

Manifestations of Alienation in Contemporary Art and Its Representations in Abstract Expressionism

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Abstract

This research investigates the theme of "Alienation." Since humans cannot simply accept their existence as a mere phenomenon or a taken-for-granted fact, their being is marked by anxiety, evil, worry, nothingness, and "alienation." This latter concept is considered a fundamental feature of human existence. It's a feeling that accompanies the eruption of contradictions, the loss of self, and the difficulty of adapting to others. Consequently, a sense of estrangement or dissatisfaction and alienation from the true self arises. Art is necessary to achieve reconciliation between the self and reality. Existentialists emphasize that a human being remains unfulfilled unless they find themselves in creative work that expresses their identity, role, and position in the world and existence. Artistic creation is an opportunity for self-expression and a possibility to connect with others, which dispels the feeling of alienation. Therefore, contemporary art must have its own treatments that correspond to the course of the era. One of its tools in achieving this was the "Abstract Expressionism" movement. This research is divided into four chapters. The first chapter is dedicated to defining the research problem, which is identified by the following question: What are the manifestations of alienation in contemporary art? Do these manifestations have representations in the products of Abstract Expressionism? The importance of this research lies in its potential contribution to enhancing researchers' knowledge of the most important aspects of alienation and the role and necessity of art in the lives of individuals and society by achieving a kind of reconciliation between the self and reality. This research also aims to shed light on the manifestations of alienation in contemporary art, reveal the manifestations of alienation in contemporary art and their representations in Abstract Expressionism. It also included the limitations of the research, which were defined as follows: Subject:- Artworks by the artist Mark Rothko. Time-based: 1903-1970 AD. Location-based: The United States of America. Definitions were also made for both linguistic and procedural terms. The second chapter is dedicated to the theoretical framework and previous studies. Chapter Three: Methodology In Chapter Three, the researcher outlines the research methodology, procedures, research community, and sample, which included (2) artworks by the artist Mark Rothko. The research concludes with Chapter Four, which presents the research findings and recommendations.

Keywords: Alienation, Contemporary Art, Expressionism, Abstraction.

INTRODUCTION

Part One: Research Problem

"Alienation" constitutes an inherent feature of human existence, an existence that is always under question and investigation. Humans cannot accept their existence as a mere phenomenon or a taken-for-granted fact. They are beings whose existence is marked by anxiety, evil, worry, nothingness, and "alienation." This latter concept is considered a fundamental feature of human existence. It's a feeling that accompanies the eruption of contradictions, the loss of self, and the difficulty of adapting to others. Consequently, a sense of estrangement or dissatisfaction and alienation from the true self arises.

This indicates that this concept is nothing more than a scattered group of interconnected meanings arising from the difficulty of adapting to the environment, the inability to get along with others, the loss of self, the belief in a false existence, and the state of powerlessness or helplessness that an individual suffers when they lose control over adaptation, their productions, and their possessions.

In this sense, the artist is not exempt from the circle of alienation as long as there is a distance or gap between who they are and who they should become. Since art is an expression of the soul or a state of complete balance between the emotion the artist feels and the image they use to express this emotion, it has become necessary for art to be the artist's tool to alleviate the feeling of alienation.

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While humans' needs that ensure their physical survival have been met, their human needs such as love, happiness, faith, and thought have not been adequately satisfied. Humans have expressed their need to fulfill them and fill the void in their lives by creating arts for the elevation of their spirits, such as painting, sculpture, music, and religion. They invented them for their sensitive function of achieving a kind of tranquility and psychological balance. Art is necessary to achieve reconciliation between the self and reality. Existentialists emphasize that a human being remains unfulfilled unless they find themselves in creative work that expresses their identity, role, and position in the world and existence.

The artwork is an opportunity for self-expression and a possibility of communication with others, which dissipates the feeling of alienation. Therefore, contemporary art must deal with its own processes in accordance with the evolution of the era. One of the most prominent trends in contemporary art is Abstract Expressionism. Hence, the researcher found it important to identify the manifestations of alienation in it. Therefore, the research problem is defined by answering the following question:

What are the manifestations of alienation in contemporary art? And do these manifestations have representations in Abstract Expressionism?

