

Features of Societal Culture in Modern Painting

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Abstract

Culture in all its forms is the integrated fabric or system that contains the manifestations of life in its entirety, as well as its forms of knowledge, arts, beliefs, behaviors and prevailing values, a set of features that distinguish one society from another. Therefore, the concept of culture in its societal boundaries was characterized by keeping pace with all the variables taking place in society or the environment with its political, economic, social and cultural limits, which is a manifestation of civilization and a form of culture and for the early days of the first expression of the culture of peoples, whether in music, art or drama. The importance of this study comes from the fact that it deals with the subject of (features of societal culture in modern painting). Which made him of great importance in influencing the productions of artists, as he helped to study the characteristics of community culture in: 1- Returning to the features of the ancient societal culture and drawing inspiration from its vocabulary in contemporary works of art. 2-Identify the features of culture in European painting. 3-Shedding light on some artists in the field of European painting, whose artworks were associated with their social culture. The current study aims to identify the features of societal culture in modern painting and features of societal culture in modern painting at the period 1888-1937 in Europe.

Keywords: Societal Culture, Artists, Modernity

INTRODUCTION

The nature of the arts in general and plastic arts in particular, is characterized by a close link to society and its intellectual and cultural incubator, so its embodiments are reflected in modern art, and multiple patterns of images, shapes and ideas related to community culture have emerged, so it takes the features of a cultural and social character, through access to the deep structure of human images, and plastic art is specifically the art of painting in particular, what we see on the surface of the plastic painting, and revealing the importance of what it dealt with from humanitarian, social and cultural issues and has a different perspective for each stage, and to see that the structure of the work Artistic (painting) opens spaces for us that affect the mind of the recipient through the pattern of his transformations through form and content, and this is what European arts and painting in particular have worked on.

As the beginning of Greek thought in general, the roots of modernity go back to centuries before Socrates, where it was dominated by myths and religious concepts, and its social and political effects on the composition of the Greek city, which took multiple forms and stages, but between the eighth and seventh centuries BC. The social structure began to take another form, where culture began to go beyond the aristocracy towards the general society and since the sixth century BC. The beginning of rational thought replaces mythological thought and the only way to know this was the dialogues of Plato and Aristotle on the tongue of Socrates through the search for the reasons for the existence surrounding man and in the emergence of the universe.

The researcher believes that the currents of the arts of modernity are one of the most important stages in the march of human, social and cultural thought and art, as these schools worked to formulate a style and patterns associated with environmental, intellectual and philosophical influences, and the effects of modern art because of its effectiveness and transformations in form and content.

Therefore, Greek philosophy has a great impact in supplementing the concepts of modernity with foundations, principles and intellectual perceptions, based on mental tendency and controversy at times, and on the exaggeration of the unconscious and away from everything that affects the relevance of the mind, at other times.

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And through the variables of life and what happened to the subjectivity of the individual through his relationship with his society through intellectual, scientific and social interactions generated contexts of life different phenomena from what preceded it, which added cultural features to civilization in its systems, symptoms and symbols, "as modernity is not only the reality of technical, scientific and political coups occurring since the sixteenth century, but it is also a game of symbols, customs and culture, this game, which reflects transformations in structure at the level of rituals and social preparation." Here, modernity is a set of variables that occur in the life of the individual and his society as a preparation for a stage in which concepts related to the evolutionary process taking place in life in general crystallize and take root, and this is what was confirmed in the next stage, as "during the seventeenth and eighteenth centuries the philosophical and political foundations of modernity were laid: contemporary individualistic and rational thought." This is what gave modernity something associated with progress as a concept that grew in the pillars of society represented by the elite of people, referring to bourgeois concepts of liberation, but the first to refer to modernity clearly is (Hegel), according to his historical framework, seeking to introduce the Christian world to the influence of the Greek and Roman eras and the concept of historical consciousness and its impact and consider it a time of transition from the future, and the new truth, and thus this historical awareness became where "As much as [this awareness] is a peculiarity of Western culture, modernity cannot and does not want to borrow from another era, the criteria by which they are directed and are obliged to derive their legality from themselves."

