



THE MENTAL IMAGES AND INTROSPECTION OF CONCEPTS, READING THE REALISTIC PERCEPTION IN CONTEMPORARY PLASTIC ARTS

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Abstract:

Current research addresses the process of realization and its differentiation through two fundamental pillars of human knowledge: concepts and mental images; which are the mainstays of understanding and interpretation of the phenomena we see in reality; which is characterized by clockwork, all of which is thought through language, and different languages even different ideas (concepts) that reflect all mental corrections, and concepts are a derivative and a systematic repository of thought; Man returns to him as a cognitive repertoire for solving all sensory and non-sensory issues and in art concepts work the same; With the difference that in art they come direct images of meaning on the one hand; On the other hand, indirectly, mental deportations are based on an understanding of the intent. The researcher elaborated on this and illustrated it in this tagged study, which included the following joints:

The prelude to the research included the formation of the question that was the culmination of the problem of research: the question of how artists included in the representation and illustrative manipulation of concepts, or the modification of mental images and the work of new concepts? The extent to which artists marry the world ' To achieve wider than expected cities? The researcher then developed the boundaries of the research with its three hinges, followed by the identification and definition of terminology, followed by the theoretical robustness: in which the researcher developed the theoretical robustness that included: perception of reality through the product of concepts and intellectual images as a cognitive mattress, and then the research procedures, which contained the method used and analysis of the research sample, and analysis of the findings and conclusions.

Keywords: *Mental images, introspection, realistic perception, Plastic Arts*

INTRODUCTION:

Thinkers' views of the origin of knowledge and perception of reality varied, and many of those views were different from those of their owners. Of these, knowledge is based on reason - that is, beyond calculation - and research into the mental origins of real-life phenomena. Of these, they are linked to sensors purely, and they are mixed between these two visions. But between all these opinions and hypotheses there is a big world of abstractions even when you believe in the substance purely in the origin of every knowledge, Because what defines diaspora and modern encyclopedia and theories is a set of concepts "- colleges - come from mental images and meet many issues and perceptions; The human mind has grown within its own framework to make empirical projections of both mental and physical reality, thus creating a set of figurative statues for those abstracts; A category derived from perceived reality; Another category derived from Metaphysic and on these two parts, the researcher will establish his knowledge system about what mental images are, their relationship with reality and how they affect the formation of concepts, and how artists work to realize phenomena in reality.

SEARCH PROBLEM:

The word concept and intellectual images are often circulated in the creative achievement as well as how they express collections of individual or multiple mental images, real or abstract, and require research into the process of conceptualization, evolution, circulation and differing image representation from one community to another and from time to time; Embedding into the process of understanding the nature of those images that are ophthalmic or non-ophthalmic, and that the abstraction of those concepts seems complex; It requires entry into philosophy adoptions, psychology and sociology analyses, and other human knowledge, because these and other knowledge are shared in the conceptualization process and their details on many mental issues.



The conceptualization industry is one of the important means of knowledge, that is, that much of intellectual representation is abbreviated in its two facets (identical to the realities of the eyes by iconic vocabulary, identical only to the multiparty representation of the Convention or interpretation) and even abstract from it. Etc., for example, to say: "Man" is a general concept whose nomenclature corresponds only in certain parts, in Zeid, Umar, Mohammed, Jack, Lewis and Heidi; And other human beings in general, and when it's said: Freedom, we don't have perceived appointments (= figurative representation) or actually credible because they are abstract concepts -- unless in some appointments -- such as the fight for a cause or testimony for the nation, etc.

Based on the foregoing, the researcher considers it possible to question how artists have included in the graphic representation and manipulation of concepts, and how to combine mental images to create imaginary worlds? the extent to which artists marry the world ' To achieve wider than expected cities? And what formulas do exceptional artists come up with to make concepts that actually transform trading from weirdness to (iconicity)? This is all about: how to perceive the imaginary reality of concepts in contemporary Plastic Arts formation.