The Importance of the Research

It may contribute to enhancing researchers' knowledge of the most important manifestations of alienation, the role of art, and its necessity in the life of the individual and society by achieving a kind of reconciliation between the self and reality.

Shedding light on the manifestations of alienation in Abstract Expressionism.

Research Objectives

The current research aims to:

Reveal the manifestations of alienation in contemporary art and its representations in Abstract Expressionism.

Research Boundaries

Subject: Works of the artist "Mark Rothko".

Timeframe: 1903 - 1970.

Location: United States of America.

Terminology

First: Manifestations

Definition: The apparent is what can be perceived or felt, and what is known through observation and experience. And the phenomena are natural, psychological, and social (Madkour, 1979, p. 14).

In the philosophical dictionary: The phenomenon is the psychological reality perceived by feeling, such as emotional, mental, and volitional phenomena (Saliba, 1982, p. 30).

In the philosophical encyclopedia: The phenomenon is what is or what happens, so that it is considered a realistic datum for the test on which thought can be directed (Lalande, 2001, p. 407).

Second: Alienation

Definition

Erich Fromm: Alienation is the absence of desired relationships.

Martin Heidegger: Alienation is the responsibility of escaping the possibility of achieving real existence on the shoulders of the false individual (Hussein M., 2016, pp. 16-17).

Krzesinski: Alienation is a psychological and social state that controls the individual and makes him a stranger and far from his social reality. The term includes multiple concepts that have been used by many philosophers, especially (Hegel, Freud, and Marx), who linked alienation to the division of labor and the unequal distribution of power and profits (Edith, 1985, p. 369).

Rokach, 1988: It is a description of the feeling of inner emptiness and alienation from the self, its essence, and its identity (Al-Tai, 2015, p. 55).

Salah Makhimar: Alienation is a type of disturbance in the individual's relationship with himself and the world, where he feels that he is a stranger to himself and disconnected from his reality due to the loss of meaning, which is based on the goal and value, which disrupts the dialectical movement between the self and reality (Youssef, 2004, p. 26).

CHAPTER ONE: ALIENATION: PSYCHOLOGICAL / SOCIAL

Sigmund Freud (1856-1939) states that "every individual is in reality an enemy of civilization because civilization is the source of his alienation." According to Freud, the individual is opposed to what is social and therefore asks society to allow him to directly satisfy some of his drives while refining others.

Freud believes that alienation is the result of civilization, which humans created to defend themselves against the aggression of nature. However, civilization came to be in a way that conflicts with the achievement of human goals and desires. Freud emphasizes the need for freedom of satisfaction for most of human needs because the continuation of repression increases the risk of neurotic disorders. (Youssef, 2004, p. 57)

The phenomenon of alienation is often experienced by people with creative energies, which is reflected in their achievements and may lead to the deprivation of society from their products that could be used to serve it. (Hussain K., 2008, p. 24)

Since humanity lives in civilized societies, each individual feels threatened by the exploitation of his work without compensation, the seizure of his property, his humiliation, oppression, and killing. This is because the tendency to aggression is the essential instinctive fighting organization of the human being, and the aggression of each against each, and all against one.

Freud's solution to overcome alienation is not satisfactory and leads to more feelings of anxiety and alienation.

Herbert Marcuse believes that the one-dimensional man is a man without freedom, without a self, dehumanized. He is poor in his relationship with others, a market puppet controlled by deception and illusions. He is the reified being who has lost even his sense of alienation. The concept of alienation itself becomes questionable when individuals unite with the existence imposed on them. The alienated self is swallowed up by its alienated existence. Therefore, the one dimension is (reification) and nothing else. This is the particular form of slavery: that man exists as a tool, as a thing. Even if life is breathed into the thing, it no longer feels its reified existence. Even if man is able to meet his needs and even if he lacks a sense of reification, this no longer means that his existence, immersed in slavery, can be transformed into a free existence. (Marcuse, 2004, p. 68)

Marcuse summarizes the pattern of peaceful or contented life: It is a life characterized by simplicity and consideration of the true demands of man in everything. The most important of all these demands is the need for peace, which essentially means eliminating the spirit of destruction and demolition prevailing in today's society. This spirit is manifested in the constant readiness for aggression, in the disregard for human freedom, and in the preference for serving death over serving life. (Zakaria, 2005, p. 49)

What Marcuse has proposed does not seem to be an effective solution to overcome alienation, which is represented by a pattern of life characterized by simplicity, peace, and consideration of basic needs. The requirements of this proposal cannot be achieved in a world based on the negation of this proposal.