Societal Culture in Art

The process of isolation began at the beginning of the eighteenth century and began the process of "confronting the rules of absolute beauty that outwardly transcends time, extracting criteria of temporal or relative beauty that thus expresses the idea that it formed about itself as the "French Enlightenment", the idea that it completes the beginning of a new era." Thus, it exceeded what is considered a postulates in the previous two reach a consensus through the process of anticipating time to achieve a quantity of knowledge represented by exploratory processes that included all men and himself and led him to rapid shifts with which the average person needs a kind of wait and examination for the purpose of assimilating "I have blown the wind many of the principles of the nineteenth century and its individual systems after going through phases of scrutiny and skepticism, however, the natural sciences remained the path of scientific research enjoys a high status" In what has been achieved from scientific achievements that led to a change in the concepts of society and its way of view of life, where scientific theories in all fields of knowledge and the fruits of those concepts "where (Darwin) put forward a lot of scientific opinions based and documented in natural selection and in the reference to environmental factors in organisms and scientists benefited from these opinions and took to apply them not only to natural phenomena but also to social phenomena" Here lies the importance and impact of variables in human thought in general and in the mentality of the artist in particular and the impact of this on his artistic output and the fact that there are concepts on which art was founded since the Renaissance represented by expression and simulation where (romantics) looked at art as a way to know beyond the experience as it was a movement of liberation from traditions and in its religious and social destination, so it "cannot be understood the movement of modernity in the arts in isolation from others, but must be seen as a reaction (to romanticism) deteriorating which was prevalent in Europe at the turn of this century."

Hence, there are changes that began to take root in the art and began to take root in the sensory life and began to take it upon itself to formulate a new public taste subject to the recipient with his new concepts of art, which have roots in the old arts, but differed here in the need for emergence and necessity and its method of experimentation and disclosure in a way that embodies its selfishness that discloses it to generate a problem in exceeding the objective value by referring to the dispersion of the recipient's perceptions of what the artist is trying to achieve for the outcome of his consciousness after he lost society Collective spiritual talk and became a state of individual tendency repressed in the consciousness of the artist in a forced way, but the artist by nature was seeking as a process to reconcile the aesthetic awareness formed by him and the ideological influence surrounding him; Aesthetic takes another turn with the impact of establishing aesthetic concepts with a changing subjective impact according to the marriage in concepts through an awareness that tries to communicate with the variables of its surroundings, which generated many destinations that have become the mobile for the sustainability of modernity, in its general form, a process by which its strategy has become in

adopting a generative system for concepts, shapes and symbols based on what preceded it, considering that the awareness of the artist and the awareness of the recipient accommodates these strategies that modernity skips for itself, as there has been an acceleration process in the reproduction of concepts and systems operating in modernity according to the experience of Framed by subjectivity and this is what leads to the expansion and rise of experiences generated by the impact of subjectivity, and then lead to the separation and convergence of concepts increase the effectiveness and speed of the systems generated and therefore it according to (Hegel) affect the basic manifestations of intellectual comprehensiveness has confirmed this explanation of the philosophy was being a decisive self-interpretation of modernity, although (were) did not understand it according to its concepts defined after him, but according to what he referred to of the concepts related to taste even if we return to the origins of the destinations that It took independence according to the scientific and social development, which seemed to take on the basis of each intellectual, religious or social field its own specificity, which made it the strategy of the times, which was reflected in all forms of life, every development or increase in allocation and independence and thus be an increase in the systems of work that lead modernity in art, where as he says (Haber Mas) "The immortal beauty does not result in a destination unless disguised as one of the dresses of the age: This is what he called / Benjamin / the concept of the dialectical image, that the modern artistic achievement is placed under the slogan of the union between the essential and the accidental 'This feature of the presence is the basis of kinship between art, fashion and the new'. Therefore, modernity seeks to be contemporary to achieve continuous permanence and according to aesthetic concepts has been the views of (Schopenhauer) in confirming the concept of art for art is incomprehensible about the idea and will its active impact on modern art through what aesthetic reflection achieves from the deletion of the will because the facts It is reached by freedom from the will as the disposal of desires is through aesthetic meditation and what it achieves from the freedom of perception and these concepts are ready to justify the path taken by modernity to keep pace with its surroundings so these concepts have imposed their presence in building the concept of modernity and as I have (Friedrich Nietzsche) about the will of power, where art has more value than the truth, and consider it contrary to nihilism, being a process of creation for the artist, and the impact of those concepts in the vision of the artist, Where he was against turning art into a tool, and life into an aesthetic phenomenon, that is, the adoption of aesthetic standards, away from moral laws, as referred to by (Wagner) in romanticism, and as it appeared in (Keir Kgaard), and what he addresses represents the problems of modernity and its solutions by defining the concept and aesthetic point of view towards life because the work of art is not binding on us, and this makes it determine the difference between life in general, and aesthetic life in particular.

