

University of Granada
Faculty of Fine Arts



PhD Program In Art

(Contemporary Art)

Title

Constructing Transformations Of image In the Jordanian

Contemporary Art

Comparative- Analytical study

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2011/2013

Editor: Editorial de la Universidad de Granada
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D.L.: GR 97-2014
ISBN: 978-84-9028-674-6

Dedication

I dedicate my best to:

My father pure soul

My soulful mother who always helps and encourages me

My wonderful wife who favors and stay with me in happiness and in sufferings

My lovely children Alia, Mahdi and Lana those I see the happiness and hope in their eyes and their innocent smiles.

My respected professor who support and help me when I need

My dear sister Assma'a

All my dears

Thanks and precision

In completing my research I would like to thank everyone who help me to complete it in wonderful way, I precise my admired professors who have kindly oversaw on my thesis, namely Professor Asuncion Jodar Miñarro, and Professor Mahmoud Sadiq especially through their directions, reviews, comments, notes and their humanity, I especially thank my dear mother who follow me with her prayer, care and love, as well as I precise my wife, who care about everything of my life and my children who delight me. I really thank my brothers and sisters, and who help in translates and scrutinize the texts my friend Shaker and his sister Ibtehal. I precise all who gave me the resources, the critiques and artistic information, the artistic archive that concerning my research, especially the critic professor Ghassan Mafadleh, the Jordan National Gallery of Fine Arts, the Royal Cultural Center, the Association of Fine artists, the Jordanian Culture Ministry, Amman Municipality, Baladna Gallery, and Nabataea Gallery. I admire all the Jordanians artists who I communicate directly with them to get the information and made the personal interviews.

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The summary: -

This study one of specialized studies which discussed the contemporary Jordanian art, it focuses on the main stages of intellectual and philosophy development in the Jordanian art, it is stage characterized by the global comprehensive changes in terms of quantity and quality, it discuss the media and political changes influence on the artistic think transform for the contemporary Jordanian artist during the period between 1995 - 2012, it is a period without any studies that analyzed the images think influence on the Jordanian art, especially by existence the globalization era influence, media political troubles, the spread of human rights ideas, all that created new culture based on changing the social and cultural era concepts, they shared the political and technological changes to form one of the basic references which forms the Jordanian artist culture, which led to change the artistic image in Jordanian art on two levels, which are the artistic image material and the its mental references, the change means its presence at the local, that does not mean create an extraordinary artistic change at the global art level. The research consists of five main chapters, which are:

The first chapter discuss the methodology project, which presents the research abstract, summary, the important aims, limits, the references, the previous studies and the study aims represents by the following objectives:

- Studying the most important intellectual developments in the image at the Jordanian art, and researches the intellectual characteristics of each development stage.
- Identifies the most important influences that led to change the image structure in Jordanian art in terms of:
- Identifies the artist category which has a great change in the Jordanian art scene in terms of cultural references for each one of them.
- Identifies the Jordanian artist who influenced by the globalization think and its influence on the artistic image identity.

The second chapter entitled the artistic image and the consciousness, within two studies, the artistic image concept, and the artistic image history and ideology, the First section defines that the artistic image as a physical phenomenon, consists from raw materials, techniques, structure style and artistic composition and as an artistic vision. It discusses the definition of the nature image and how it changes as a result of the intellectual and cognitive developments, which the human civilizations made through the history. The second section presents some historical models of the image since the caves art and through the ancient Egyptian civilization, Greek civilization, the Renaissance, Baroque Rococo, and the neoclassical. Also the study shows the important change in technology such as the camera invention that happened in nineteenth century and its influenced on artistic image path and its goals, that changed the artistic styles and their intellectual visions, and changed the traditional and realism styles, which represented by creating the Impressionism, Cubism and futurist, abstraction and the expressionism.

