

Use of phenomenological in the analysis of artworks

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Abstract:

Philosophical thought is defined as the attitude towards the world and existence, which is always sets to understand and interpret. Invoking in that all means and mechanisms in order to reach its depths. When the crisis touched philosophical thought. Phenomenology came with its founder 186 « Edmund Husserl » to suspend all the attitude that identified this world, phenomenology made a new horizon and ready templates to redefine the world. And for that phenomenology presented itself as a doctrine and method. It challenges all forms of closime and dogmatism builds to describe things in order to achieve the ultimate goal; « back to things themselves ». in a constantly changeable and renewed world, cinema has become an apparent topic through, which their owners expressed attitude about the world, using in that « Image » and her ability to express and influence and change, from there phenomenology as a descriptive absorbs the subject of cinema as a phenomenon can be studied by phenomenology

Keywords: Phenomenology; Cinema; attitude; world; philosophy; Husserl; MerleauPonty.

Amis of research:

Attempts to study the interaction between aesthetic object, recipient group and educator find the researcher working in a field that has little theoretical structure and where the current state of research is very heterogeneous. No clear orientation could be found in terms of theoretical or practical studies. My research was carried out in a field that has little theoretical structure and has been studied in a number of different ways.

It was also difficult to pin down the subject of the study. The situation being studied is very complex, as it involves interactions among the participants, the educator and the work of art. In turn, these interactions take place in particular pedagogical, institutional and situational settings and are influenced by social conditions. It must be borne in mind that there is a certain degree of dependence between the 'variables' of art, educator and group, so, for example, kindergarten groups and high school classes will look at different works and generally will be led by different educators. In the study, linguistic and non-linguistic expression had to be dealt with appropriately in terms of methodology, as--particularly with the latter--it must be assumed that they are particularly meaningful in group situations. It was also necessary to reconstruct factors that had an effect over a period of time, such as the influence of the initial welcome on the later situation. And, finally, a summary had to be drawn up of the differences and similarities between the different cases.

Introduction:

Edmund Hosslerl (1859-1938) is the main founder of the philosophy of phenomena of phenomenology and a professor at the University of Göttingen, then University of Freiburg (Germany) who was an athlete and moved to philosophy. He created phenomenology, a philosophical school that relies on the direct and intuitive experience of self-conscious phenomena as a starting point from which to embark as a phenomenon analysis expertise and a solid foundation. Do not seek and claim the absolute truth of philosophy, metaphysics or science and bet on understanding the pattern of human presence in the outside world. Its beginnings with Hegel were followed by the influence of Heidegger, Sartre, Morris Merlo Ponte and Recore. The phenomenological trend is based on the dynamic relationship between the idea and reality. A radical philosophy that severely simplifies and establishes an approach to thinking about the memes that appear directly to our consciousness. (Everything around us is intellectual, material, or juvenile) without barriers, not through what has been said about it, nor about prevailing ideas that are very simplistic and seek to establish a way of thinking about things. "That natural attitude is an ear based on a structured gradient of natural knowledge, and is strictly based on the intuition and spontaneity that we assume recognizes the existence of" The actual reality "and his presence and enquiry are guaranteed for this knowledge surrounded by every aspect" (Hosserle, Edmund. Translation. Enkru, Fathi, 2007, p. 10-11), that the mission of phenomenology only describes the process of perception and analysis of feeling to discover the underlying macro-anomalies that underpin all knowledge and science to make phenomenology a holistic science and a surety basis for other sciences. Hegel's work signifies the stages at which man passes until he reaches a sense of spirit and the German philosopher of Lambert to demonstrate the theory of basic phenomena of experimental knowledge and Kant

to indicate such meaning but narrowly and Hamilton to refer to a branch of intellectual science that observes various intellectual phenomena to disseminate. HUSSERL says that the process of perception of anomalies is the essence of phenomenology, The logo of phenomenology is to turn to the very things with pure purely human consciousness, Hossler's goal in phenomenology is to reach out to the seditious, so Eboukhism has adopted a cessation of governance and to place the spatial world in brackets without relying on beliefs in the world whatever it may be and also to stop taking a position of proof or denial about the existence of the subjects .The phenomenology emerged in 1901 with the emergence of logical research to manifest as pure shafts descriptive science, wondered Merlopotni (1945) Malphenomenia?. It was never answered that Husserl was not convinced of both science and philosophy as a starting point and critique to provide a new basis for service to humanity that predates science and philosophy in a logical knowledge based on consciousness and logic. Not a ready formula, but an open approach and a tool characterized by flexibility that is constantly evolving, Every philosophical attitude of a philosopher will demonstrate an understanding of the meaning of phenomenology, and Hossler aims to gain phenomenology new dimensions within the orbits of sensory perception, language and art.

Saeed Tawfiq believes that phenomenology is not a particular doctrine or philosophy but a direction or approach and no one can say that this is the philosophy of phenomenology. Philosophers have developed phenomenology rather than as the founder of the trend, and to understand it we must understand and understand its evolution at the hands of Husserl's followers, a term that is overloaded with much connotations, dimensions and developments and there is amateur phenomenology. Transdantalistic phenomenology, formative phenomenology, HVM phenomenology, phenomenological existentialism, they have talked about all of Hedger, Merlopotni and Sartre, are likened by Saeed Tawfik to the growth trajectory of a bifurcated tree. The fertile branches with roots are the springs that have emerged and their torso is Hossler and the branches follow him. So by doing so, Hossler is the biggest contributor to this thought but it goes in one direction and it has developed as a Warsaw approach its pillars and not its applications. So Husserl thought it didn't bear fruit, it starts from what science left without clarifying what science views as ready and intuitive facts and foundations of facts and knowledge. He likened it to a forgotten patient and said that medicine treats wounds and there is no soul-worthy science, which is a failure in science and the need for another kind of science and the refusal to associate knowledge and sense of psychology in his experimental form to establish psychology. (Venominologe amateur) and was interested in pure tribal psychology as a basic unit underpinning strict experimental psychology. To describe our intentional experience through the process of reflexive meditation, that is, from the state of imagination to meditation, so it is not experimental but moves from facts to anomalies and perceptions of intuitively anomalies and varies and Merlopotni says: "To make sense of what one or another person is experiencing is an act and not an observation. It is an effective effort to understand the meaning of one's experience. It is a neutral act that does not relate to self-experimental experience. It is a thoughtful act that is open to knowledge and inseparable from others. It is therefore neutral."

Philosophy began as a rigorous science and Husserl criticized this principle in a look that "has not yet begun as a science?" "It falls short. Every matter of philosophy is in fact an individual belief in the interpretation of what a particular school takes (point of view). Phenomenology is the roots and beginnings of things in phenomena (the things themselves) and its characteristics (the phenomena and things) and Kant knows things through our perceptions of them and not from themselves, Hegel: Phenomena are manifestations of a higher truth that is absolute or soul in its time tracks, but phenomenology starts from the same things and not as a reflection of facts like (Return to things, not through perceptions or theories) In Husserl's view, philosophy cares more about perceptions than data. This is a logical manipulation. Phenomenological philosophy is based on the same data or things without preconceptions or presumptions. HUSSERL sought the meaning of rigour in what science itself is as a well-structured form of knowledge that is increasingly linked in its steps, accumulating each result depending on its predecessor's result as a collective effort rather than an individual and entirely scientific.

Phenomenology as a method of knowing the relationship of consciousness to the world

In order to understand the relationship of consciousness to the world, we must understand the subject as it is direct experience, thus providing us with methodological tools in its development.