Durkheim (1858-1917) believes that human happiness and satisfaction cannot be achieved in a satisfactory way unless needs are balanced with the means he possesses to satisfy them. If needs require more than he can satisfy in a way that contradicts what achieves his satisfaction, then he feels disappointment and pain. When social values and norms disintegrate, they are unable to control human behavior. Consequently, social norms and

values lose their control over modern man and his actions after they have become relative, constantly changing, and contradictory. The disruption of social cohesion among individuals with common goals may lead to disruption and dysfunction in the function of society and may even lead to the spread of a state of social disintegration, and thus unacceptable behavioral patterns (such as aggression, suicide, and fraud) may appear. (Rashid, 2011, p. 123)

In Durkheim's diagnosis of the diseases of modern societies, he believes that the spread of alienation in society is not due to the difficulty of meeting its needs, but "because we have not known the limits of our legitimate needs." (Barakat, 2006, p. 44).

Erich Fromm's Concept of Alienation

Erich Fromm considered the concept of alienation to be a serious problem. He believed that alienation from oneself is a central idea in his work, and that it is closely related to his concept of idolatry. He used the term "idolatry" not to refer to the worship of idols, but to anything that a person creates and then worships, even though they are its creator. This idol can be a state, a political system, a leader, success, possessions, or the worship of power and the authority of the market. Fromm also included forms of idolatrous worship such as totemism and fetishism.

Fromm distinguished between the authentic self and the false self. The authentic self is the unique and unrepeatable self, characterized by a person who is a thinker, capable of using their mind, of love and feeling, and creative in their actions. Fromm refers to the alienation of the self through the loss of one or more of the characteristics of the self. He describes a person who has lost their uniqueness and sold themselves to the crowd or herd by saying that "they live like others, as other creatures live, after having replaced the authentic self with a false self." (Hussein M., 2016, p. 93)

Dimensions of Alienation

The American researcher Anthony Davids conducted a field study at Harvard University and concluded that alienation has five interrelated orientations or concepts:

Focus on Subjectivity

Distrust - Suspicion

Pessimism or Blackness

Anxiety and Disturbance

Resentment or Revenge

However, four years later, the American sociologist Melvin Seeman, in his book "On the Concepts of Alienation" published in 1959, concluded that alienation consists of five concepts:

Loss of Control

Meaninglessness

Anomie

Social Isolation

Powerlessness

Psychologists and sociologists tend to agree that there are various states of alienation, and that with the diversity of its states, it includes the following:

Loss of Control

This means the inability and lack of feeling that the individual can influence the social situations they interact with. (Abdullah, 2005, p. 23) The individual feels powerless and unable to control their desires and actions, and

lacks the feeling of being a decisive force. They also lose the feeling of spontaneity and the joy of life. (Muhammad A., 2000, p. 227)

Meaninglessness

This means the individual feels that they have no guide or direction for their behavior and beliefs. (Abdullah, 2005, p. 23) This is the inability of the individual to predict with a high degree of efficiency the future results, and they feel that life has no meaning and has lost its rationality and significance. This can lead to the loss of reasons for its continuation in their view, and this feeling occurs in the individual as a result of the frustrations they are exposed to and the failure to satisfy their psychological, social and physical needs. (Ahmad, 2001, p. 96)