The third chapter entitled the artistic image in contemporary art, it presents within four sections, where the first one discusses the image in the light of the technology influences, and the experimental science influences to change the artistic think paths, it refers to some theoretical opinions in this field, which focused on the experimental think and the principles, it influences in patterning the visual awareness and therefore in the visual culture. Also the study touched the new styles appearance which associated with the cultural values changes, the economic systems and the industrial abundance, which led to appear the ready form, conceptual art, pop art, installation art, event art, video art, Computer art and the visual tricks in the artistic image. The study also presents some artistic models of artists which showing the artistic image reality in the light of cultural changes, which focuses on the interaction with the recipient it also imposes surprises and intellectual contradictions.

The third section titled the artistic image and the globalized culture, it touches the globalized think influence and it spread its culture at the images at first, it has reinforced the human values neutralize which formed by the religions and institutional values, due to the large spread of Media, which was one of the global phenomenon necessities the globalized think has contributed in change the Intellectual humanity patterns, their desires

and behaviors were sought a specific goals, that were economic and consumption aims, encourage the intellectual and individual freedoms or cultural diversity or melting the specificities. the researcher noted of the ideology influence in the think, achieve the profitability, pricing the humanists thought and production, as same as the researcher indicated to the culture globalization led the artist to aspires entering the human thought world trough leaving his cultural privacy which was among the subjects that many artists tried to discuss humanitarian issues that were accepted universally.

The fourth section entitled the Jordanian art Movement, the researcher focuses on the origins and progress the Jordanian art in light of the circumstances surrounding and according to temporal series since the Ottoman occupation, England colonization and through the wars that occurred in Iraq, Palestine and Lebanon, where he presented the most important features of the Jordanian art since its creation during the past decades, he discussed the most important influences in the intellectual and stylistic formula, especially the foreigners artists influences, in addition to the Jordanian students who have studied outside, the popular and political changes influences, the study discussed the successive migrations influence on the artistic texture. The study touched the universal artistic styles of realistic and impressionistic, expressionistic, surreal and abstractive at the Jordanian art, by another side the study discussed the role of Jordanians artists abroad, their experiences and their artistic styles that they bring with them, it also indicated the think development of the Jordanian artist from caring about the identity subjects or the local subjects that focus on history, women fashion, calligraphy, architecture, nature and the political struggle. It indicates to forming the mental structure and the specific features of the Jordanian art in eighties and nineties stages.

The fifth section discussed the cultural changes that have influenced in the Jordanian art, specifically those increasing during the nineties, where the world by its various poles testified clear changes, which has accompanied by cultural systems and ranges appearance, thus, there are many consequences at the Jordanian art, the discussion of popular heritage, the culture and social life and the local nature became decreasing, and turned to interact with current issues. the researcher touched the media and technology influence on the Jordanian art orientations, beside the new artistic styles appearance as a

result of the war on Iraq and the Iraqi artists enter to Jordan due to the stable security factor, which increased the artistic quantum beside the increase the exhibition halls number which in turn helped to sales some types of works and led some artists to direct their artistic styles.

The fourth chapter has been specified to the research actions, determines the research community, its samples, its tools and its research way, it contains analysis of the 35 samples, the researcher presents the most important changes that have entered into the Jordanian art scene, either the intellectual or that concerns the artistic language, which means the new artistic style, the samples has chosen according to their influence by the changes, according to the experts opinion and according to the study goals and the theoretical part result.

The fifth chapter was for the results of the samples analyses, the researcher concluded a set of points which identified the most important intellectual developments, which are as follows:

1 - The Jordanian art turned to introduce some universal visual symbols and codes that have the ability to understand globally, that represented by adopting the contemporary image techniques, its tools, the cultural symbols joining with the global models and works, benefits of technology, influenced by the international artistic style such as the abstraction and the formless, which means the Jordanian artist influenced directly or indirectly by the globalized think or the universal culture.

2 – The artist Jordanian changed his subjects that focus on popular life, historical aspects and local culture to represent the subjects which touched the humanitarian issues and contemporary life in general, the local identity features have been decreased greatly, this change was clear since mid- nineties, the analysis search path interrupted in the local culture, the expression turned from glorify the social values to present a critical state of some negative social values , the era feature was encourage the free expression culture, it could be noted the interesting of new bold subjects, the risks look for women, the effeminates, the woman's body, nudity, the sexual hints and the environment pollution.