Meaning : In Phenomenology is the intention of consciousness says Garodi (the main idea introduced by Husserl in contemporary philosophy is the idea of the direction of intentionality) Husserl believes that intentionality is a prior and major clairvoyance in his analysis of consciousness and a characteristic of experience ,intentionality distinguishes consciousness (perception is the perception of something and judgment is the judgment of a particular psychological experiences or phenomena(each phenomenon is related to its subject in a correlative), which is the great discovery of Husserl and without him no phenomenology , It is a new formulation of the theory of knowledge away from realism, idealism, self and subject it is an attempt to achieve contact with the outside world and establish a bridge that connects us with the outside world is inseparable from the conscious self and does not live independent

of consciousness, consciousness is related to its subject any orientation of consciousness towards its , It forms the raw material sensory data and turns it into a topic intentional and unites it in one focus and connects it each topic refers to a topic linked horizontally example: the appearance of the front Head refers to the side manifestations of him and refers less to the back side and thus occurs expectations for the next experiences have not yet filled, This is what we mean by consciousness as an act of our experiences and the intention is the founder of the subject that necessarily emanates from the previous properties that are founded and rooted in the intentional act.

Reply and founding phenomenology: Reply and composition in Husserle's view are two sides of the same coin. It is one process aimed at establishing the naive world. It is a common sense belief that patriarchy is the preliminary negative stage in the process of conducting a phenomenological reply. Husserle spoke of two basic positive steps in the reply process: The amateur response and the phenomenological response, called Transcendental Response, and the amateur response is not an intuition but a shafty vision that is imagined and transmitted to the realization with free imagination and changing its features such as color, size, material made of it, ambient and background objects to other changes but not affecting the general characteristics of the cube in the imagination such as the list of angles... etc., It considers the fundamental characteristics of the public called the Mahiya of the cube. Here lies the importance of imagining in the phenomenology as a method by which awareness of the subject is intended to understand what it is. Sartre was interested in imagining during his interpretation of aesthetic experience in the artwork as an unrealistic fantasy subject. Thus, Hossel gradually lends the foundation an ideal positive character to assert that consciousness is responsible for the establishment process. Flawy reveals meaning and connotation and touches roots that lie more than perceived in the self.

Subjectivity: How do we distinguish in subjective phenomenology between the meaning of its subjectivity and subjectivity in other meanings? What is subjective in phenomenology is what is pure personal and differs from one person to the other Val phenomenology is not subjective in this as experimental but neutral and uses a subjective word in a self-dependent or dependent sense without regard to the person's identity or mood. It differs from the traditional meanings of subjectivity as it is the traditional ideal. It is a systematic process open to be able to achieve a space for solving problems and it has made Hosslerle the ego and self-precedent of the natural existence of the world he prepared secondary. The existence of the world presupposes the existence of the pure self to assume that identity exists between the natural existence of the world and the existence of the world, as I understand it. Hossel does not see the world as having a condescending existence. He considers that the condescending topic does not constitute a pure consciousness and falls entirely outside it. It does not exist. The existence of the topic derives from the subjectivity of any inherent acts of consciousness. (Ingernden) The sensory realization that the subject must be founded in the understanding of the structure of the subject and its way of being, and each subject gives us experience associated with consciousness successively and has a special structure.

The idea of the living world: It emerged from Hosslerle's work and I believe that the science crisis is due to their neglect of the living world from which to start. The living world finds ourselves in it and gives the world a world of natural attitude to knowledge, meditation and Abukhism. Hossel puzzles on how to cross the gap between the absolute ego and the realities of the historical living world. He looked at the world from its end position and studied it through its complete scourge and its response to the self that makes the world meaningful for conscious life. The world's things are constantly changing and we must care about the world as it seems in experience. There exists a crisis in Husserle's thinking. Hossel's pursuit of the idea of the living world has gone beyond that of the world. It is an evolution of his notion of intuition in the field of action that is linked and engaged with its themes and the world.

The most important basis that characterizes phenomenology as an applied approach is:

He noted (Tawfiq, 1992) that "this means the minimum or standard on which we are based and by which we can judge the phenomenology in its application of a case if it deviates from this approach":

- 1.Exceeding the binary (self-theme) is the first step in the phenomenological approach, and is intended to go beyond the principle of binary division into the subjective and subjective.
2. Patriarchal practice: an important step aimed at suspending beliefs and judgments and rejecting beliefs that arise in a normal, naive attitude and recognize common sense.
- 3.Description of what is given: A misunderstood description is a sensory or empirical observation of what is given. Experience or direct description is not a sensory experience but a description of the same sensory experience.
- 4.Perception and relationships: Phenomenological descriptions are focused on phenomena. They are not inferior or extrapolator, but are perceived through eyesight, analysis and description.
- 5.Observing methods of phenomena: The goal of phenomenology is to detect methods or how objects or phenomena appear.
- 6.Observation of the establishment of phenomena: observing the phenomena and describing the process (passive foundation - positive foundation) and establishment (self-passive) is an observation of its existential structure, which

imposes itself on our consciousness (positive foundation) is an observation of the processes by which it establishes the meaning of its subject. By Conduct - Tawfiq, Said, 1992, chap. I).

* **Application of the phonological approach in the field of aesthetic research:**

Husserl wanted to show us how we can learn philosophy as a method of philosophy. Engarden contributed to the phenomenological method as a modification of Husserl's position. his contributions to the application of human experiences, especially the phenomenon of art and the phenomenon of human existence, were the most fertile. there was a meeting between the triad of phenomenology, art and existentialism.

The path of art and the method of phenomenology: asks (Tawfiq, 1992): why is the field of art phenomena fertile as an application of the method of phenomenology Phenomena in general are experiences, which are what appear to consciousness phenomena of art experiences in a particular style as aesthetic artistic subjects such as: Experience of the artist as creativity or experience of a cognitive aesthetic as the experience of the connoisseur or the experience of the critic and here shows us the similarity between phenomenology as a method to reformulate our cognitive, imaginary and emotional experiences as artistic and aesthetic experiences so there has become a fertile meeting between art as a subject or area of experience and Husserl) similarity between artistic vision and phenology , There is a kind of symmetry between the course of art and phenomenology in terms of their vision of phenomena, objects or subjects that appear in experience. The first of these similarities between them is the property of direct experience of things that distinguish each of them is the basic engine of phenomenology such as revision and reconsideration of meanings by referring to the same things as direct experience and fills them with his intentions and in art or vision that creates art, it gives things meaning through that artistic image that gives it to the data of things and reveals things as if we see them for the first time and thus reveals our existence, which we felt before but hidden in the disguises of life as a hidden feeling that gives an imagined image of things .

Ortega has observed that art runs out to the interior of things as if signals and expressive language offer us the same things Gasset sees that the artwork reveals the secrets of life and existence and shows the interior of things and their truth to the public as if they appear through transparent glass and thus contrary to science that is only a frame or our interest or interest and this vision Phenomenology defines it under the name Apocrypha and in art or aesthetic experience it is called disinterest, indifference or integrity. In the case of ordinary sensory perception the consciousness is oriented towards a realistic subject and the intentional topics corresponding to the acts of sensory perception is a crowd of manifestations in short sensory perception puts its subject as realistic but in the case of aesthetic perception (a painting that is modified to normal sensory perception) aesthetic perception does not become oriented towards a realistic , In the case of aesthetic perception, what is depicted in the painting as a subject or graphic FACTS (The Knight with his flesh and blood), Horsell says, " we see subjects or realities that have a realistic presence realized abroad, such as the presence of lines and the fabric of the painting and the small forms engraved are only graphic realities." . (Acting-Tawfiq,said , 1992, 55-56-57-58-59p)



The Knight, death and the devil-Albrecht Durer-1500

(<http://www.albrecht-durer.org/The-Knight--Death-And-The-Devil.html>,25/11/2013)

The viewer, reader or listener is indifferent to the realistic subject matter of the artwork such as marble or fabric ...But he is interested in what is given in the work of art and his experience as an automatic aesthetic experience and not the product of a mental process if the experience of art is similar to the automatic response, as in the aesthetic experience phenomenology also does not require mental effort but experience direct contact with the world. And also there is a close relationship between art and phenomenology in relation to the meanings, but carried out by the artist when he foresees the essence or meaning in the fact given to his experience through imagination or direct eyewitness art as phenomenology does not resort to the process of inference or extrapolation in the extraction of the meaning or the It is not the installation or creation of nothingness, but the establishment of a phenomenon or an aesthetic object by means of physical media Available. Just as phenomenology met Art also met existentialism in phenomenology aims to examine the issues of experience maintenance away from mental abstraction or inference describing experience flesh and blood and existentialism we aim to study the macroscopic reality or existence in the field of action, met existentialism and art they do not describe the manifestations of human existence but provide an existential her eyes saw phonological existence as a good way to understand human existence. (Acting-Tawfiq, said,1992, 60-61-62p).