While we find the popular culture inherited in neoclassical art when the artist (Jacques-Louis David) was influential in bringing about the transformations of art, taking the subject in a different direction than it was. One of the most important works of art is 'The Horace Brothers Oath, (figure 1) (The most daring and united painting towards the New World, he reduced the landscape he depicts to a few forms.) Thus, the representations coming from the folk tradition of depicting a scene "from the Roman myth that tells of a conflict between two warring cities in the seventh century BC, Rome and Alba Longa, emphasize the importance of patriotism and manly self-sacrifice for the country to which the individual belongs." As the heritage vocabulary such as swords, clothes and helmets that people address in their stories appear for generations, the spatial state has taken a new direction in artistic history, how much to look at the place as not a natural place as much as it is an artistic mental place determined by vision and controlled by the view of the cultural and artistic mind.



Figure 1

The emergence of Romanticism, which is considered a social revolution against the classical tradition, a social revolutionary movement, as well as a protest against the aristocratic form, the content, the freedom of the artist, his subjectivity and his emotions, as it contained political and social events and was also influenced by the theory of Platonic inspiration (The artist is a man of inspiration who perceives things, and what he sees is not seen by the general public and that art, a sacred gift that came to man from the heavenly world through the inspiration of the gods to the artist.

I Represented the traits of culture (Romance) Excitement is like moving topics (Parliament Fire) and (raft of the Medusa) and (Dante's boat) and (freedom leads peoples) and (Saqib massacre) Well in the painting (execution of the bull), and she emphasized the individuality of the artist and says (Eugène Delacroix) It is necessary for the artist to approach the ideal in himself. Accordingly, we see the burning emotion on the pictorial surface, as it is considered lyrical.

We find the societal culture of the work of the artist (Theodore Jericho), who has manifested himself at the age of twenty-one, it occurred in Paris 1818 disaster painful raised the feelings of the French, an incident ship (Medusa), which sank in the open ocean after taking off from one of the ports of West Africa, fled the officers leaving behind them more than a hundred sailors struggling with the waves, on a raft they made for themselves from some of the timber of the ship, has endowed this story feelings (Jericho) He is determined to portray it with all that involved the horror and ugliness of the situation, and that among those who survived was the ship's carpenter, so he asked him (Jericho) to make a similar raft for him, and made him describe to him the details of what happened on this raft, as this story has become from the history of community culture circulated by society through generations, and he even borrowed some bodies in the hospital, so he lay them on the raft in the form described by the carpenter for the conditions of the dead sailors and ended with the output of a large painting entitled (the Medusa Raft) (Figure 2) Exhibited at the Salon in 1819 and immediately won the admiration of the public, critics unanimously agreed that it was devoid of classical qualities.



Figure 2.