The artists influenced greatly by the consequences events whether the local or global one through the media images, thus the media was added as an essential and active component in the forming of the contemporary Jordanian artist culture, and as a communicative means artistically and intellectually with the global events and arts.

3 - The role of studio, artistic group and discipleship was ended, which led to appear an individual orientations to each artist.

4 - The galleries appearance helped to create the artistic and intellectual trends than others trends.

5 - The artistic image concept developed at the Jordanian artist from using the traditional tools to use complex tools which have more than one raw and more than mediator, including the self artist, they also led to appear intellectual features in the artistic theorizing.

6 - The identity concept turned from expression of local or spatial or popular identity to express another concept of humanity, sexuality and inseparably identity.

7 - The new media created a clear intellectual change in the artistic scene, it created fashions in which some artists interacted with the new media, and in turn it created new intellectual features in the critical state, represented by critical theorizing of the ideas and others technical features.

Chapter One

Introduction

Historical overview

The Aims.

The study limits.

The study methodology

The study Importance

Chapter 1

Introduction

The historical evidence indicated that the Jordanian art history back to more than 12000 years BC, there are many historical sites that represent the primitive art stages such as a Kalwa and Beida cave, in the next stages, Jordan was a varied space for the Greek, Byzantine and Romanian civilizations, which represented a specific quality to the Jordan history, especially when we see a lot of historical sites, which represents a high advanced artistic level in building theaters, castles , churches, sculptures, and what accompanying them of sculpture, mural paintings and mosaics. In new stage Jordan influenced by the Islamic evidences, this stage represents a swivel between the earlier civilizations history and creates new artistic styles suits the new religion culture. during the Turkish rule who tried to deface any marks or intellectual or cultural features related of arts, in this stage the Turkish state tried to keep its strength and extend its influence by force and strict laws, all that reflected locally of spread the ignorance, retreating, reactionary thought, and fight against any type of Enlightenment culture or revolutionary culture against injustice, that led to stopping any intellectual or cultural connections, whether with the global art or with the local artistic history in Jordan.

In the beginnings of the last century and after create the Transjordan, the Hashemite Kingdom of Jordan and the state institutions; this building stage has a lot of difficulties and obstacles, the most notable were the wars, conflicts and the demographic population (the population enumeration was rare), all that led to late the fine scene which began developing in seventies of last century, the Fine artistic tried to be become closer of society through its subjects and its intellectual trends to form the contemporary cultural identity, the Jordanian art tried to approach the Jordanian society of its concerns, intellectual and political expectations.

The artistic activity focused on create the collective consciousness for the society in the eighties of the last century, in nineties and the global changes, end the cold war, the one political polarity trend appearance, the technology, media and communication developments helped the artistic image to represent a new stage of awareness, in light of

media influences and its informatics intensity, the globalization think appearance on the global scene, the concepts of modernization in the universal arts spread whence of the styles, performances, techniques and raw, all that led to change the philosophic and aesthetic values.

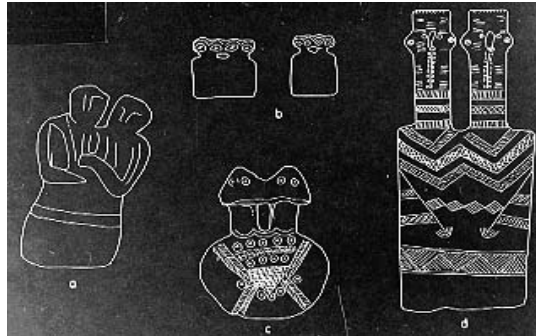
The image in the contemporary Jordanian art since the mid-nineties testified a lot of changes, both in terms of intellectual dissertations or the change in media technologies, the global policies and the development of science and technology leaded to make the world a small village, to publish the globalization think in all parts of world, to removed the cultural borders, barriers and differences, which led to the complexity and diversity of the global cultural scene, especially that many products of the new world order has created a lot of intellectual, regional and global conflicts.