Methodological foundations in the phonological approach to aesthetic experience:

That the phonological position in trying to identify the phenomenon of aesthetic experience is characterized by the nature of the methodology in the research because the principles on which it is based are derived from the phonological approach itself that the phonological philosopher when dealing with the phenomenon of aesthetic experience or other phenomena does not start from a theoretical framework or ,That phenomenetics rejects all traditional directions of aesthetic experience that do not adhere to this neutral methodological position do not interpret them according to elementary criteria such as (Kant) who set tribal conditions to judge the beautiful and also rejects the method of (Hegel) and (Kant) critical interpretation and the method of (Schopenhauer) and (Bergson) and (Crouch) intuitive contemplative, the feeling of pleasure and pain when, (Plato) intuitive metaphysical view of the ideal and the pragmatic practical direction that derived the concept of aesthetic experience from his vision of experience in general does not understand it only through the context of the experience of everyday life , that the phenomenological cantilever does not reject these trends in terms of content but in terms of its methodology, it also tries to highlight the metaphysical dimension of art and experience by it only begins anew to describe experience.

In psychological trends we find two main directions the direction of psychoanalysis and experimental psychological direction and we will start towards psychoanalysis, which was founded by (Freud), which explains the process of artistic creativity by reference to the unconscious life of the creator artistic work such as dream or madness a kind of freedom from the conflicts of no feeling in the experimental self) which artist is his work of art and nothing more of that.

As for the experimental psychological direction in aesthetics ,go back to Tydd and Fechner, who founded experimental and physiological versus contemplative cantilever, which was based on theories and hypotheses, they have cantilever experimental science that begins with experimental facts to rise to the general laws governing the process of aesthetic taste and then measure the best aesthetic responses such as the experiments of Edward Polo to study patterns of response to color and the experiments of Maillard to study patterns of response to music to provide a scientific descriptive study rather than standard derived from experience, which is rejected by phenomological cantilever . That phenomeneticistiqha does not take its starting point from any relative subjective tendency in its various historical and psychological forms, it starts from a simple saying (that on the one hand there are works of art and on the other hand there is an aesthetic experience of these works of art).

Phenomenologists recognize that good experiences actually occur in our aesthetic experience (aesthetic pleasure) but it is not a requirement for judgment or aesthetic experience that the basis of pleasure arises as a result of our experience of the beautiful topic. Aesthetic pleasure is characterized by its intuitive focus on its subject. Pleasure is not subjective, not the experience of a person or special emotion, but the impartiality of its interest and selfishness. Geiger's analysis was based on a pure, descriptive phenomenological approach to gain new dimensions and depths of aesthetic pleasure. It accurately distinguishes the feelings that appear in aesthetic pleasure from the feelings of pleasure, joy and pleasure to extricate it from any emotional meaning or fusion. It purifies the feeling of any extraneous feelings to be based on what the poetic acts in which aesthetic subjects appear. Geiger attacks an experimental astrologist who has been associated with hyperbole that all aesthetic experience is the joy that phenomenological philosophers seek to rid the whole aesthetic research from a psychological perspective, that is, to study aesthetic expertise on an area beyond the range of aesthetic feeling or pleasure and extends to many other experiences that fall into the fabric of aesthetic expertise.

That *istiqqa* does not understand starting from the idea of the beautiful and not that beautiful which is opposed to the ugly, the ugly itself is an *istiqqa* objective. If we recognize the Beautiful by identifying what is the subject in which this beautiful shows any analysis and description of its structure to be an objective basis for describing the experience, and in this sense can understand the meaning of objectivity in the phenomenological is the objectivity of aesthetic research and not the criteria or tribal conditions that determine what is beautiful or To be subjective elements of feeling by which to judge the beautiful and to be stable elements of the aesthetic subject and our experience with it. (Acting-Tawfiq, said, 1992, 65-66-67-68-69p).

That *istiqqa* phenomenological rejects the directions of traditional aesthetic research in various forms philosophical and psychological because it starts from a new point radically different and characterized by having taken its starting point between subjectivity and objectivity to look for a new formulation and understanding of experience (Husserl) believes that the concept of phenomenological experience is different from its traditional concept in modern philosophy modern philosophy failed to understand human experience because it ignored the concept of the living world or living experience and forgot the human being who lives in this world and therefore there is within its concept of experience a distinction between mystical experience and external experience.

That metaphysical trends look at art as a mere vision and made the artwork equal to the vision of the creative artist to fall into a serious mistake being neglected the artistic subject and also as an expressive style aimed at delivering the artwork to the viewer neglected the role of the viewer and its effectiveness as a cue relationship in the perception of his subject to be his job is to reproduce the vision of the artist only to lose the subject of beauty and lose its quality within two selves, one producing a vision and the other reproducing this vision to fade with its appearance, its perceptible surface and its full meanings to become a mere medium.

Being able went beyond a pure objective view that omits oneself from its calculation and a pure subjective view that assumes that artwork is the product of a process of static creativity at the level of vision or fictional activity and sees the hope of working as a meditation (recipient) or (edgy). If we go beyond these two perspectives, then the aesthetic subject becomes founded through self-experience and not independently founded before the perceived self, there is a complementarity between the artist's role. (The purpose of the sender) and the role of the connoisseur (the purpose of the future). The reception here is geared towards a subject that needs to be established and demonstrated, to be a crucible in which the same artist and creativity or a point of convergence of the artist's and the taster's intent is melted down. (Engarden) aesthetic experience as an aesthetic activity, and (Sartre) in its application of intent to the expertise of artwork as an intentional fiction, and at other times this principle was manifested through living experience, i.e. the initial first-hand experience preceding the act of conscious meditation and was demonstrated when Meroloponte and Dauphrine are experiences that come from the direct presence of the aesthetic subject. The sensory realization is in front of the body, that the idea of living experience is not different from the notion of intuition, but is the same as the idea of intuition applied in the field of action to precede meditation to give meaning to it through intolerances that permeate objects and actions. By: Tawfiq, Said, 1992, 70-71-72-73-74-75am).

So a phenomenological approach to aesthetic expertise is based on a general understanding of experience by phenomenology as a systematic framework of knowledge to formulate our experiences of the world and things. This fact will mislead an abstract general theory. We must break it down and fill its details with applied models. In Saeed Tawfiq's view, that road has become a more affluent one by applying the phenomenological approach to his works of art and in the process of receiving a tasting audience as well.

*** Cantilever ugliness and cantilever beauty:**

Many thinkers and philosophers have touched on ugliness in their introduction to the concept of beauty was when Plato in things uneven and reaches a stage where the thing loses the quality of beauty, but moves to the lower stage, the stage of ugliness, Plotinus was influenced by Plato in the philosophy of aesthetics beauty is the good and the source of everything and the idea of this and all of them. (Acting-Ismail, Izz al-Din, 1986, pp. 37-42), and FLV sees that the word beautiful is called Pleasant and vice versa is ugly is not pleasant. Baumgarten sees that the clear and complete manifestation of taste is beauty and its opposite is ugliness, and says in writing "Cantika" is the perfection of this sensory knowledge, and the purpose of Cantika is the perfection of this sensory knowledge, and this is beauty, and the lack of sensory knowledge is ugliness and ugly things, and in this sense, can be thought of in a beautiful way, and also the beautiful things can be thought of in an ugly way, and Baumgarten goes after FLIFF's idea that beauty is the complete pleasant, and ugly is the distressing imperfection, but he has increased it to the Cantika beauty and ugliness. (Acting-Ismail, Ezzedine, 1986, pp. 51-52). And Hegel sees it as a vital matter, and evaluates it on the basis of the nature of the existence, beauty is relative, due to the individual himself, (man is the most beautiful creatures because he is the most vital) and the opposite is ugliness, anything that contradicts vitality is considered ugly and ugliness is relative, and differentiates between natural beauty and beauty in art, art when imitating ugly things do not stick in the work that ugliness, art has a separate aesthetic value from the ugly thing.