Anomie, Loss of Norms

This means deviating from the norms that regulate their behavior and enable them to achieve their goals. (Abdullah, 2005) This means that the individual deviates from the norms that regulate their behavior and enable them to achieve their goals as a result of the loss of the norms of the power of coercion and obligation on individuals. This then creates a state of disorder and disintegration in social norms and values, and a feeling in the individual that illegitimate methods are required and that the human being needs them to achieve their goals, such as delinquency, crime, and evasion of the law. Anomie is the situation in which the social values and norms that organize the individual's behavior are broken down or are largely ineffective as rules for social behavior. (Rashid, 2011, p. 123)

Social Isolation

This results from the individual giving low values to goals and beliefs that are in fact highly valued in society. It is a feeling of loneliness and lack of security and close social relationships, and of being distant from others, even if they live with them. Isolation is accompanied by a feeling of social rejection and isolation from the goals of society, and a separation between the goals of the individual and the norms and values of society. Individuals who live a life of alienation and isolation do not see much value in many of the concepts and goals that are valued by members of society, and this weakness is evident in many indicators, including the lack of participation of alienated individuals in programs and other activities

(Muhammad J., 1995, p. 25).

Self-Estrangement

Inability to find social acceptance and reward. (Abdullah, 2005, p. 23)

An individual's interaction with their society determines their level of alienation. The experience within this interaction creates the feeling of alienation or lack thereof. An individual feels alienated when they cannot control their actions and become passive, surrendering to them and their outcomes. This can make a person feel like their life has no meaning and experience self-estrangement. (Sayed Ahmed, p. 67).

Following studies that came after Simmel's work, sociologists found that "reification" and "insubordination" became increasingly relevant to the lives of contemporary humans.

Reification

The feeling of an individual losing their identity and becoming a mere object, commodity, or thing, with no control over their destiny. They feel uprooted and without connections to their reality or themselves. (Musawi, 2016, p. 91)

Marx argues that the capitalist system transforms labor power into a commodity that is bought and sold in markets. This means what a worker produces becomes alien to them. Market principles work to increase the capitalist's profits at the expense of the worker's interests. Worker alienation leads to human relations becoming mere mechanisms in the market. Marx highlighted the lack of humanity under capitalism through the process of transformation from use values to exchange values. Capitalist standards embody aspects of alienation and

reification. In these societies, the individual is subjected to dominant rules that minimize their humanity and subjugate them to external pressures, turning them into a mere object, just like the machine they operate. (Jdaidi, 2013, p. 353).

Insubordination

The feeling of rejection and hatred for everything around the individual, leading them to engage in violence. This creates a destructive tendency that can be directed outwards in the form of aggressive behavior, or inwards towards oneself as isolation and self-directed aggression. (Zohran, 2004, p. 109) The individual fails to participate positively in decision-making and lacks reflection on their life, future, and destiny. (Musawi, 2016, p. 85)

The researcher believes that alienation is an existential dilemma that requires continuous observation to be framed with the appropriate level of awareness. This awareness reveals the intended human values, goals, needs, and desires that must be fulfilled to provide the individual with balance and a sense of fulfillment.

CHAPTER TWO : ALIENATION IN CONTEMPORARY VISUAL ART / ABSTRACT EXPRESSIONISM

By the end of the 1940s, the tragedy of war and the prevailing social conditions created pressing factors towards the development of a visual art that reflected the state of the world in the postmodern era. This era was characterized by the transformations and transitions that swept through Western societies at the time, including the emergence of the consumer society, the change in the social lifestyle, the development of technology and electronics, information and communication technologies, and the acquisition of information (Al-Hatimi, 2019, p. 53). These developments led to new forms of alienation, characterized by the dilemma of the individual who found himself face-to-face with forces that derived their power from the human instinct to seek control, domination, and mastery over reality and the world (the American system as a model). This new reality led to a conflict between the individual and the products of his own creations, such as technology, concepts, and cognitive and scientific fields, in order to prove his self-worth and undermine the path leading to the alienation of his human characteristics. The goal was to prevent the individual from becoming "one of the things," and thus it became necessary to create an awareness of this troubled world that is based on the elimination of contradictions, illogicality, and the fusion of dualities.

