



Research Article



The Moral Dimension and Its Representations in Contemporary Formation

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Abstract: The human development and the diversity of his needs is accompanied by a major transformation in man's relationship with art, and the art's relationship with other life aspects has emerged as a problem, including the art's relationship with morality. The research aimed to study the moral dimension and its representations in the contemporary art. Among the most important results of the research: The art dialectic and ethics are divided between two currents. The first believes that the art is not a subject of moral regulation, and they believe that the strict moralists are unable to appreciate the art aesthetically and that censorship of art will cause an irreparable loss in the materialistic values of the aesthetic pleasure. It greatly harms the art and the artist himself. The second trend, that it is represented by moralists. It believes that their opponents are too immersed in the imagination and far from realistic and it is hard to acknowledge the materialistic effects of the art on human life. The most important recommendations are: It is necessary to implement the exclusivity of the plastic art that is features of an ethical nature and not depending on the other artists opinions.

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INTRODUCTION

The contemporary artists tend to deal with the consumer culture issue with both fascination and anxiety and there is an important reason for these reactions. The fascination is due to that the consumerism seems to become an increasingly cultural and moral feature, as its interest in selling or displaying the images, sounds and words rivals its interest in the material things. However, the concern, it is due to the fact that the engines of this

production are very large and they are lavishly funded and the output is very noisy and widespread. If goods become cultural, then what the space is left for art?

While the issue of art's separation from, or fusion with, commodity culture has a long history, during the 1990s there was an intensification of the forces involved, many of which were long-standing features of capitalism, that contributed to the dominance of consumer culture. Not only did art triumph, but it also triumphed over all

other modes of cultural than what the space is left for art? While the issue of art's separation from or fusion with, commodity culture has a long history, during the 1990s there was an intensification of the forces involved, many of which were long-standing features of capitalism, that contributed to the dominance of consumer culture. Not only did art triumph, but it also triumphed over all other modes of cultural production. The commodities seem to become less like the functional objects and more like ephemeral cultural movements within a complex, self-referential game. Thereby, the researcher decided to study this topic and formulate his research problem with the following question: Is the moral dimension represented in contemporary composition?

The importance of study: The importance of research is represented by investigating the impact of the ethical dimension on the contemporary formation. It focuses on an important stage of the contemporary formation.

The aim of study: The research aims to study the moral dimension and its representations in the contemporary formation.

The Search concepts and terms

The moral dimension: It is a set of rules that a person must respect in relation to society in general. More precisely, it defines the set of duties that are imposed on professionals in their profession.

Representation: Linguistically: It means that someone who represents or imagines something as if he is looking and it is represented to him by a writing example or otherwise and representing a thing with another thing means resembling it Jaafar and Ebadi^[3]. It is the image acquisition of a thing in the mind, the perception of the specific content of every mental action, the example imagining that replaces the thing and represents it. The representation is a depiction and simile, The difference between them is that every representation is a simile and not vice versa.

The contemporary fine art: It is the new attempts of an improvisational nature that have lost the academic traditions and the artist entered into an experimental process that leads him to learn about the nature of these materials, study their properties and make benefit and the probable chances, which prompts him to think, contemplate and discover through his observation of

these new materials that keep their basic properties and primary energy Belbashir^[1].

The first topic: the moral dimension and art: The lifespan of art is approximately equal the man one. It has been found that the art is related to work and practiced in the human daily life. There is no separation between what is "beautiful" and what is "useful" and this distinction has not yet been proposed. However, with the man development and the diversification of his needs, a shift occurs in man's relationship with art and the problem that is associated with the art's relationship with other aspects of the life is emerged, including the art's relationship with morality Blasim and Jabbar^[2].

By presenting the problem that is associated with the relationship between art and ethics, it becomes clear that there is a fundamental conflict between what the ethics requires and what the art requires? The ethics insists on the connection with the experiences, while art insists on the independence of each individual experience Stalabrass^[4]. The moral man examines the particular action and its relationship to other actions, while the aesthetic man that is concerned with the beauty-indulges in the direct experience. The ethics insists on not violating the man's sanctity, while the art emphasizes the experience sanctity Mousa and Abbas^[7].

The morality makes life is right and proper, while the art makes it emotional. The ethics represents the interests in the whole, while the art is concerned with the part. Without conscience, the human becomes a series of unconnected experiences and without art, the life is a model whose parts completely contradict each other in their relationship to each other and in their internal relationships as well Al-Sabbagh^[5]. In this regard, we could mention what the leading English critic of the Victorian era, as well as the prominent artist and social thinker, John Ruskin, wrote at the beginning of his view about the relationship of art to morality in his book "Lectures on Art":

"You must have the right moral state firstly, you cannot have the art. However, when you have art, then its reflective activity enhances and perfects the moral state that it has arisen from. Before everything, it transmits the joy to other minds which also have this moral state": Therefore, according to Ruskin, the ethics and art are two things that complement each other. Additionally, the art enhances the moral status of the artist. It is worth

mentioning, that the strict view about the moralists about linking the beauty with morality. We find those who believe that "it seems that nothing is clearer than the demand that the art should be ethical and that the critic's first task is to issue judgments on the literary works (paintings and music) based on of the moral value of the artistic and literary production" Blasem and Jabbar^[2].