THE IMPORTANCE OF THE RESEARCH:

- 1- See how artists have worked to represent and manipulate imaginative concepts.
- 2- Describe the importance of concepts and their conceptual representation in human thought, and clarify the process of representation, renewal and creation of concepts in plastic art, their impact and the effectiveness of their use, credits and circulation.

RESEARCH OBJECTIVE:

Illustrate the importance of graphic representation of concepts in contemporary visual art.

SEARCH LIMITS:

Substantive boundaries: graphic representation and realization of concepts in contemporary formative work.

Time limits: according to the research topic; The time limits for the period 2004-2023 have been selected for the existence of some formative experiments of innovative diversity achieved for the research objective; In the representation of images of concepts with different times and different artistic currents.

Spatial boundaries: Europe -Iraq.

DEFINITION OF TERMINOLOGY:

Concept is a language: "Understand: something means understanding and learning (1).

Mental image: Identifying this concept is an important pillar in understanding the nature of human cognition after analysing the quality of these images received by the human mind; through the senses initially; To build on this subject many beliefs and opinions based in their entirety on theories of perception from the point of view of scientific research, and social theories from the point of view of concepts around these images (2).

PROCEDURALLY GRAPHIC REPRESENTATION OF CONCEPTS:

The process of moving from abstraction to the world of image, designation, construction or composition. The sum of these nominations or representations of the concept is either: Appointments and representations have an identical relationship with the sensor, such as: the concept of "animal", which we see as being represented in several factual parts or not having a physical match, not in its whole, not in its parts, but in its moral analogy, such as: The concept of Ideism, which arises in abstraction and remains in it, highlights the role of artists in navigating between these hinges to create a visual system that is consistent with broad-ranging human mind coefficients.



Theoretical aspect:

First: Realizing reality through the product of intellectual concepts and images Concepts, which consist of certain elements, are divided in some of their diagnostics; Perceived by abstract sensations and mental forces, generalization is the result of a large part of the elements that form the tangible eye as in the concept of "creature", but there are concepts that have no partials; such as the concept of "God", since there are no partial elements through which it can be understood; But the concept is taken in its entirety, and according to the German philosopher Emmanuel Kant (1724-1804) the concepts are divided into two parts,

First: purely tribal concepts (a priori) do not come through experience and are not based on a preconceived idea, such as concepts (equality, hobby, subjectivity, freedom, divinity, justice)... etc., which are holistic concepts and necessary provisions, and whose existence is qualified in human knowledge, are issues that involve (understandings) the cause and the need to be associated with the cause (3).

Second: Empirical concepts, according to (were) that all knowledge is realized through experiment but does not arise from it, because human cognitive ability is obtained through subjects that shock and interfere with the senses. This automatically generates perceptions and drives understanding activity when compared, linked or separated and then transforms these raw sensory impressions into topics experience. (experience) since much of the knowledge is not previously accessible; Unless you participate in the experiment in order to base some rules on which they relate. experimental provisions have a synthetic or synthetic characteristic and are based on analytical provisions And although sports concepts are all analytical judgments based on the foundations of experimentation but with tribal quotes, Because it depends on the form of necessity that cannot be derived from experimentation. For example, the product of $3 + 2 = 5$ is a necessity and no one can change it (4).

The trainer is the real actor in the process of making meaning (hermetically) with the cognitive processes in mind; The intermediation of human mindfulness and understanding of this world, as long as every teacher knows the kinds of linguistic realities associated with external objects and subjects that he identifies during his lifetime, it can be said: human knowledge in general and different references relate to this requirement, because the relationship between human knowledge and language is certain and uncontested, as concepts enable us to reach the minds of others; All the way to the world, because the files reflect ideas that originate from the images and produce other images, the knowledge is not an absolute external product but is the result of images and marks that humanity gives a language and meaning consisting of a number of preliminary impressions and a number of things (5).