Plotak was wondering if what is ugly in itself can become beautiful in art He believes that the ugly cannot be beautiful and simulation excites us being identical to something told ,Beauty is one thing and simulation is another thing , as for Singh has agreed his opinion saw Schiller viewer in the introduction of ugliness field of art work , the skill of simulation does not prevent ugliness , it is not beauty in the content but in the - Ismail, Izz al-Din, 1986, 56-57) Rosenkranz believes that freedom in the idea is the basis of the idea of beauty and ugliness, he wonders: when we see art convey the ugly as it conveys the beautiful, is it not a great antithesis If the ugly is moved only from where it is beautiful, is it the result of putting another contradiction on top of the first contradiction? - Beauty is positive and ugliness is negative ,but when used in art he takes the category of idealism bestowed upon him by the General Laws of beauty of harmony, balance, proportion, harmony and power of expression , It is not to reduce the amount of ugliness, but to confirm its inherent, distinct character .Croce sees beauty is a successful expression, the expression that was not successful was not an expression ,and ugly is an unsuccessful expression ,and beauty is unified and ugliness degrees ,there is no more beauty than beautiful ,but ugliness is between a little and a lot ,from ugly close to beauty to ugly hideous, and complete ugliness completely devoid of beautyby-Ismail ,Izz al-Din , 1986, 57-58).

Ugliness as a Greek meaning means sensory perception or sensory knowledge, to expand further and turn to aesthetics as its broad meaning, so it is possible to imply ugliness under it as a concept and aesthetic vision.

Through this the concept of ugliness is evident from the opinions of philosophers and their definitions differences regarding the concept of ugliness, and they did not agree on a clear definition of the difficulty of determining it.

*** Ugliness as a concept in Islamic law**

Islam has a philosophical perspective whose reference is (the Holy Qur'an) and has looked at Beauty and ugliness with a deep sense ,as was repentance must before it as well as concepts ,was the basis of any concepts were clear and flexible as if the phenomenological method , and shows and describes what he sees and abstracts and restructures it strictly and amazing organization .

One of the most important theses in the beautiful and ugly in Islam in the science of jurisprudence "the issue of improvement and ugly" and the division of acts into two good and ugly , and each self ,and the majority support the good and ugly prove the mind is distressed that Hassan is a fact existing in the same thing ,and the mind can reach him Wade that son of values and says Ghazali "and the image is visible and internal ,and the good and beauty includes them , and realize the images apparent ,and images internal insight internal" (by - Shami ,1985 , pp. 119-120) .

Through this, the concept of ugliness becomes clear from the perspective of Islamic philosophy and comments it on the phenomenon and the truth and not otherwise.



<http://www.buzzle.com/articles/islamic-art.html>

*** Ugliness in literature and morality:**

Ugliness is defined as an antithesis to beauty , i.e. ,an indicator of the absence of things from aesthetic values ,i.e. "unpleasant things alienating ,mystery and alienation,negative impact on individuals and create a feeling of distress , annoyance and hatred at times" (Jabali, 1998, p .6) it is thinkers who see ugliness as a kind of beauty, and others see that it has independent pleasure and value cantilever.

Ugliness is not anti-beauty but is a kind and a field of beauty and this is confirmed ,the two opposites do not meet if the ugly anti-beautiful ,while it is possible to find beauty in ugliness if he looks at (ugly painting represents a picture of tragedy) can have a measure of beauty , although in theory ugly but remains an authentic art because Satan is a hypocrite who is beautiful outside and ugly inside as values and morals with evil intentions . (Acting-STIs, 2000, pp. 27-93)

The ugly is not without a rectangular value like the rectangular value of beauty (unity - proportionality - harmony ..) The recipient can see the aesthetics of the ugly and have an independent mind that fascinates the viewer even less than what fascinates the beautiful. (Behaving-Chalabi, 1998, p. 6), as for the Association of the ugly with morality, thinkers did not agree with one opinion in the meaning of the cantitiki (aesthetics), but their opinions were in several directions and there is a question that arises eternally :is ugliness linked to moral contents?)And should there be a dividing line between morality and ugliness The philosopher (Santillana) he believed that there is an aesthetic morality, which is a virtue such as honor, honesty and integrity , and called it (aesthetic virtues) emanating from the aversion of conscience (ugliness and Damman) involved in every moral behavior that does not observe such principles (act - Al-Shami,1985 , p .64), that is , he believes that ugliness is one of the values of morality ,and thus a difference with the views of other scientists ethics is completely contrary to aesthetics in terms of the direction he approaches ,says (bertamli) " there is a kind of moral ugliness is gross does not disappear when the senses do not work ,because the practice of moral evil is not for the senses but for the base of reason and understanding and ultimately for the creative mind itself, and this means that there is what can be called Post-beauty and post-ugliness, but there is no such thing as post-Beauty and ugliness together. Therefore, moral judgment in the end precedes the overall judgment, but the distinction between good and evil or between the beautiful and the ugly is not made by an ephemeral center of knowledge, but by a fixed center of knowledge, which is the absolute mind and ultimately God ".(Bartley, 1970, P. 512 - 513), stolnitz believes that when the ugliness is attributed here to the area of laticality, and the experience is boring or painful, then ugliness is meant as a moral disapproval of the lack of laticality any beauty in a situation, then the moral evaluation of ugliness more than aesthetic and may not be experience and blind gaze any of what , Under the slogan 'art for art', an artist with an aesthetic attitude, independent of good and evil, tastes the emotional pleasure of the imagination in every experience, but moral considerations are simply out of the question . (by-stolnitz, 1981, pp. 17-415-539)

Walter STIs believes that one of the concepts that were associated with ugliness is the image associated with the devil and brutality , and moral evil ugly human face means brutal big lips and hard eyes this face is ugly because we see in front of US mental perceptions of moral evil ,and constitutes the truth and good and beauty a triad of absolute values - STIs, 2000, pp. 102-94), through what was put forward from the views of the ambiguity in the aesthetic and moral concepts to raise the question of Hussein, "can art take evil as a subject and draw from it beautiful artistic images?" More precisely explained is in evil beauty fit an object of art “. (Ismail, Ezzedine, 1986, p. 32)

So from the above mentioned in the statement of the meaning of the ugly we note that some relied on the characteristics of formality and the other adopted moral values or psychological judgments, and also there is an adoption that the ugly is itself in the impact that it leaves on the viewer who tastes that work,And it turns out that there is a difficulty in knowing the relationship between ugliness and moral values and aesthetic values, if there is a fusion between them and a lack of moral standards when we want to appreciate the aesthetic value of artistic works if ugliness and beauty can be made from sin.

*** Aesthetics and beauty and the difference between them:**

Beauty with a narrow meaning does not indicate only one of several types of rectangular values to come the concept of ugliness and gain value of the rectangular among the other types (BTS-stolnitz , 1982 ,p. 7,8), and when the theory of ugliness grew and formed a volume and issue and became an inseparable part of the rectangular view and this is what - Ismail Ezz al-Din, 1986, P. 55), if the beauty of Al-astqaiq in the eyes of some include: Galilee and terrible and terrifying and scary and satire and comedy, Why does not include ugliness as well Ugliness leads to an impression that can be fun or comical rather than the sad, painful impression that is usually assumed - STIs, 2000 AD, P. 105), if something that is not expressive or completely empty is called ugliness, and despite what has been said, there is a belief that exists from time immemorial that there is no so-called hopeless or absolute ugliness, even this amount of hopeless ugliness is not a lack of rectangular value , even ugly subjects in the public eye to a hopeless - Stolnitz , 1981,pp. 412 , 414), the pure negative absence of beauty is not beautiful in any subject at hand , and does not be ugly , and does not create feelings of pleasure rectangular , unsuccessful works of art (failed) and money value is not said to be ugly but is not beautiful does not raise any feelings ,and so beauty is against beauty and not ugliness, because ugliness has a positive content rectangular . (Acting-STIs, 2000, pp. 95,25).