In the fact, it is said that any means has an artistic nature is not considered a valid means unless it has a clear positive moral impact, presents works and models that are valid and suitable for imitation, emulation and imitation and presents a vision that expresses love and goodness. The sincere art is moral in nature Belbashir^[1]. In light of this strictness in the views about art, there are those who believe that life "must make room for both art and ethics, so the human being must be a unit and must contain something within this unit." Despite, the criticisms that could be directed to the ethical theories, the art-according some opinions-nevertheless makes us better people, refines our feelings and makes us less violent and more humane Yarber, *et al.*^[8].

The second topic The relationship dialectic between the art and ethics: The aesthetic situation leads us to the interest in the work only for its own, while the ethics evaluates the art by its influence on the behavior, the other systems in society and the conditions of human life in general. It is concerned with the relationships between the artistic work and its surroundings, so it returns the work to its mutual relationships rather than the aesthetic interest and in a comparison between the human who issues a purely moral judgment on the artistic work and the aesthetic human that is (interested in beauty); We find that the first one is interested in studying the given action through its relationship with other actions and its effect on them, while the other one is immersed in the direct experience, that is the action itself. However, the morality insists on not violating the sanctity of man and emphasizes the quantitative aspect of the life, we find that the art emphasizes the sanctity and privacy of experience, the qualitative truth of work and gives importance to the part that is equal to the importance of the whole, within the work Stalabrass^[4].

We find that there are persons affirm that the art is not the subject of moral regulation and they believe that the strict moralists are unable to appreciate the art aesthetically and that censorship of art will cause an irreparable loss in the materialistic values of the

aesthetic pleasure and will greatly harm art and the artist himself. His personal growth will be hindered if he suppresses and limits his creative ideas Blasim and Jabbar^[2]. On the other hand, Moralists believe that their opponents are too immersed in fantasy and far from realistic and they are disabled to acknowledge the materialistic effects of art on the human life. In their opinion, the moral supervision of the life includes all major social systems, such as marriage, family life, working conditions and the educational system and all of them are subject to a certain amount - at least - of moral supervision and therefore: Why the art is not subjected? Why does it have a special privilege that no other system has?

In the contemporary society, the art and its topics have become a side activity and it can be overlooked without fear of the consequences of its absence, because its impact on our lives is minor compared to the political, economic, religious, national and other influences. We do not usually talk about artistic and aesthetic duties as we talk about duties related to belonging. An individual in a family, creed, nation If we say: "You should see the play" We do not believe that this is a strictly moral use of the word "should," in contrast to what the word conveys in the sentence "you should tell the truth." It is worth noting that our connection to moral concepts is stronger now than before. We now understand the moral systems of other civilizations and the reasons why people adhere to them Jaafar and Ebadi^[3].

The third topic employing the body in contemporary composition: In the contemporary plastic art, the body appears as a carpet full of diversity of colors and lines. This thought unleashes absolute freedom to express things inside the humans and it also embodies the body on various levels and brings it out in its real form Belbashir^[1].

Based on the artistic productions of Westerners outputs, the body appears value, which is shaped by several symbols that suggest personal templates through which a person can realize himself. For example, Yves Klein (a Frenchman and pioneer in the contemporary visual art) was interested in performance art and due to this he is a source of inspiration and a pioneer in artistic and parliamentary technique: He freed himself from the brush and replaced it with naked bodies with blue paint. It was also considered as a challenge in a time when the concept of body liberation did not yet exist, but he anticipated this concept. He supports his theory of

considering the body as art by saying: “Art exists everywhere the artist reaches” Musa and Abbas^[7]. The body concept differs in its approach among other artists, such as the concept adopted by Hermann Nitsch, the contemporary Austrian painter and founder of the Viennes movement and also the owner of “aktion 122”. He also differed in shaping the body in the usual way. He combined rituals and liturgical elements in his gory, ceremonial works. This is through what supports the integration between the blood, the human body and the animal body. Perhaps this bloody exaggeration may constitute an ideal picture of the types of physical violence. Most likely, this proposal encourages not only animal conservationists to take a stand, but also theologians and moral actors. This requires that Nitsch’s works be considered controversial Abdul Amir^[6].

It could be seen that in the Westerners liberation a diversity in revealing the truth about the body and despite the difference in the personality of each artist, they have the same goal, which is to absorb the confusion entrenched in the public minds that regarding the body concept and also to adopt new concepts that formulate human reality in a material and emotional way. However, did this free development in the emergence of a new plastic thought stop in the West? Perhaps some artists from Morocco, specifically Tunisia, embraced this artistic, philosophical trend and extracted from their reality an artistic richness full of the artistic dimensions. The richness of a path that is filled with masterpieces of contemporary plastic art by Tunisian hands could be noticed. How was the physical dimension formulated in Tunisian contemporary art?