The image took a high place, and began to be unique to its own volume of concepts, knowing in contemporary times an important destiny and amazing destiny, and singling out its own volume of concepts; and its own language ", this dramatic transformation would pose profound philosophical problems that resolve its status and place in contemporary culture. The image alone poses a philosophical problem owing to the profound changes it has made in shaping and adapting what is generally visual, and it has become necessary to revisit the intellectual and methodological tools in order to establish a new philosophical approach to visual language " (6) The combination of these two subjects (image-mind) leads to the concept of Knowledge of this concept is an important topic in the analysis of how to perceive in a human being after receiving these images from external reality and then the role of the human mind to analyze these sensory data on which many perceptions and attitudes are based And so the image is a manifestation of the world that is captured by the individual or public sense and characterized by the medium that takes it examined, such as: The artist who transmits information and feelings to the recipient to create other images, because the image is the Sunni of the world, and the realistic image later becomes (a mental image) that in some cases moves to an abstract image thanks to multiple mental therapies (7).

Because the perception that constitutes a human system and property is linked to all human knowledge, such as science, the arts and other types of knowledge, human beings are perceived to exist only to the extent of what is known; It makes it realistic and symbolic, as required by the requirements of

the subject on which it works, for example: the human being stores in his memory one of the images of the Moon; When he remembers it, it is colored and shaped by his own information, memories, feelings and perceptions of it (prima facie); related to his behaviours and perceptions; According to the time stage in which he lives and the science he reads about nature, and that "It is the depth of our understanding of reality that brings us closer to the realities behind it. In general, our perception is neither truth nor reality, but it is a limited and changing symbolic representation of certain manifestations, facets or effects of the truth. or reality that is the product of fact interactions, but thought is the product of mental perception interactions. The perceptions are the basis of the act and existence of the mind, and when the mind is unable to conceive a case it rejects or attempts to avoid it " (8).

Acquire images of living reality) that establish visual impressions of objects and assets; Through which mental images are created, a set of concepts of these multiple images is based, they are highly active in the effectiveness of the language, and by the way in which the eyes grow in mind several abstract images of smell images that can be smelled and linked to sensory perceptions, as well as other subjects beyond the control of the forces of vision (9). How to be aware of this world around us and this process of perception is one of the most amazing and complex; however, man's ability to imagine the world around him is often conditioned by the images he explores from this visual world (10).

INTELLECTUAL IMAGES AND READING CONCEPTS IN VISUAL ART:

Personal feelings and bitter experiences may be the driving force behind taking some concepts out of the world of abstraction (Language and human psychology) to the world of identification and formation (images) as in the Dutch artist's figure (1) (Vincent Van Gogh) (1853-1890) in his artwork (At the gate of the Eternity's Gate) that he painted in the last year of his life, when looking at this figurative representation, the recipient's mind is first-hand (Anxiety), (fear) or (extreme gloom). These linguistic concepts are reproduced in the recipient's imagination in other linkages and images according to each individual's life. Language is all the frames of thinking that surround our actions, movements and the activity of our minds. We cannot look at this and other works of art unless we find the concepts of language present with any idea, risk or image we look at.



Figure (1)

The work of the Norwegian artist Edvard Munch (1863-1944) in figure 2, entitled *The Scream*, 1893, goes to the point of view of the researcher; in which the representation is photographic or authenticated; Clarification of the concept of "cry" emanating from deep internal pain. This artwork was traded in a broad figure (2), moving from being an art work depicting the pain of an artist who lived this moment in its depth one day; Until it is an icon of a lot of circulation, it is the artist's intelligence to represent a particular concept in an uncharacteristic form to shift from the usual thing to the effectiveness (certainty), hence the importance of imaginative wording or sensory representation of concepts that are artistically specific to human emotions.



Figure (2)

This visual text by the Austrian artist Gustav Klimt (1862-1918) embodied an extraterritorial concept; But it is only formed with a certain time, and it is important to know that a human being, if viewed from outside, is doubly constrained by the unity of the moment. It is a physical unit from which the preconceived harmony that presupposes that everyone has a special essence is out of time. "), if thought comes to man from within, and the result is an absolute and totally harmonious time effect for all individual profiles; Which desires the link figure (3) of the evolution of thought for this must be taken out of the line of the sensory attitude in any case; To put a creditor to a concept that takes some of its forms of sensory transformation into intellectual images, but in fact it's only in the (world of mind) world, but human beings are tight in understanding things, and they have to make imaginary connections to understand those subjects, even in part.