The artistic image in the Jordanian art has been influenced by essential factors: the first represented by the artistic and intellectual global contemporary currents. The second represented by conflicts and wars in the Middle East, the communication process with the globalization think, the digital media and computer culture spread, and the news images and propaganda. The effects of spread the globalization culture were creating new cultures, political, social and economic systems; such as the spread of concepts the freedom, democracy, human rights, the thought and expression freedom, the capitalism thought and market culture. As the Jordanian art was a part of the universal art, and the current situation circumstances of information exchange and diversity; the change feature and the artistic acculturation led to the influence by the universal and regional arts directly or indirectly, that produces a series of changes in the intellectual approach of the artistic image structure and change its techniques in the Jordanian art, so the research subject will focused on study this phenomenon.

Historical overview

The historical studies ensure that human history stretch in Jordan returned to more than 12,000 years. The achievements, which the Jordanian artistic history overcrowded with an evidence about image expansion since the caves art and passing through the temples of Ain Gazal Tlelat al ghassoul and Abohamid(1), the Greek, Romanian,

Christian and Muslim ruins, which are considered as a strong evidence about the communication through the artistic image between the past and the present.



(1)Ain gazal , moral drwaing ,12,000BC ,Jordan

Even in the beginnings of Jordanian contemporary art, the History still appears in the historical scene images until the beginnings of molding identity of image where they included the completely conscious of the Jordanian people , and with technological media beside the communicative means of, the image represented a new stage of awareness, which are the Globalizing values, the political and technical variables, the renewable artistic concepts that influenced by the universal art, in terms of styles, methods of performance technology and materials at the same time that the universal arts weren't in isolation from the change, as a result of the aesthetic and philosophical changeable values of image , these transformations were due to the increased kinds of human activities, which characterized by the age feature like the: grew faster, density, and overlap, due to the Optical and informatics media , it became able to transfer, publish and repeat the artistic styles and cultural patterns quantitatively and qualitatively, which led to produce and establish new convictions and ideas for its system.

The researcher considers the universal art is the all, and the artistic produces of any society or area in the world is a part of the universal art. The current situation is a part of the temporal march between the past and the future, and thus the Jordanian art is a part of the artistic history, which appeared in Jordan through history, despite the political and social interruptions case. The art in the globalization era had an intellectual Convergences between various activities, accordingly, Jordanian Art influenced by the international artist technology, methods and themes, so the research subject will deals with studying

this phenomenon and it will begin to review a summary about the origins and evolution of the contemporary art in Jordan.

The twenties era of the last century was considered to be the beginning of the contemporary Jordanian art, specifically in 1923 when the Lebanese artist Omar al-Ansi painted the first work of plastic, in the fifties there was a group of non professional and some artists. This stage witnessed the establishment of artistic and cultural communities which started organizing the art exhibitions for schools and colleges in Jerusalem, Amman and Irbid, this coincided with the exodus of a large number of Palestinians to Jordan. In the sixties there was a number of art communities such as the forum Art of Jordan in 1953, then the appearance of Association Arts and Literatures, which included a number of writers, poets and actors, also in the sixties the Jordanian was founded forum of painting and sculpture , which attracted the works of fifty artists, some of these participants were George Alif, Salamah Khoury, Saleh Abu-shendi, Rafik Al Laham, Princess Wijdan Ali, Farooq limbz, Kamal Balatah, Muhanna Adurra, Tawfiq al Said, Nasr Abdul Aziz. (Ali, 1996.p. 25)

In the sixties created many of the cultural international centers' in Jordan, such as the Goethe Institute's which follows to the German embassy, the French Cultural Centre, and the American cultural center, which presented a lot of foreign fair, these give the local artists a big chance to acquaint with the international works art . these cultural centers helps to organize a lot of art fairs for the Jordanian artists, during this phase it's available for the artists to study outside of Jordan and return to form the Jordanian plastic movement. (Ali, 2005, p. 42)