So from the above it is clear that rectangles include the concept of beauty and the concept of ugliness, each of which has a rectangular value, and is called (aesthetics of ugliness), so that the circle of sensory perception can expand rectangles, so that the ugly has a rectangular value, so that the bad and not the ugly is the one in which rectangles are completely absent.

*** Mastery in art and aesthetics of ugliness**

The Almighty said in the dear downloader "Making God That I Know All Things Is Expert On What You Do" (The Holy Quran). He has addressed art and ugliness in his artistic productions, art goes beyond beauty to include the frightening, the sad, the alienated, the abnormal and the ugly, so the cantilever ugliness and its relationship to art will be addressed through a specific perspective which is taste, criticism and aesthetic judgment for its close association with the phenological approach. Kunlez believes that the ugly in life can be beautiful in art, art and ugliness do not contradict but are related to the end as a positive cantilever orientation, i.e., as the coin has two sides (behaving -I Nol, 1965, 2 244), after which stolnitz asks, "Can art be ugly, and if the answer is affirmative, can it have aesthetic value?" He sees that what is called ugly is in fact due to the weakness of the connoisseur during meditation; things only look ugly because of the lack of abilities necessary to appreciate their cantilever value. (Acting-stolnitz, 1981 ad, pp. 412, 403). For example, Baudelaire, when he glorified Satan in his subject (flowers of evil), and Victor Hugo, when he made Quasimodo handsome and beautiful in the letters of Notre Dame, ugliness can be a creative and ingenious tool for summoning beauty, when the artist is an artist. (Acting - Naut, 2007, p. 1) "and says (Abraham, 1965) in the esoteric images of ugliness, which is reflected in the appearance of a strong and more signed:" and when the strength of character is the origin in the beauty of art, We often notice that the more ugliness that exists in nature, the more beautiful it is in art, so it is not ugly in Art, O God, without character or character, I mean all that is completely stripped of the truth, whether mystical or external... Art is not described as ugliness unless it comes false unnatural... Without paying attention to the expression, it presents us with an artificial production in which the cost, fabrications and false pretentiousness appear... When the artist tries to alleviate the pain, to alleviate the decline of old age or to alleviate the ugliness of malicious crime.. That is why the artist does not make ugliness, in the words of Radwan, when he fears "truth", ..When the artist succeeds in revealing to us the secrets of hearts and the secrets of souls, even if these secrets are full of evil and misdeeds". (Abraham, Zechariah, 1965, P. 3- 4), it is in fact Ugly be art wonderful condition honesty and truth and power and that the art cures for what income, and hits Zechariah Abraham artwork of Murillo (beggars eat grapes) as an example in that and a good model far from virgins and good deeds, art does not seek the like as it must be characterized by man God commands it is different Abraham,) "(natural beauty is a beautiful thing, and artistic beauty is a beautiful depiction of something), whether this thing is beautiful or ugly in nature itself" (Abraham, Zechariah, 1965, P. 4), And here Zechariah explains that the function of art is not to transmit the beautiful as exactly copies of it is beautiful art, but is not considered eternal art.



Murillo - beggars eating grapes - between 1645 and 1655 – Spain

The ears of ugliness when he follows a phenological approach of application or judgment in which the artist is naked can be exciting for the artist to express abstractly what he feels and engage himself with creativity to involve ugliness to beauty with his pure manifest presence to impress the recipient with the sensual genius in the work of art. And thus gives art ugliness a new opportunity positive rectangular addresses creatively his subjects and all the data of sensual and material life, the ugly and beautiful in the work of art complementary to each other and equal, and STIs believes that the ugly if entered as an element cantilever in art be a paradox because it is a feeling of resentment, but in the, However, he points to the problem of whether the artist has crossed the boundaries or not, the

obligation to adhere to them in introducing ugliness into art, and that when pain and aversion outweigh the pleasure of the oblong adoption of ugliness in the work of art, the result will fail to produce the oblong effect that is thrown to him, either where This is a question that philosophical principles cannot resolve, and it is left to the genius and creativity of art (beheld - sties, 2000,p.26,103). , And can judge the works of art in terms of beauty or ugliness , must refer to the understanding of the Examiner and sincere in the work of art by tasting it stripped of any previous backgrounds, and stolnitz believes that the judgment on the work of art is its evaluation in terms of (quality and poorness), but the critical judgment is to guide the Is this business really ugly (Acting-stolnitz,1981, p .558).



Rick Friedman-Boston, Massachusetts, USA-the moon is high over Boston-June 23, 2013)

Through what has been posed we have problems with regard to the concept of ugliness in art subjectivity and objectivity or both together in the aesthetic judgment as already divided mountain and to differentiate between them the researcher will explain these provisions as follows: objective aesthetic judgment means criteria and objective characteristics in the work of art that exist called the work of art describe the beautiful. Aesthetic self-judgment is what the individual calls a personal opinion as a judgment on the work of art and enter into individual differences, education and culture and here the judgment is issued by the mind of the viewer as a recipient and connoisseur of the work of art and judged as beautiful. Subjective aesthetic judgment is a mixture of subjective judgment and subjective judgment, linking their positivity to give judgment to the work of art. (by-Jalbi ,1998, P. 12)

As for taste is considered a relative thing and different people each according to his own taste , and the taste lies behind the section of subjective aesthetic judgments and the question about the beauty of the beautiful and the ugliness of the ugly: does taste differ for a reason in the subject of judgment for a reason in the same taste Philosophers have differed in their answers, some believe that there are two types of taste (general and special), taste (general) differs between one individual and another for several reasons ,such as variation in the faculties of taste and aesthetic experience, and be according to subjective concepts and public personality and judgments in it (sensory relative) , As for taste (private) is the judgment on the purely aesthetic value associated with the thing and wins the consensus of opinion because it is objective takes the general rules of art and judgments are absolute mentality (by-Ismail , Izz al-Din ,1986, p. 409).

In the course of the above discussion ,it became clear that the role of art is certain to give ugliness a rectangular character to expand the concept of the meaning of beauty , which is embodied in the works of art in contemporary art , the artist can find many and wide entrances to the values of the cantilever with a phenological approach , that ugliness in art has a pure relationship, and values in aesthetics are subject to aesthetic judgment from criticism and taste based on critical bases to evaluate the work of aesthetic art differing between subjectivity and objectivity and mixing between them .

*** Contemporary art ugliness and beauty**

According to Adibmakhzum, " every painting embodies a human face that suggests some ugliness in its literary sense in its sections and expressions. The face depicted in a modern painting in a very transformative way characterized by sharpness, excitement, abundance of depth and reaches the limits of visual shock, often through the work of the animal and the animal of man, is an extension of the work of the great contemporary expressionist artists who contributed to change and turn artistic tastes upside down. What used to be ugly has for decades become beautiful in the perspective of the development of modern aesthetics, which is why the writings fall into a great fallacy when they call the words ugliness and ugliness of some modern works of art, and therefore these must be re-evaluated Works in the light of their new aesthetic-plastic relations based on the idea of the absence of traditional aesthetics and replacing them with modern and contemporary expressive aesthetics . In other words, the contemporary artist deliberately subverts the human or animal element and sometimes imparts an absolute color spontaneity that glorifies coincidence, and thus the painted form becomes a mere formalist extreme in its modernity and far from the traditional figurative and decorative measures, and those who describe these modern aesthetics as ugliness and ugliness give them a literary character rather than formalism, noting that the consecration of the term aesthetic ugliness or ugliness leads to the aversion of the viewer who is not equipped primarily to accommodate the expressions of Modern Art.