Figure (3)



INDICATORS PRODUCED BY THE THEORETICAL FRAMEWORK

1. The concepts are appointments of the faculties, or so-called "mahui limit", which is one of the faculties consisting of certain abstract elements that are not perceived by sensations; which takes images from the physical world at the outset - including those of purely human feelings - and is abstract, all of which derives from mental images in man's mind.
2. The ability to create concepts depends on two bases: past knowledge, the unity of mind and the ability to innovate; That comes from the installation of images that the human mind derives from sensory sightings and mental realizations, and previous knowledge consists of hard work, but the intensity of mind is a gift that is not found in all people.
3. The human mind receives many concepts from the images of living achieved by partial or total conformity with the sensors; or an intellectual biology that takes its imperatives from reality, or concepts of abstract images like philosophical theories, theology, etc. and then that knowledge turns into intellectual images.

THE RESEARCH PROCEDURE:

Model (1)

Artwork Name: Fading in Gharbah

Artist Name: Bruno Catalano

Year of achievement: 2004-2013

Material: Bronze

Returnee: Municipality of the City of Marseille



In this optical composition; From which the artist has created a series of images of more than one of the sculptures you have put in many places in France, addressing the concept (spiritually) of how it was rooted, and this whole abstract concept is the feeling of (alienation), so what is (alienation)? And why does man feel it? This is all an urgent delinquency towards this complex perception; The artist's conceptual credibility of shrewdness in the formality; What makes humanity feel when looking at it first-hand, the sender experimented with this holistic concept, and expressed it in a way of psychological loads that makes the recipient participating in it according to his similar experiences, many perceptions being the result of human experiences.

It is necessary to dismantle the concept of "alienation" or "loss". It must be noted that one of the abstract concepts that sings a lot of explanation and detail and that almost all people come together about what it is, how it is, and what it is abstract concepts on some types: What has a direct eye match with reality, but in its parts that lead to colleges such as: The Arab States, by meeting its parts, recognize the concept, and the other category what is real and in the circle of admissions, but it is not in fact and does not have an explicit credibility or diagnosis such as: War, liberty, and alienation, which we talk about here, and these concepts are called "legal" because the mind is considered or assigns to it a belief in certain human actions and manifestations, and these formative formations naturally provoke many mental images in the recipients.

Model (2)

Artwork Name: Cleric.. Clay Man

Artist Name: Hamid Said

Year of Completion: 2019

Material: Art Processing

Returnee _____ :



In this visual presentation, the artist Zaqoura Orr, one of the oldest temples in the world, in Dhu Qar governorate, identified this historical trace, which extends for thousands of years; A place for the transmittal of his mock representations in a conscientious manner of the aforementioned circumstances; In addition to broadcasting the concept of "ageing", a message explaining that the country is thousands of years old; And now he's messed with hands that don't know his value, or deliberately hurt that value, and he chose a white scarf as a concept. (for purity) Put it once in harmony with the archaeological ladder to rise to the top of the falcon, but it (desecrated) with dirty footprints expressing the concept of "tampering" in protest against what is happening in Mesopotamia And he put those monuments once in an earthy color and once in a black color, This may have meant a difference in the degree of pollution to which current reality or the indication of the degree of desolation occurring between two obstacles. And the elevation suggests that we continue this ruin to the highest levels, all of which recognizes tribal knowledge and intellectual images stored in the recipient's mind. Undoubtedly, concepts and their photographic representation or the placement of their credits on the ground provoke in the human mind a desire to investigate and activate verifiability and pursuit of secondary messages and purposes behind surfaces. Once again, the artist puts that white scarf as a gown on the shoulders of a person who comes face to face with archaeological construction, and that could be true to the concept of (self-flogging), (regret) or (sense of responsibility) that is, we carry on our shoulders this weight and these consequences; Because we are part of what is going on in this country with an old history, the artist has worked on this way of putting forward what human perception ranges from mental images to conceptual concepts in the process of understanding reality.