In the seventies, the early features of the contemporary arts movement were formed exactly after the return of Jordanian artists who graduated from neighboring Arab countries like Egypt, Iraq and Syria, bringing with them new visions obtained from these countries (Mafadleh, 2012). A general school appeared that concerns of new themes have a harmony with public opinion. In 1978 syndicate of plastic arts was founded. In 1979, the Princess Wejdan al Ali established the Royal Society of Fine Arts; one of its most important achievements was the establishment of the Jordan National gallery of Fine Arts. The most prominent features of the eighties were the professional appearance of Fakher el nissaa Zaid and other young artists. In the other side the most achievement

remarkable was variations of the conscious artistic vision, the influenced by the international art tactics, and attention of the local identity, environmental, historical and spatial issues, “the eighties characterized by the start forming of the relative features and the formation of the art Jordanian identity”. Because of the political events in 1989, a new political doctrine was appeared that help to restore the democratic life "(Mafadleh, 2012)". When the nineties come, a new qualitative and quantitative modification appeared, because of the global war in Iraq, which resulted in the migration of more than 500 Iraqi artists to Jordan. They incorporated in Plastic Jordanian scene, which turned to form new specific features. However, it did not last or completed, because of the vast amount of visions and new artistic trends. All of these put the Jordanian artist confront two choices, either to engage in the new rhythm of the artistic image, or to stay within the personal artistic style (Mafadleh, 2012).

Since 1995 - 2012 the Jordanian art activity has passed in a variations radical, reflected in the artistic image, that is in (all about the terms of the visual and mental constructing of the Jordanian art), one of these variables, the radical change in the media and in the informatics, as well as the variables in regional and universal political events, in addition to the effects of the globalization culture, which accompanied with a set of technological and media such as satellite TV, Internet, stereotyping freedoms and behaviors and the cultural consumption. Globalization imposed through its expansion number of hypotheses for the culture and the arts in all forms. During this period, the Jordanian art witnessed - at the ornaments - a quantity and quality changes whether in the artistic styles, methods of performance, global artistic influences, visions, standards and technical controls, thus there is a modification in the constructing artistic image, concept of image for the researcher s the visual constructing of the autistic's work in addition to the artist mental constructing.

In order to understand very well the study subject and achieve its objectives the researcher will present through the theoretical context several points, he will discuss the image concept, the historical developments, since the primitive arts up to the postmodernism arts with some examples, as well as he will touch the global culture and media influences on cultural, artistic and social values.

The study aims

- Study the most important intellectual developments of image in Jordanian art.
- Know the most important influences that led to change the image structure of Jordanian art.
- Meet the artist's category that has made remarkable changes in the Jordanian art scene in terms of cultural references of each of them.
- Read how the Jordanian artist influenced by the globalization thought and its impact on the artistic image identity.

The study limits

The study will discuss the contemporary Jordanian art and its stylistic and intellectual changes during the period between 1995 - 2012, in light of the cultural and intellectual variables which touched the Jordanian art and artist. The study will touch the visual arts (painting, installations, video art, conceptual art, folkloric art, photography, digital art and Graphic).

The study methodology

There is clear change in the contemporary Jordanian art, because of the intellectual structure of the Jordanian artist influenced by the new social and political development, developed the media and the rule of globalization think spread during the time period 1995 - 2012, so it was necessary to study and analyze the artistic think in light of those developments during this stage.

The study problem

The problem was of studies lack which tried to study Jordanian art through perspective analysis; The deeply study of the Jordanian art experience, its features, its innovation and its changes in the light of the cultural contemporary universal transformations was too hard, so the study try to touch the information changes and what the information intermingling between the peoples achieved specially by using the modern media tools in the globalization era. There were no studies that touched the

Jordanian art or show its influences or joining with the contemporary global arts, or studied the intellectual and stylistic changes. The Jordanian art didn't come to any special studies that analyze how its interaction with the new and contemporary data cultural, whether local, regional or global.

The search hypothesis

The researcher guessed that the Jordanian art had influenced- during the period between 1995-2012- by the intellectual and stylistic changes system, within the global developments. And due to the new social, political, media development and the globalized thought domination the artistic ideas developed, as same as the raw materials and styles changed the Jordanian art path, its orientations and its goals, in addition the artistic image concept and its tools had changed in the Jordanian art.