http://thawra.alwehda.gov.sy/kuttab_a.asp?FileName=17982319820110428232327

Due to the fact that ugliness and phenomenology concepts have not been dealt with recently and almost rarely there are studies that dealt with aesthetic values in contemporary art directly will address the researcher concepts synonymous with ugliness and aesthetics to apply the method phenomenology, and the first of those concepts that dealt with ugliness is grotesque (rru) Peter Eisenmann is one of the aesthetic concepts that emerged uncommon , anomaly , dissonance , amplification, contrast , ambivalence , disgust, in order to shock the receiver , The so-called ugly is the imperfect distorted , grotesque relates to the true essence and the mysterious appears in things and highlights it , and shows these mysterious things to receive with a sense of cantilever, and addresses the essence of things , the movement, color, shape and photography made the ugly beautiful as it was during the reception felt by the viewer . Peter Eisenmann's term " grotesque " represents a rebellion against the familiar by disharmony, amplification, incoherence, and the combination of feelings of disgust on the one hand with being amusing and interesting on the other. The terrible term of Ruskin represents what is enormous and very massive and at the same time ugly and reprehensible, such as the use of decoration in a distorted and primitive way and the use of forms that do not mimic nature, or the unnatural Organization of natural forms, such as the Greeks ' use of abstract plant motifs on straight surfaces and so on. Colin's coarse - or harsh - represents the products that appeared in Europe and America in the nineteenth century, called ugly, which are pleasant and exciting for those who do not give consideration to traditional standards "...In art, an artwork may be beautiful even though it speaks to something that is not beautiful. Opinions also differed from the Islamic perspective, perhaps the most prominent of which is the view of MU'tazilah that the proof of beauty is done by reason and not Shara as some have called.

The second concept is the roughness of Colin, which is the rough and the brutal and cruel alienation , and has appeared in art and literature in the nineteenth century, and showed contemporary art of brutality and distortion and rigor, so the artist dealt with the data and subjects to give a rectangular effect of ugliness ., And the third concept, which is strange to Fiedler, which is unusual legendary Wonder supernatural and all the concepts that inspire horror such as ghetsk terrifying and luxurious and solemn, and so be the introduction reveal the strange and linked to the mystery of horror and panic , The stranger is not directly related to the concept of ugliness , but it is to Fiedler represents a new perspective of the values of cantilever, and its association with horror and fear as a large recipient when watching the artwork, which raises it in the artist when applying phenomenology, he used the concept of the stranger Contemporary Art in its many forms and different aspects, he appeared Jalila . And the fourth concept, which is terrible for Ruskin, is terrible, majestic, huge, ugly and hybrid to be terrible. Goldie addressed the three vocabulary associated with ugliness: confounding . Massive hideous . This situation is like being between two identical buildings, the recipient will be confused, "like a restaurant hostess standing between two customers, she can not serve them together," the absence of dominance, is what constitutes this state of confusion. This disturbing sensation is what disrupts pleasure and drives away beauty in the opinion of George Santillana, and represents the hideous mass, forms that are not in line with the accepted pattern, and depend on the patterns to which the individual is accustomed, and the more the construction in society is of a traditional pattern, the more certain new forms are considered anomalous and ugly, especially in primitive societies. In modern and advanced societies, due to the constantly changing relations of design and production, traditional forms are preferred because they have succeeded in the past, no more, Sometimes, the opposite, hinders the enjoyment of what is new, but the characteristic of the difficult, is called the extent of the imaginary movement or energy in the form that exceeds the endurance of the individual, as some are disturbed by the exaggerated height of the towers " .



Photos of The Macabre And the Beautifully Grotesque

<http://ffffound.com/image/4be15c625c7544d21abd81f5c4f41f1eb9efea5c,25/11/2013>

The mystery in contemporary art manifests itself in a wonderful suit and the effect the artist wants to drop to give the recipient his analysis and conclusion as a chain of his own experience, the massive ugly is considered ugly because it makes the form does not correspond to the expected pattern or accepted pattern ,and can tie custom any linked to what is appropriate ,and rectangular value.

* **Metaphysical ugliness and critical aesthetic foundations in contemporary art:**

It is " a set of foundations that influence the acceptance of art and works by people of different cultures. These foundations can be summarized in a purely utilitarian, cognitive, moral, historical, social, psychological and aesthetic basis". (Ismail, 1996, pp. 88-126). The basis of aesthetic criticism is the judgment of beauty and ugliness, and depends on the experience of the recipient " is based on the experience experienced by the recipient (critic) when he realizes the work aesthetically, the self-critic talks about his own sense of this work, when he feels the enjoyment says the work is beautiful, and He describes it as ugly when his feelings are a cell of enjoyment, that is, aesthetic self-judgment is based on imposing or projecting special qualities in the mind of the critic or in himself on things that he later describes as beauty or ugliness (stolnitz, 1981, p. 619).

Subjective aesthetic foundations:

The most important foundations of self-measurement are as follows:

Utilitarian basis: it is based on the function of utilitarian art. From time immemorial, man has viewed art in the context of the material benefit it derives from it, and in the sense of pleasure it may feel when viewing works of art. The acceptance of art in various ancient civilizations was associated with the utility of the function of artisanal production, where the production of artistic professions met the Daily need of Man and made it easier and more beautiful. And the benefit that man gains from the functional thing, affects his judgment by its beauty. (Attar 1994, p. 8), " means the effect of the utilitarian or functional value of the work of art on the aesthetic value, but that some do not require utility in the beautiful, and may be exaggerated to the thing if it became useful lost its beauty. (Ismail, Izz al-Din ,1986, p.410), Philosophers have disagreed on utilitarian aesthetics, and Pluto believes that Plato insisted on the need for utility in beauty. From his point of view, beautiful things are pleasant and useful things. All good is good and all good is good.) by-Pluto. Quoting from. Ishmael, <http://www.art.gov.sa/t275.html>,20/11/2013) but there is a contrary opinion that says the mixing of the beneficial with evil in some cases and that negates the beauty of the beneficial in the absolute , despite the opinion of opponents of the idea of the necessity of the beauty of the useful thing, but the link of the benefit to the aesthetic judgment on things has been controversial, and there was an opinion that says the need for beauty in the beneficial thing, as well as the lack of necessity of utility in art. The question remains, " is beauty really useful?"". Benefit is not achieved in things that are far away from us and have no effect on us, and when we benefit from these things we judge their beauty. An aesthetic judgment based on utility is a relative judgment that varies from person to person. The benefit that is the reason for judging his beauty, may be in

other cases and in other people is not sufficient or justified. "Utility in art is not a value in the condemned thing, but an effect or extension of it."

Knowledge basis: means the content of the work of art and its message, and Gazzaz sees " it is the basis that emphasizes on the delivery of Art message loaded with thought, wisdom and emotional feelings that teach people through the pleasure that in beautiful art ..That art seeks virtue " (Qazzaz, Tarek Bakr Othman , 1423 Ah ,P.20), that is ,the beauty of the work of art is based on cognitive information, and there is a divergence of views on the aesthetics of contemporary art depending on what it presents cognitively.

Historical basis: it is associated with emotion, memories and the past, presenting the old over the modern as an aesthetic value, e.g. Man Ray's works with his misguided style and about revealing the nature of things .

It includes several theories, the most important of which is the theory of psychological interdependence where the same critic is in the image of the artwork and the distinction between the self and the subject disappears, in addition to the concept of artistic union (empathy)where the positive emotion "beauty" arose when pleasure occurs, and the negative emotion "ugliness "is in self-aversion. (Acting-thanks, Issam Ali, 1989, p. 16,17)

Social basis: it is linked to the civilizational and social life, and what is confirmed by art to those values, the aesthetic value is determined by a link with the real life conditions ,to determine the position of the community of him interact with it video according to what he offers "thus is determined by the position of the community of works of art , P.104) in contemporary art, the creativity of art begins with a sense of incandescence, the recipient and the artist live in the event and achieve the highest impact, the production achieves political, social and ideological goals and enjoys a high aesthetic value.

Objective aesthetic foundations :

And judge me work art beauty or ugliness, based on the qualities of the thing itself and the citizen of beauty in the beauty itself ,being an end ,to give me the ability to distinguish between the beautiful and the ordinary ,following the rules and objective basics that regulate the aesthetic relations between the elements ,to achieve aesthetic pleasure ,and have two general laws :

Rhythm: it means order, balance, repetition, coherence and evenness .