Community Culture in Modern Painting Schools

Community culture has a different necessity: whether it is moral education and consists of social groups, functional and the creation of a set of necessities, but it is formed in the normal conditions of life and is our true guide. Immutable characteristics, i.e. ancestral inheritance, constitute the collective soul of any people.

The realist school in France in the middle of the nineteenth century in response to the romantic school and the realist school focused its attention on everything that is realistic, real and actually exists in nature, so that it seeks to show this reality and highlight important aspects of life and reflect the political, social and religious reality in the form of works of art and depict them in a mirror image. (The realist artist portrayed everyday life honestly and honestly as it is without increases or decreases, without including himself in the subject, and the artists of this school stripped of their emotions and imaginative ideas to be able to convey the subject exactly as it is, and this school derives its elements from nature, directly and not from classical models.)

One of the most important Pioneers of the realist school who are famous for their work to this day He is the French painter (Gustave Courbet) which She leads the realist movement in the nineteenth century. He has held a prominent position in painting as a creator and artist who perfectly embodies the most prominent social and real events in his works. Among his most famous works (burial in Oran) In which one of the scenes adapted from the French folklore appears, in which he gathered the people of his village and gave them strength and dignity as they marched in a funeral procession Feeling blue. And the painting (wheat palm) , which is one of the topics that are considered a popular and heritage in France, represented by the countryside and how the farmer works in the field, this popular profession inherited in their generations, which is carried out by women, represented by the wheat palm process.



Figure 3.

As for the societal culture in (Barbizon), which invited artists, including (Theodore Rousseau) to migrate ceremonies and cities and go to nature amid forests and meadows, and in the middle of the nineteenth century, the small village of Barbizon located on the outskirts of the French forest Fontaine Bleu turned into a magnet that attracts a large number of plastic artists, who share their love for nature and their desire to work freely in the open air without being restricted by their freedom The walls of rooms and closed buildings and it came to the extent that some of the These artists, such as Theodore Rousseau and Jean-François Millet.

As for the impressionist artist, who is mainly concerned with photographing landscapes in the open air and trying to photograph sunlight, where he sees everything through him, "Impressionism expressed the linear color perspective through color and did not give the line a prominent role... She drew attention to the colors that carry out the task of separating blocks and surfaces... Their departure from nature from the atmosphere of the studio was an event through which they were able to see what is happening on the visuals of the variables due to the changes of light and shadow projections."

They also observe a range of societal vocabulary prevalent in their societies, such as the formal dress of the upper classes, the port with sailboats, restaurants frequented by bourgeois people in their clothes and hats, and bars that distribute wine.

As for cubism, it is a clear thought as it came as a result of many experiments and within a period of time prove that the geometric shape in modern painting fluctuates between schools successively and override Cubism with intellectual roots dating back to the Platonic visions and concepts of ideal beauty as stated in the dialogue

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(Philippos) , which did not deal with (the beauty of natural forms and neighborhoods, but lines, curves, surfaces and stereoscopic shapes made with rulers and angles, they are beautiful and absolute).

The projection of the geometric shape on it, as it represents the cubist style derived from the style on which the art of (Cézanne) approaching within its artistic methods and multiple elements, as in the painting (Paper Players 1893) , in which the popular heritage appears in this painting through the card game that became famous in Europe and is even bet on.



Figure 4.

Picasso's painting shows the musical instrument known in Spain's popular culture (guitar) using various materials such as wood grain, sand, and printed materials – it was combined with forms and space in the painting (collage) as an integrated unit.

In Futurist School, Marinetti coined the word "Futurism" to reflect his goal of getting rid of the art of the past and celebrating change, originality and innovation in culture and society, and Marinetti's statement glorified the new technology of cars and the beauty of their speed, power and movement, and to avoid violence and conflict, although they were not yet working in what would have become the style of the future, but the group invited artists to engage emotionally in the dynamics of modern life.