The study Importance

- It presents a knowledge item to the arts students and the critics who interested of contemporary art in general and of Jordanian art especially.
- It focused the light on the most important factors of development the contemporary art in Jordan.
- It studies and analysis of the most important features of Jordanian art during its development stages.
- It studies the new category in the Jordanian art, which didn't touch before in an analytical way which is the young artists, where the most available studies focused on adult or pioneer artists only.

The previous studies

The first study:

A study by Abu Alrob Ibrahim (1982) it's titled was "The contemporary art in Jordan". The researcher focused in his study on the beginnings of the Jordanian Fine movement during the fifties and sixties, then he spoke about the Fine movement stages during: the pioneers stage, and the second generation stage, the search period lasted until the beginning of the eighties, this study objectives reunites with the our study that tried to

follow the Jordanian art march and it discuss the development features but the time period of this study finished in 1982, the study year.

The second study:

A study by Obeidat Abdullah (1997) entitled: "The environment influences in the contemporary Jordanian painting", it discussed the environment, culture, religion and believes influences on the artwork, and the elements that helped the Jordanian artist to progress that including the newcomers artists and the artists who studying in foreign country, their influences to raise the cultural identity of the artistic work, it presents the Jordanian art stages in analytical way in light of the social and political developments, the study touches the cultural components of the Jordanian art between 1975 and 1995, where the researcher discussed twelve Jordanian artist work, but the study covered only until 1995.

The third study:

A study by Al Mefleh for Da'ad (2001) entitled: "The mental processes knowledge that accompanying the painters artist and used them in education "she discussed the art reality in Jordan, and the Fine movement history, the study touched the newcomers artists role, and their influence on the painting beginnings in Jordan, then it presented the Fine movement artists efforts who studied the art and spend their time and efforts in research and study to produce the artistic works.

One of the study goals was to know and to determine if the mental processes play their role in the artistic production process for the Jordanian artists.

The fourth study:

Study by Barqawi Manal (2008) entitled "The contemporary Jordanian painting and the influenced factors, the study has touch the Jordanian art history and the elements that influence in it, including the environmental, heritage, political environment and the cultural institutions influence, it discussed the Jordanian art from 1990 to 2007, but the study omitted a lot of political and mental developments during this stage that had a clear role in the Jordanian art development.

Chapter 2

Awareness and the image.

The image concept.

Historical overview about the image.

Chapter 2

The image concept

The image associated with all human activities since the first ages of history until nowadays. The relation between social activity and the anthropology ensures another fact, which is the natural change of the image. By anthropological developments parallel with it, such as spiritual development which related to religion, philosophy, arts, and technological developments in the field of technical materials and show methods, such as the media, technology and optics information. Linguists, psychologists, anthropologies, art critics and philosophers defined the image.

Bin mandoor 2003, defined it as - the body, apparent, description. the fact of the thing, and sometimes it means the face (Bin mandoor, 2003, p. 292). The dictionary defines it: embody a visual idea, which produces by reflection of the mirror, or reflected from the lenses, or the passage of light rays through a small hole on the surface, and a mental creativity of the embodiment through one or more instrument (Abdlhamid, 2006, 24). Alternatively, simply it is an idea. According to Fision, " the image represents not just a phenomenon associated with the act, but it is also a thing has a special existence that is because it is a subject by itself" (Abdel jawed, 1994, p. 26). But Al-hanafi defines it as "the artist, writer or poet lives a beatific vision, according to his overall philosophical view and his aesthetic specified school" (Abdlhamid, 2005, p.32).

The image according to Plato is a representation of something, it reflects and returns it to a new shape. It is not the similar thing but it has the same face (Wulf, 2010, 236), the images seek to a balance case with the nature, it seeks to reach to the virtual concept of the realty. The images and texts that forms in this aesthetic area does not accept the submission of the political social standard, it imposes its legitimacy to create the inspiration and illusion fantasy ,this means the standard of truth has no sense in the assessment of artist, poet nor their acts (Wulf, 2009, p. 237). Abraham Mols classified the image into two types: the artistic image and the documentary image (Affan, 2005, p. 286). Our research will discuss the artistic one that divided into visual and imaginative.