Rectangular relations: the concept of unity in diversity and the thesis and theory of Castile addressed by Hegel ,which is that the whole consists of parts and the existence of the organic relationship between the parts makes it more than a mere grouping into them (petzak - Ishmael ,Ezz al-Din , 1986, pp. 412,65)., And in contemporary art the work of art is judged by its relations also by the many directions of postmodern art and advanced artistic techniques and mechanisms ,to the diversity of opinions (beautiful , ugly , terrifying , formidable , solemn ...) Following the technical and aesthetic foundations, standards and rules .

Relative aesthetic foundations :

In order to judge the beauty or ugliness according to the recipient and his experience ,it is thus an intermediate between the subjective and the objective ,and there are no rules or justifications when judging ,where it is due to his relativity as a theory ,but the judgment according to the theory of relativity does not go to the extreme poles ,but is half to benefit from the positive results of each of the two previous theories, but it is not just a theory of aesthetic judgment trying to mediate between extreme opposites. (Acting- Stolnitz, 1981 , P .633,634) ,and contemporary art cannot ignore the degree of acceptance of the work depending on what the individual feels towards the same thing ,for example ,the work of Abdin (sinfoniti) and (welcome to Baghdad), cannot be signed by one Arab or Muslim or Western ,due to the relativity of the same thing to the recipient, and the extent of in a formative language. From what has been put forward, we note that aesthetic criticism is different from the judgment of aesthetic taste, aesthetic criticism is based on critical foundations of aesthetic judgment in the production of video art is subjective, objective and relative, and each artistic uncle has its own characteristics and aesthetics on which it is based and read its own, as the cantiquia in contemporary art using what is ready before us of techniques: ready art. The art of processing, construction and installation. Conceptual art. Video art. Art of the event. The art of physical performance. Art of the land. All designations are derived from the technique used to express the idea and do not agree on a certain pattern in which the phonological approach is applied to arrive at pure facts, with a diverse aesthetic value and ugliness is one of the most important of those values.



Adel Abdeen-I sinfoniye (sinfoniye) - 2012 - video art.

<http://www.adelabidin.com/animation/symphony-1,20/11/2013>

*** Analysis of technical work with a phonological approach:**

In contemporary art may not be possible for the recipient to judge the work of art after its analysis has reviewed Claude Obeid basics important to read the work of art in general and contemporary especially to approach the method of phenomnological in fact-finding phenomenon and built on each other as knowledge and description and the basics as follows :

First: you must read the painting by taking into account the information that relates to the life of the artist and his circumstances and his psychological ,emotional ,social and also economic state ,and whether it reflected on his art ,art when the talented is connected with his life and the product of it, so it is necessary to investigate that information, such as the Guernica and the war and also the woman in the life of Picasso.

Second: you must study the works of art and it is necessary to understand them to understand the creative artist, the artist is like a coin ,and the aesthetic theme also expresses the artist and the face of the look ,and not the biography of the artist because the biography does not prove genius but the work of art ,that the work of art crystallization of the artist and his views impact in the artistic currency , Freud considered " art at home is the only field in which the artist still retains a tremendous power and pushes the influence of his subconscious desires to produce what looks like the satisfaction of those desires ,and his artworks come to express his unconscious life ,such as the works of flamenc, Munch and Max Ernst ". (Obeid, Claudia, 2005, p. 149)

Third: the work of art is the truth itself and it is independent and realistic of its quality and characterized by permanence through times. Charlo lalo considered: "the work of art is something unique, so the work of art is a replica of a creative personality, and many of the wonderful works of art created by personalities with troubled psyches such as Van Gogh, and there are wonderful paintings whose creators did not know, studied independently, the work of art has an independent existence and a special entity has its content and limits and testifies to itself, and indicates and speaks of it, and is a symbol of the struggle against the annihilation and nothingness shows the creative ability of man that blew life and beauty in the heart of deaf marble". (Claude Obeid, 2005, P. 154), it is obvious that art is an expressive medium that has its independence, language and expressive significance, but it is not so in cultural life, communication starting from exhibitions through works of art have emphasized the metaphysical vision, Kant says "natural beauty is a beautiful thing, but artistic beauty is a beautiful representation of something that does not necessarily have to be beautiful". (Claude Obeid, 2005 ad, P.154) such as his painting (the Slaughtered Lamb – rabrand) and (the shoes of Van Gogh – Van Gogh) and through the above shows the importance of focusing on the metaphysical vision in reading and analyzing paintings and any work of Art, Criticism is the essence of the work of art.



Rembrandt, *Sacrifice of Isaac*, 1635
<http://en.wikipedia.org/wiki/Abraham>,20/11/2013)(

During what has been presented, it becomes clear the importance of the application of the phenomenological approach in the work of art during its analysis and judgment on sound and honest grounds by tracking the pure facts related to the work of art and the external and intellectual world, far from the sense based on social genes, education and media, through the contemporary artist who has a tendency in his artistic work to develop a deductive of living and sincere logic in a sensory experience he lives with the recipient.

Awareness and awareness of the application of the method of phenomenology in contemporary art:

Phenomenology seeks to understand the relationship between the self and the subject with intent, "that phenomenology is generally concerned with a preliminary Descriptive Study of the phenotypic object, in order to form an abstract image, and this descriptive is linked to the need to define the conditions for the phenomenon as it represents an intrinsic dimension of the object". (Hanafi, 2000 AD, P.S. S.), that the awareness of Contemporary Arts has not been entrusted before, it has clearly appeared in their works of art that mimic their reality and address the community all its layers, and not as before address only high class, and confined to the court of kings, ministers and merchants, but went down to the street and addressed breasts. Richard Long makes large circles both from stones and from timber. Angela de la Cruz throws antique wooden doors, some on top of others. Ansh Kapoor makes two giant mirrors, one in Chicago and the other in New York, each costing ten million dollars. There are chairs and beds that are not suitable for sitting or sleeping, because they are covered with nails and displayed as

works of art. Doris Salcedo draws a 300-meter crack on the ground that viewers imagine is a real crack and are afraid to approach. Jeff Koons brings dolls from flea markets and attributes them to himself. Ernesto Neto designs cushions and walls of fabric and creates a labyrinth in which the public gets lost. Crowds of small clay objects Anthony Gormley puts on the ground. Janet Ashleman launches enormous string nets into the air. Janine draws Anthony with her hair on the floor. Karen Finley splashes milk over her in front of the audience. Mona Hatoum makes a barrier of sandbags that grow through it and over it herbs. Sarah hangs ready ladders in the air. Tara Donovan releases clouds of light materials "" (10-11-2013, <http://www.qafilah.com/q/ar/71/11/>)

Art has changed ,a change that must occur after a track record of artistic achievements , there are no monetary instruments or specific artistic means , it is the new awareness of art, " says Farouk," so we stand against a new awareness of art whose conclusions are inspired by the vitality of a new idea of living ". (10-11-2013, <http://www.qafilah.com/q/ar/71/11/>), that modern life rejects the bourgeoisie and the false masks in a civilized consciousness , that the events witnessed by human beings today give rise to fear and anxiety about the future, hunger, homelessness, destitution, deprivation, destitution, the threat of extermination, prisons, exile, repression, suppression of freedoms and disregard for the human dignity of the majority of humanity except a minority of well-off human beings, " which is one of the many situations in our modern world that life will not be beautiful. How can we imagine her beautiful All this ugliness that surrounds us should lead us to think of other functions of art than to produce a kind of beauty that ugliness can readily devour and can be a means of lying. That is what really happened. The wealthy classes, the beneficiaries of the status quo, were able to seize all the beautiful works produced by painters and sculptors (according to the prevailing critical concept) to be their source of entertainment and pleasure. But that's not all. Art cannot put things back in order and cannot fix something in an equation created by unjust history. I think that art is also suffering from a state of negation. There is a tremendous amount of meanness in the use of art as a manifestation of decoration, excess elegance, pretentiousness, showmanship and show competition. The insult of Vincent Van Gogh, who died in poverty, was made possible by the millions of dollars offered for his painting. What Vincent was thinking about one thing and what his paintings ended up with the fate of another. She used his humanity as a cover to smuggle money from its liquid state to its air state. In the face of such cruelty, artists began to think about their imagined destinies. There is a third option. A democratic choice, Vincent does not share his isolation and marginal position, but shows no respect for the mafioso behavior that has made art a commodity in the market of supply and demand. Art now resides in the mysterious distance that separates art from the elite that seeks to win it to its advantage and then use it to promote its interests. There is a great amount of rebellion that gives every human act a kind of beauty that is not reminiscent of masterpieces but belongs to the beauty of life. In many new works of art, the act of living is itself an artistic act. In the videos, we see artists narrating a passage from their biographies to allow us to infiltrate that life and understand the secrets that it contains. In this case, the work of art is not an intermediary, but a laboratory in which two forces mix: art and its receipt. They are two forces of inspiration that do not stop moving."And here the application of phenomenology shows the description of art for life with the data of the pension and also preserves the identity in the art of humans that fused differences and differences between regions and civilizations and needs. (10-11-2013, <http://www.qafilah.com/q/ar/71/11/>)

