. Salibia, Jamil : The Philosophical Dictionary in Arabic, French, English and Latin Phrases, Lebanese Book House, Beirut-Lebanon, Part ١, ١٩٨٢AD.
٢١. Abbas, Rawya Abdel Moneim: Aesthetic Values , Dar Al-Maaf for Printing, Publishing and Distribution, Cairo , ١٩٨٧ .
٢٢. Abda, Mustafa: The Philosophy of Beauty and the Role of the Mind in Artistic Creativity, Madbouly Library - Cairo, ٢nd Edition, ١٩٩٩.
٢٣. Osman Amin: Pioneers of Idealism in Western Philosophy, Dar Al-Maarif, ١٩٦٧AD.
٢٤. Attia, Mohamed Mohsen: The Semantic Interpretation of Art, World of Books for Printing and Publishing, Cairo, ١st Edition, ٢٠٠٧.
٢٥. Al-Qarghuli, Muhammad Ali Alwan : History of Modern Art, Arab House for Printing and Publishing, Iraq-Baghdad, ٢٠١١.

٢٦. Kleito, Abdel Fattah: Literature and Strangeness. Toubkal Publishing House, Morocco, 1st Edition, Volume ١, ٢٠٠٦.

٢٧. Mahmoud Amhaz : Contemporary Plastic Art , Dar Al-Muthallath , Beirut , ١٩٨١.

٢٨. Mustafa Abdo: Introduction to the Philosophy of Beauty , Critical, Analytical and Authentic Axes, Madbouly Press, Cairo, Egypt, ٢nd Edition , ١٩٩٩.

٢٩. Matar, Amira Helmy: The Philosophy of Beauty , Dar Al-Qalam Printing, Distribution and Publishing , Cairo , ١٩٧٢AD.

٣٠. Morse Cerula : Cubist Art , T : Henry Zughayib , Owaidat Publications, Beirut , ١٩٨٣.

٣١. Moner , Thomas : Development in the Arts, T : Mohamed Ali Abu Durra , Egyptian Authority for Authorship, Printing and Publishing , Volume ٢, ١٩٧٢.

٣٢. Noura Bouhannach: The Problem of Values in the Philosophy of Bergson, Difference Publications, Algeria, 1st Edition, ٢٠١٠.

٣٣. Reed ran away: the meaning of art. Translated by: Sami Khashba, Egyptian General Book Organization. ١٩٨٨

٣٤. Herbert Reid : Art Today , T : Mohamed Fathi and Jojis Abda , Dar Al Maarif , Cairo , PT .

٣٥. Hegel: Aesthetics and the Philosophy of Art, translated by: Mujahid Abdel Moneim Mujahid, Dar Al-Kalima, Cairo - Egypt, 1st Edition , ٢٠١٠.

٣٦. Erle Loran, Cézanne's Composition: Analyze of His Form with Diagrams and Photographs of His Motifs, Foreword by Richard Shiff, University of California Press, April ٣٠, ٢٠٠٧.