The visual Image

The optical image has defined by many artistic critics, psychologists, sociologists, and media experts, linguists, and writers; according to each individual competence.

According to one of the researchers of literature: the creation, the development, configuration, construction, by saying: "the word (image) refers to the filming and constructed action, and the one depends on the other, so we can say: The photography is a construction which has the elements that refers to it, these elements are influenced by each other, so the image is: - (the activity of all elements) "(Algamedi, 2007, p. 218). One of the interested in educational art defined it as the visual form has an aim and holds a vocabularies and emotional symbols to achieve its goal which can be realized directly or indirectly relating to its respective values and some of civilized, cultural and educational code (Alghamdi, 2007, p. 3)

Historically, the artistic image associated with the culture, so that carried its own specificity, according to Gachev the artistic image is the terminated artistic work so the relationship between the various aspects of the image- between the physical and mental aspects in one hand, and cognitive and creative on the other hand- reflect directly and precisely the relations between the person and the groups in each era (Gachev, 1990, p. 11), so the result will be an intellectual interaction between image and society. In this context, the artistic image has a notable place, on the ground of being as an interactive process with the intellectual form of the human culture.

The imaginative image

It is an imaginary image, presents the things in different way of the existence because they did not exist actually, so it is a mental phenomena as style or tool that means the awareness, its subject is the meditation; that is to say it is an awareness of the imaginary. (Alghamdi, 2007, p. 3) The physical representation of the artistic image mainly related with the imaginative image, so that it is the mental engine for the organizational and structural composition of the image whatever the materials and arguments varies .

The artistic image is a liaison significant tool formed from a mental and sensation processes. It is a visual formation, the image move from mental image to visual image after passing by multiple accumulated visual experiences. Plato defined it as representations of something; it represents and passes through it. According to Jean-Claude, the artistic image is defined as a part of the artistic components of the image as result of the external images that the humans received (Abdlhamid, 2005, p. 51), the

intellectual image produced by the psychological reflection of the artist himself that means the imaginative image is produced by the connection between the visual images and the mental processes.

The artistic image has sensible mental knowledgeable output reference, where there is a joint between the visual and the imaginative images. It also has a contemplative ability of the beauty because of its has capability to suspense, that also has an ability to present those skills in ability thinking contemplation forms and meditation, in other words its dynamic, capability of excitement, analysis and create an act effectiveness for spectator, that makes him be able to build and develop the mechanisms of vision, communication, thinking and moving the time and place. The image has a constructing system includes the subject, methods and tools. by the fictional capacity of the image, it has its communicative roles between the life and the artistic act , Hanz Jafee defined the art as an image embodiment and as it's a language and communicated method of the human culture, which has the same effect of the spoken one. (Affan,, 2005, p. 43).

The artistic image construction consists of a set of elements, materials, tools, and the associated components, which achieved in an aesthetic practical way that form the general construction of the image. The design that connects all its parts by the total relations appears to us. "(Abdel-Salam, 1981, p. 7)

As long as the mental image has a special nature, that depends on the proactive construction of the artist ideology. The artwork produce (the optical image), its accumulation in time and place produces another act that is create visual and ideological awareness, the image give birth to the practical experience that contributes in the formation of the ideology, "the root of the word ideology is extended with the conceptual and thinking image , it came out from the English verb icon which was mostly related with the general idea about the visible image, it is an essential idea of the optics and the vision theories. Therefore, the ideas are the mentality formations of a scattered set of images that are found in the one's mind and at his mental iconic activity level or related with thinking of image. Thus, the ideology linked- in one way or another- with thinking through the images. (Abdlhamid, 2005, p. 16)

The image is an ideological, internal and external of the human's world link. So it is the basic angle where we can see our culture and other cultures through. Abraham Moles says that the image is a visual experience based on one point and another, this means between one person and another, either as a message transmitted over place and time, at any time. (Moles, 1981, p22). Judith Lazar considered "it has a communicative nature. Because of its ability to effectively communicate. Because of its historical importance; it makes the interested people of communication in any historical period and in any society concern of the image". (Affan, 2005, 86), it is an interactive communicative different ideologies and its diffusion among the local and global cultures, so it is a way to assess and reflect one's cultural identity, specially, it doesn't need a language to understand.