As the whole of literature and the arts progresses and its schools and symbols change, contemporary plastic art is undergoing renewed tours, progressing to break the molds of form and content together. The Golden Age of art is over, one says, but others continue their aesthetic adventure and before their eyes the tears of the age and the brutality of its wars and the fragmentation of his human being) to express the artist in his works of art and show them to society as a message in exhibitions everywhere with physical and sensory templates to be transmitted to the public in squares and spatial exhibitions, virtual and paper " Marina Abramovich eats a large onion head in front of the audience. Damien Hirst embalms a sheep and puts it in a glass box immersed in a preservative solution. "Tracey Amin presents her personal bed to the public and receives Britain's most prestigious Art Awards. (10-11-2013, <http://www.qafilah.com/q/ar/71/11/>" years ago it was difficult for us to think of art that did not belong to a particular direction. Somewhere. To a particular culture. There was a different thinking of art, through it, down to its functions and purpose. Something that has changed over the past decades has facilitated the dismantling of many relations, which later turned out to be not as strong as they were capable of resisting, standing up and defending themselves. That thing is a mixture of facts, some of which were material while others were spiritual. On the physical level, we observe the expansion of the use of digital technologies, the abundance of information wealth and the distribution of the attention of the human mind between what is visible and what is virtual, both of which are real, where the concept of realism seemed to have been withdrawn from cognitive circulation. There is also an established relationship between language and image. It is a long-standing relationship, but it only became public after the satellite rave became popular through television channels. People feel that they are everywhere and that feeling can be a source of alienation of a new kind. Then there is the speed of movement between places, where traffic does not

stop at airports even for a second. Those who have to wait for their plane at Heathrow for long hours, for example, will realize that millions of people change places every day.

Because of all these changes, we have found ourselves facing a new visual culture based primarily on visual memory that can delete and add very quickly. On the spiritual level, however, a great vacuum has been created as the great intellectual doctrines have disintegrated and the influence of rebellious revolutionary tendency and the power of utilitarian behavior that puts interests ahead of principles has waned. This paved the way for vicious wars, dominated by political hypocrisy and media lies, while the desire of the powerful to gain more global power was not hidden. Mother Earth has become less secure and the manifestations of civilizational isolation have increased with the power of destruction and in anticipation of what can result from creative chaos " (10-11-2013, <http://www.qafilah.com/q/ar/71/11/>),

Through the previous offering it is clear the complete fusion between the artist and the living world and describe his reality through the data in the artistic currency and this is enough to make the artist a thinker and an interpreter of what is happening honestly and sincerely and a proposal for solutions and a laboratory for her , in experimental attempts with artistic future , Through the application of phenomenology to search for solutions and foresight the future and through the previous proposal, it is clear the role of the pure method in fact-finding as the nature imposed by time on art, which highlights the role of art as a cultural pioneer to achieve a high level of awareness in the fields of life .

The most important features of Contemporary Art:

Influenced by science and technology, techniques in the processing of works of art such as laser, audio, video and digital images, also its connection with the reality represented by the subjects of everyday life, consumption and economic situation, display outside museums and galleries, interest in the idea and its impact on the recipient. (Behaving-sargeh, Lola , 2006 , p.125) art concerned with social phenomena involving the public and the multiplicity of styles and trends in the work of art became beauty of the components of the work and not essential in it, appeared fragmentation and dissonance and art abandoned the ideal integrated model. (Mustafa, Houriya,2005, p.The lack of direct adherence to the prevailing theoretical, critical and taxonomic boundaries of art trends also showed duality in meaning and multiplicity of semantics, and the carrying of the work of art cultural significance. (Tharwat, Adel , 2001, p. 3)

Results:

That intuition is a means of revealing aesthetic visions and imagined mental images. There is a close relationship between intuition in aesthetics and art psychology. Intuition, as a cognitive aspect, shows us how culture and different tastes influence the quality of the response. But art in general is the opposite of what was imagined, it is an act and realization, not just intuition and expression. The philosopher "benndochruch" was the author of the coherent formulation of the separation of art from all other human activities.

There is a great influence of intuition on the process of criticism and artistic taste. We can with gustatory intuition highlight the effects of the artwork and reveal the artist's creative techniques of the themes of visions and aesthetic images in addition to the technical skill Our aim in this essay was to seek an appropriate approach and method to understand traditional (pre-modern) architecture. Phenomenological method and approach with a standpoint close to traditional thoughts (as opposed to and distinct from modern thoughts) seeks a unified pattern of the relation between the world and human. In regard to uncovering the essence and truth of a phenomenon, phenomenological approach refers to the phenomenon itself as the one and only reliable source of knowledge about it in order to discover the fundamental notions of the phenomenon and hidden layers of possible meanings and interpretations.

Furthermore, this method requires all sensory faculties to get involved with the phenomenon to understand it. Following the traditional approach, the phenomenological method considers architecture an art for human life and aims to revive the close relation between human life and architectural artworks. The result of our research indicates that phenomenology can be a proper method to understand architecture. Our aim in this essay was to seek an appropriate approach and method to understand traditional (pre-modern) architecture. Phenomenological method and approach with a standpoint close to traditional thoughts (as opposed to and distinct from modern thoughts) seeks a unified pattern of the relation between the world and human. In regard to uncovering the essence and truth of a phenomenon, phenomenological approach refers to the phenomenon itself as the one and only reliable source of knowledge about it in order to discover the fundamental notions of the phenomenon and hidden layers of possible meanings and interpretations. Furthermore, this method requires all sensory faculties to get involved with the phenomenon to understand it. Following the traditional approach, the phenomenological method considers

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Recommendation:

Concentration in the teaching of artistic standards and aesthetic issues that are relevant to artistic criticism.

The current study would benefit art critics and tasters.

Following the psychological approach and experimental scientific methods, as well as relying on the philosophical and critical approach brings the work of art to the stage of creativity

Husserl builds his concept of intent on the basis of self-consciousness and argues that judgment is a consciousness of the thing, sensory perception is an intentional orientation of the thing, and awareness in general is an awareness of something

The intention of Husserl is also intertwined with the issue of meaning, since it is argued that every deliberate experience has a meaning relevant to the subject. "

Intentional expertise is therefore the experience of awareness of the subject by the meaning intended by the self which is directly related to the subject. As the concept of self-intuition brings the subject closer, it also brings the subject closer to the self, as evidenced by Husserl's statement that all the objective realities are representative of consciousness.

So intuition expresses that consciousness carries in itself as "I think" (Kojito) his thoughtful subject. HUSSERL argues that outright intuition is a complete "Kojito."

This means that when self-conscious of its intentional role in knowledge, Kogito's intent is explicit, i.e. self-conscious of being a thinker, i.e. self-conscious during the cognitive process.

This means that there is another level of incomplete intuition in which the self is unaware of its cognitive actions and believes that objectivity is in its negative receipt of objects from the outside world, while objectivity is the result of acts of consciousness that are not fully self-aware.

This unconscious or automatic level of intent was not sufficiently emphasized by Husserl, nor did it accurately distinguish between conscious and unaware intentional

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