Model (3)

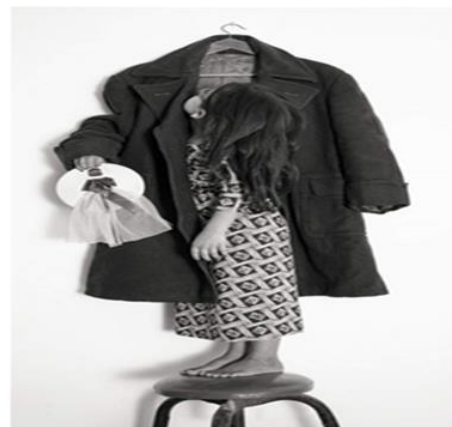
Business Name: When to Return?

Artist Name: Mustafa Abdelaziz

Year of Completion: 2022 m

Article: Conceptual work - Photograph

Returnee _____ :



In this figurative composition, the artist wanted to place (the addressee) in front of the main target directly, for this figurative representation, as necessary, the head teacher's mind goes to the fact that the little girl is waiting for an absent return dear to her; At most it is her father, because the mental connotations that have been polarized by mental images, and there are many evidence to refer to that, which is not easy to realize, but we see it as palatable to us to deal with it in a primordial way, and the



relationship in this formal appointment ranges from two key concepts of abstraction and dehumanization; to take advantage of the nature of these legal concepts, which do not have an explicitly similar relationship with living reality; But the human mind works hard to make visual assumptions of them as endorsements or figurative representations; To allow understanding of the process of talking about it and taking it relatively out of the abstract right of thumb and making it acquire several names; To make it possible to understand human feelings that are often unexplained, such as the concept of (Father) to whom the artist was represented imaginatively in the form of (coat) This concept - father - cannot be confined to that biological physical relationship between the father and the children.

It contains the complexity that words and even images cannot adequately express. Because the abundance of feelings and concepts of this great concept eludes interpretation. and it is man's inability to represent this requirement with an easy set of perceptions; Do not give the right of concept from a sham interpretation; But it contributes to the fondness of the human feelings most prejudicial to his existence and destiny, those feelings that one of her friends is the notion of "nostalgia", formulated by the artist as a little girl attached to her father's coat; His role in giving her a gift as a kind of psychological projection and a subconscious psychological defensive ploy to exclude painful emotional elements because man does not want to believe what happens to him in this harsh reality.

THE RESULTS:

1. In portraying reality through linguistic concepts, artists did not go to simple formal representation; As sensory images from the living world match what is required on the visual surface, because this comes within the scope of flattening the idea, and this is what today's thought has not been based on but they - artists - have worked to portray or innovate concepts through intellectual images differently from what is known.
2. Although most concepts are taken from the language, artists introduce images derived from extraneous reality; and their treatment by imaginary ability is like intellectual images to cover a wide range of theoretical scope of the concept, and to achieve some of its authentication visuals with mental dimensions.
3. Many of the concepts that artists want to create in visual imagery; it consists of ways the artist creates to move the mind to abstract mental images to find out the credibility of the message; which the artist wanted to deliver to the recipient.
4. Most of the concepts that artists have portrayed are abstract concepts such as mindfulness - ideas - considerations - illusions, for which my eyes correspond to living reality only in certain partial human actions, inconsistencies and phenomena.

THE CONCLUSIONS:

1. The concepts taken from the language and appointed by the artist in images derived from living reality and treated by his imaginary and imaginary ability to be intellectual; to cover a wide range of theoretical scope of recipients' perception, by achieving some conceptual credentials; Visible images with mental dimensions.
2. Artists take inspiration from many visual images to form questions and referrals to move the recipient's mind to abstract images; To find out the authenticity of the message that the artist wanted to deliver, such as realizing the meaning of the horrors and horrors of war, all of which are completely unaware of the artistic partial images of a broad whole concept that does not have visible images in sensations, and those conceptual references in art to total perception.

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