Futurists preferred themes that gained fame in societal culture, such as speed in cars, trains, cyclists in races, dancers, animals and urban crowds, and futuristic paintings are characterized by their brighter and more vibrant colors, revealing dynamic and majestic compositions in which rhythmic rotating shapes reach the peak of violent movement, as in Gino Severini.), where he usually depicts the human form as a source of active movement in his paintings. It shows the artist's cultural heritage inspired by the environment he lived.

MATERIAL AND METHODS

The research community includes (75) artworks in modern painting in Europe and represented the stage of modernity associated with the limits of the research temporal from 1888 to 1937 and was selected in line with the objective of the research.

The research sample of (2) was deliberately selected according to the artistic methods of impressionism, cubism and expressionism according to the following justifications:

It covers modern drawing methods within the temporal, spatial and objective limits of research.

Exclusion of repetitive works of art in their themes and techniques.

The selected sample has the characteristics of community culture.

In the current study, the researcher chose the descriptive analytical approach as the appropriate approach to the research objectives. The researchers adopted intellectual, philosophical and artistic influences in the analysis of the sample.

Sample Analysis (1)



Artist Van Gogh
Business Name:- Night Coffee
The night café
Material:- Oil on Kanfas
Dimensions: 72×92 cm

Figure 5

Year of Completion 1888

The features of societal culture are distinct in terms of performance, the artist Van Gogh has returned and added to the scene a vibrant energy after he implemented it purely self, he wanted to take art as a way to show his love for humans, and that the features of culture as his art began to show strength, in his painted characters are solemn and rude at the same time, and the feature of dark muddy colors appeared, and his style was characterized by being bold and rough in texture, soon To work wide strokes with his brushes, each color of his colors became sharper and his layout more tight and cohesive, and the artist deliberately inspired European arts in light of his origin of art, and that the societal goals of traditional art in Europe, and the artist expressed all his emotions, as it turns out that he crossed the opposite colors, and two complementary colors come out, so their mixing and opposites generate mysterious vibrations of his colors.

The artist Van Gogh painted reality with a tapestry of his multiple emotions and the colors that he transferred from the impressions, and his brushes were characterized by their touches, which were stronger, more honest and sensitive, so he was a pioneer in his approach that relied on inner worlds and his feelings of subjectivity.



Sample No. (2)
Artist
Business name Guernica
The material is oil painting mural and linen fabric
Dimensions 349×776 cm width i.e. 3,5×7,8 meters
Year of completion 1937

Figure 6

Reindeer Queen Sofia National Art Center Museum

The features of social culture in the painting of Guernica, does not display any crowding and manifests nine forms in the painting, and each form has a special feature and has a distinct role, as it represents the inspiration of elements from European arts in the light of its awareness and the originality of art, and is a condition for societal goals of traditional art, where the artist relied on four women, one child, the statue of the warrior, the bull, the horse, the bird.

As Arnheim described it, women control the scene and we see the bull immobile, prominent but ineffective, while the women scream, rush, run and fall, and so we see the dominant feature in the discovery of the deep structure that revolves around existence, nothingness, and therefore the tangible social context through the purposes of time, place, identity and the actor of this massacre, and therefore the artwork becomes a communicative function through which art appears. It disappears in another, and these arise as a result of factors and references that have emerged in a social culture and present new social content, develop a new sociology of art or touch aesthetic presentation methods.

RESULTS

Identifying the features of societal culture in modern European painting and the features of artistic work.

Community culture appeared in the form of influential concepts in society as it has sought to identify concrete concepts instead of idealism and compatibility of the nature of the human mind and dealt with the tangible world, which supports cognitive facts.

Manifesting the societal culture with primitive worlds and manifestations through attention to originality and what supports the cultural world, most notably the real value of the heritage produced by the artist.

CONCLUSIONS

The experiences of pioneering European artists contributed to expressing their cultural and social characteristics in art through openness and communication.

Interesting cultural features emerged from critics, researchers and art followers, and the cultural features that emerged in the symbolic style, as well as the emergence of social cultural features in the abstract and cubist arts in the achievements of the artist Pablo Picasso.

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