Key Features of Abstract Expressionism

One of the most prominent features of Abstract Expressionism is its rejection of all forms of imitation and came in forms that were different from visible reality. Its pioneers sought to experiment and test materials and objects in order to create artworks that relied on speed in their execution, depending on the spontaneity of performance through bold spontaneous movement. The artist used whatever materials and raw materials he wanted to link art with life. This led to the disintegration of the structure of the painting and the absence of a fixed center, which made the artwork a mere open surface on which meaningless symbols are spread, leaving the recipient with the greater role of interpreting the work according to different visions. This leads to multiple readings (Al-Hatimi, 2019, p. 53).

Another key feature is the way color is treated as an independent element, both in the way it is processed and used. Pictorial representation in the traditional sense of the word was abolished, and it was no longer practiced according to the requirements of academic artistic concepts, such as preliminary theoretical studies or the laws of composition. New ways of dealing with the material were adopted after it was given the opportunity to escape and be "relatively" free from the constraints of control. It became relatively subject only to its own laws.

Prominent Abstract Expressionist Artists

Abstract Expressionism emerged through a group of artists, the most important of whom are Jackson Pollock, Hans Hofmann, Adolph Gottlieb, Mark Rothko, Willem de Kooning, Franz Kline, Jean Dubuffet, and others. They were greatly interested in what is generated during the work in the present moment. (Cultural, 2018).

The first type is exemplified by Jackson Pollock, Yves Klein, and De Kooning. Their works are characterized by vitality and emotionality. The second type is represented by the artist Mark Rothko, who was more abstract and serene. Rothko's works were characterized by sobriety, and his huge horizontal lines became a standard in abstract expressionism. (Smith, 1995, p. 33)

Mark Rothko's paintings, created during the 1950s and 1960s, are classified as color field paintings in the visual arts. Rothko used painting to take him to the limits of creation, as if on a spiritual mission to transcend the material world and bring it to a dreamlike state. William S. Rubin, former chief curator of the Museum of Modern Art, wrote: "Rothko's colored rectangles seem to be immaterial in pure light." This effect was achieved by covering his paintings with thin layers of color that created the illusion of saturated fields of color with light shining from behind them. Rothko spent the rest of his career exploring this technique with different color palettes and different sizes of rectangles in color fields. Rothko focused on creating large-scale canvases with rectangular planes of color that seemed to float on their backgrounds. He experimented with different color combinations that would enhance this visual illusion.

By the 1960s, Mark Rothko's paintings were considered revolutionary and stood apart from other abstract expressionist pieces created by his contemporaries. Rothko stated: "I paint very large pictures... specifically because I want to be intimate and human. To paint a small picture is to place yourself outside your experience... But if you paint the larger picture, you are in it. It is not something you command... I'm only interested in expressing basic human emotions - tragedy, ecstasy, doom, and so on... The fact that a lot of people break down and cry when confronted with my pictures shows that I can communicate those basic human emotions... If I could... I'd paint the whole world."

Mark Rothko committed suicide in New York in 1970 at the age of 67. There are many theories about the reasons for this desperate act, with some pointing to a sense of existential distress and strong spiritual anxieties (an acute sense of psychological alienation).

Rothko felt that if art was to express the tragedy that had pushed civilization to the brink of the abyss, a new vocabulary had to be found. He said: "I found with the utmost reluctance that this form did not serve my purposes... But the time came when none of us could use the figure without mutilating it."

The most important philosophical influence on Rothko in this period was Friedrich Nietzsche's book "The Birth of Tragedy" (1872). Exploring new themes in modern art was no longer Rothko's goal. From then on, the goal of his art was to fill the spiritual void of modern man.

(<https://www.artalistic.com><https://www.artalistic.com/>,
<https://www.dailyartmagazine.com><https://www.dailyartmagazine.com/>).

Theoretical Framework Indicators

Alienation has important dimensions, including loss of control, helplessness, and the individual loses the feeling of his ability to influence social situations.

The absence of meaning is one of the dimensions of alienation, and it means that the individual feels that he is in need of a guide or guide for his behavior and beliefs, as he feels that life has no meaning due to repeated frustrations and failure to satisfy psychological, social and physical needs.