Sometimes the discovery extends to limits beyond the theoretical dimension and touches the spiritual dimension through which the human being emerges as a plastic body. Perhaps this is what the artist Najat Al-Dhahabi (a university professor in artistic sciences and techniques at the Higher Institute of Fine Arts in Tunisia) shows, who also participated in many national and international exhibitions. Perhaps what distinguishes her is her special character, as she takes the simulation of the female body with its realism from herself and her body. She mixes her notes, colors and lines to form the art based on her personality and expresses this artistic formation through what is contained in some of her diverse and different works. She takes her real pictures as a game that deals with daily outlets and collects them papers full of letters, that testify to her diaries and thoughts in the moments she lived in her mood, in the same frame. She also takes from her overlapping

thoughts a piece of paper on the canvas, empties it, then works to collect its fragments between the alleys of its lines and clicks on them by cutting and pasting. At other



Fig. 1: A model of Hermann Nitsch’s paintings. Source: www.nitsch-foundation.com



Fig. 2: One of Najat Al-Dhahabi’s paintings that uses the body as a basic element. Source: www.housefictionrk.wordpress.com



Fig. 3: The use of the body according to Al-Majri. Source: www.alwaqaa2019.blogspot.com

times, it looks like an exploding volcano, with some of its details stained with colors, sometimes rebellious and sometimes filled with the coldness of time, until it appears at the end and is filled with various plastic techniques and a flourishing artistic spirit.

The contemporary Tunisian visual artist, Mohamed Thamer Al Majri, is one of those who were familiar with the subject of the body and used it as an expression in their work. Al-Majri (professor in artistic sciences and

techniques at the Higher Institute of Fine Arts in Tunisia) is considered, in addition to achieving international artistic status, with some of his works, including five figurative works of varying size titled "Eroded Lands," in addition to his latest work for the large exhibition under the title "Cases of exception" that is curated by Mathieu Lelièvre, the artistic advisor to the Museum of Contemporary Art in Lyon, France. His works may seem realistic, as they are based on the life and its realism, in addition to the human truth and it ends in a satirical work of art. His idea of introducing the concept of a chaotic, sarcastic image is in itself a reflection of the general situation prevailing in our daily lives. In addition, it carries a meaning that is worked on to form overlapping color and compositional spaces to such an extent that it is often difficult for us to distinguish the components that make up the painting. It also deals with humanitarian and social issues, such as the Tunisian Revolution and draws them with different and gradual techniques with the surrealist movement, which it takes in relation to things, with the aim of symbolically surrounding people within their societies. He also constantly highlights the death idea that always accompanies the body presence as an evidence of its decline and annihilation, no matter how much worldly sophistication it reaches. He says: "The work attempts to address concepts such as the authority, belief, religion, social and human relations concepts. While the value of the drawn body plays an important role in determining our relationship with reality and existence". The body appears contrary to the eye things that the eyes see, but rather transcends the matter and the space according to the perception of its plastic artistic dimension (The Body in Contemporary Plastic Art, Panorama Magazine).

In the end, we conclude that the Tunisian artist has transcended anthropological and pheno-menological theories today to be in a contemporary form that intersects with all forms of this philosophy and takes a new path in which form devours feeling and realism, under expressions overflowing with plastic arts and the human being, in turn, is a puzzle with individual symbolism dominated by the meaning of freedom in his concept today.

RESULTS

- There is a fundamental conflict between the morality requirements and the art ones. The ethics insists on the connection with experiences, while the art insists on the independence of each experience separately

- The dialectic of the art and ethics is divided for two trends. The first believes that the art is not a subject of moral regulation and they believe that strict moralists are unable to appreciate the art aesthetically and the censorship of art will lead to an irreparable loss in the materialistic values of the aesthetic pleasure and greatly harm the art and the artist. The second trend, that is represented by moralists. It believes that their opponents are too immersed in fantasy and far from realistic and disable to acknowledge the materialistic effects of the art on human life
- The Western plastic art goals are united in absorbing the confusion that is entrenched in the public ears through the diversity in revealing the body truth and formulating new concepts that constitute the physical and emotional reality of the human. We find that the Tunisian artist going beyond the anthropological and phenomenological theories today to be in a contemporary form that intersects with all this philosophical forms. He takes a new path and combined the feeling with realistic, under expressions brimming with plastic arts
- The Contemporary formation has entered an artistic era that seeks fragmentation and emancipation towards a contemporary terrain that is not in safe, but rather transformation and instability to the infinity

Recommendations:

- Providing the opportunity to conduct more researches that concentrate on the moral dimension and its representations in the contemporary formation because the Arab Library lacks such studies
- The researcher recommends that it is necessary to isolate the plastic arts of an ethical nature and not depend on the other artist's views

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