Non-standard is a state that creates a feeling in the individual that illegal methods are required, and this is when values break down and become unable to control the individual's behavior.

Social isolation results in a feeling of rejection and isolation because the individual gives low values to goals and beliefs that are in fact high values in the social structure (the disconnect between the individual's goals and the values and standards of society)

Self-alienation is characterized by the fact that an individual's existence has a direct relationship to his level of interaction with his society. If the individual is unable to manage his actions, the feeling of meaninglessness in his life increases.

The state of rebellion results in rejection and hatred of everything that surrounds a person. Rebellion has two trends: the first is in the form of aggressive behavior outside the self, and the other is inside the individual, represented by isolation and aggression directed at the self.

The post-modern era was characterized by enormous pressures on the fate of humanity and its manifestations through contexts characterized by the robbing of contemporary man of his human characteristics and the undermining of his intimate relations with his society through the creation of a system that placed his fate under the yoke of its authority.

Abstract Expressionism worked to reject the new reality, so the artistic work appeared to express a multi-centered and fragmented reality characterized by anxiety and nihilism towards the future, through a subjective style, of contemporary technologies and implementation mechanisms in dealing with matter, which allows for escape and relative freedom from the restrictions of surveillance.

Mark Rothko was interested in expressing basic human emotions - tragedy, ecstasy, torment, etc., "through color and large-scale paintings. The goal of his art is to get rid of the spiritual emptiness of modern man.

Previous Studies

(Jassim 2013) Master's thesis: Jassim, Israa, Qahtan, Master's thesis tagged (Manifestations of Alienation in Van Gogh's Paintings) submitted to the Council of the College of Fine Arts - University of Babylon, 2013.

The study aims to: Revealing the manifestations of alienation in Van Gogh's drawings. The theoretical framework included four sections: The first topic: Alienation conceptually, The second topic: Alienation in modern painting movements, The third topic: The life of Van Gogh, The fourth topic: The intellectual and aesthetic features in Van Gogh's drawings. The second chapter concluded with a review of the framework indicators to benefit from them in building the sample analysis tool, while the case study constitutes the second chapter of the first section: through the first axis: historical alienation, the second axis: philosophical alienation, and the third axis: psychological and social alienation. As for the second topic: Alienation in contemporary fine art, and concluded with indicators and previous studies. The third chapter included research procedures, as the research community included 200 artworks by the artist Van Gogh, distributed according to the chronological order of the date of their production and executed with different materials, (55) pencil sketches, (26) watercolor paintings, (119) oil paintings, and the research sample was The research community itself was used for quantitative analysis, while examples from the community amounting to (20) artistic works were chosen in an intentional way to be critically analyzed to cover the state of deficiency that may appear through the use of quantitative analysis of the artistic and aesthetic phenomenon. The research tool also included the themes of alienation (isolation, non-normativeness, meaninglessness, helplessness). Alienation, rejection, withdrawal, escape) were placed in the horizontal axis of the analysis form. While the current study: The third chapter included a chapter on research procedures that included identifying a population of the products of postgraduate/master's students, Department of Art Education, College of Fine Arts, University of Baghdad. For the academic year: (2021-2022 AD) with (48 works of art) in the field of drawing. As for the fourth chapter (results, conclusions, recommendations and proposals of the research), we mention some of what was stated in the results: Van Gogh did not apply the manifestations of alienation consciously or mentally in his works, but rather they affected His psychological state indirectly, as these manifestations were reflected in the artist's subconscious and then in his art. Various circumstances helped these representations emerge and escalate. The most important of these circumstances and conditions was Van Gogh's culture, upbringing, and the life circumstances in which he lived.

CHAPTER THREE

Research Methodology: In his current research, the researcher used the descriptive and analytical method as it is the appropriate method for the nature of her research and to achieve the goal he seeks.

Research Sample: The researcher chose two works by the artist (Mark Rothko) as a purposive sample according to the following justifications:

Availability of pictures of artwork.

It is consistent with the research objective.

Sample Analysis

Sample No. (1)

Artist : Mark Rothko.

Title: (Purple, black, green on orange, No. 3/No. 13)

Materials used: oil on canvas.

Date : 1949

Size: 229 x 300 cm

Location: Museum of Modern Art (MoMA), New York City, New York, United States



Work Analysis

The composition of the work took shape through superimposed color strokes on the basic ground, thus producing separate adjacent color areas across the colors (purple, black, and green) on the (orange ground), which generated narrowly separated rectangular blocks on the colored ground with irregular and soft edges or edges, which Making the orange ground an incubator for those colors that appeared as if they were vibrating on the surroundings, and this generates a kind of visual flash, and with this sensitivity in color treatment by showing masses and their receding, it puts them in a state of fading and opacity. The colors are not completely flat, and the contrast in their density and the placement of overlapping layers stirs the feeling. Of ambiguity and shifting between solidity and depth, in contrast to the artist's explicit orientation to express human feelings that have receded in contemporary life as a result of the individual's constant state of feelings of tragedy, ecstasy, and doom.

Sample No. (2)

Artist: Mark Rothko.

Title: White Center (yellow, pink and violet on pink)

Materials used: oil on canvas.

Date : 1950

Size: 206cm x 141cm

Location: The Royal Family of Qatar.



Work Analysis

The compositional structure of the work was created by distributing adjacent color areas. From the top, a yellow horizontal rectangle, then a black horizontal line, after it a narrow white rectangle, and finally the lower half is violet on a ground where the upper half of the pink color is deeper than the lower half of the same color. Simplifying The compositional elements of the painting help in the absence of spatial illusion, as the wide areas of color appear simultaneously to float in front of the plane of the pictorial surface and merge with the color field on which they are placed, resulting in the luminosity produced by repeated layers of thin layers of paint, allowing some of the lower paint to appear through the upper layers. In this way, slight differences in the proportion of colors are highlighted, and through this mechanism the painting refers to the feeling of feelings and moods flowing from the positioning of contemporary man within a new environment, the data that has put man in conflict with the feelings of a fast-paced life, the impact of the technological, industrial and consumer reality pressing on communication and feelings. Humanity is to the point of producing psychological states that require artistic treatments that are compatible with its complex nature.

RESULTS

The researcher reached the following results:

Contemporary art has been characterized by the expression of enormous pressures on the fate of humanity and its manifestations through contexts characterized by robbing man of his human characteristics and undermining his intimate relations with his society by creating a system that placed his fate under the yoke of its authority.

The subjective artistic treatments of the Abstract Expressionist artists reflect the extent of their rejection of the new reality. The artistic work appeared through a multiple and fragmented composition of centers to allow for escape and relative freedom from the restrictions of surveillance.

The state of alienation appeared among the Abstract Expressionists in a direct, conscious or indirect way to satisfy unsatisfied needs. This appeared through the use of forms in which the isolation of pictorial sensations

was relied upon, liberating them from visual memory, and the adoption of improvisation to avoid realistic observation.

The artist Mark Rothko worked on specific vocabulary and with high abstraction, using color sections and transparent layers to show the overlay of the colored sections on each other, relying on large-sized paintings, in an attempt to express human moods and feelings resulting from the tragedy that pushed civilization to the brink of the abyss. .

Recommendations

The researcher believes that art should be addressed as a necessity that gives a person a sense of his existence and enhances his creative abilities, because it constitutes the incubating environment for external influences, and its goal is reconciliation and creating a state of equality, in order to reach a space of balance and undermine manifestations of alienation.

The importance of studying the biographies of the most prominent artists who dealt with the problem of alienation by taking the subject of human being as a basic pillar in their work.

The researcher recommends that educational and cultural institutions spread awareness of the problems facing contemporary people, as awareness motivates the individual to search for effective solutions that treat or alleviate the state of alienation away from illegal methods that cause harm to the individual and society.

The necessity of inspiring hope and the importance of positive, effective participation. Educating the educational and academic community about the enormous pressures caused by the negative influences of the products of civilization, such as the media, consumer culture...etc., which work to strip away societal bonds and rob humanity of its authentic characteristics, is an utmost necessity to conquer alienation.

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