The image is the mediator, which combines contemporary culture of any society with its historical base, according to Abraham Moles the artistic image is a noticeable product for the knowledge has a mental reference, thus it combining between the two kinds of image the visual and imaginary, then it becoming a viable to see and meditate, it's an ability to show those skills in a reflection and meditation forms, it has a dynamics to excite, analysis, and create an effective react for the viewer, that makes him capable to build and develop the vision mechanisms, communication, thinking and moving between time and space. the image has an architecture system includes a subject, raw and style, by the imaginative image ability it play a communicative act between art and life, Hanz Jafee defined the painting as language and a communication way the human culture owned and it has the same effective of the words that formed the spoken language. (Affan, 2005, p. 47).

The image is a knowledge communication unit consists of mental and sensual processes, it is a macroscopic form where the images moving from mental to visual after passing through an accumulated visual experience. Plato defined it as representations of something but it is not that thing, that represents and cross through it (Abdlhamid, 2005, p 12), Jean-Claude Schmidt considers the imagined one as a component of the artistic image, that it appeared as a result of the external images which transfer to humans, and produced the mental images by responses to the psychology motives of the of self-artist (Abdlhamid, 2005, p. 12). Any imagined image composed by a communicative act

between the visual images of reality and mental connections in the thinking process of the artist.

In addition the mental image has a private philosophy, in the other side it is the proactive structure of the artist and recipient think. Thus the artistic act (optical image) and its accumulation in time and space produces another act which is visual and ideological awareness create, it is the experience trying act which created by image, it contributes in ideology forming. "The word ideology rooted in the image concept and thinking of image, it came from the verb icon, in the English language, it is an act was often tied with the public idea of visual image, which is a principal idea in optics and cognition theories. And so the ideas are the mentality forming for a different kind of images which are excited in the individual mind at the mental iconic activity level or thinking about image, so the ideology engaged more or less with image and thinking through it" (Abdlhamid, 2005. p. 16).

One of the temporal communication manifestations that was accomplished by artistic image historically, that the Egyptian art chain was the witness to understand the artistic, religious and political history of the Egyptian society for thousands years and its changes. So the images like a mirror to see the body and its emotions. All the images that we received from the culture of the other is primarily the way to influence on the general culture, then on the artist and thus on the artistic image. So the media appearance in the twentieth century played a big influence on the masses. According to Christopher Wulf, the media by which we receive images was able to determine our experience substantially (wulf, 2009, p. 229), about the experience of others. So the contemporary image common with the historical one, they always were two effective devices to communicate and interaction with all demonstration.

Thus the visual image is the embodiment of inside and outside the humanitarian unity for sensory, mental, time, place, present and future. It was a gathering of the visual experience influence and its influence in achieving a deep understanding of the image and thinking through it, the connectivity feature acquisition of the ideology through it, if we look for any historical model, as in the primitive art, or the Greeks or Islamic or Renaissance art image it certainly impose certain mold of thinking which associated of its themes, means and its own culture, that, by its diversity put us in front of test and evaluate

our visual and psychological capacity, according to Christopher Wulf that the image is changing according to human life change, all the images are sharing in fact that man knows himself, tries it and thanks to it achieve a confidence in himself (Wulf, 2009, p. 229).

The result is a relationship of communicative interactive image with reality and human intelligence, the image concept is not limited to be considered stable conceptual to represent a fixed appointment of the reality structure, it features described the transformation and the different of matter structure, the reality structure itself and the mind structure together Hans Baltin see about the images influence on the human. The image does not leave any doubt that the body essence is variable; therefore it is a change in the ideological concept of the image. the image created by the body which refused it directly as soon as there is a new trend posed questions directed to the world or to him. It is a certain thing inside itself produces a tendency to see him onto another image (Wulf, 2009, p. 257)

That makes the image as observer of the vital social behavior and its feedbacks and the nature behavior together. During that the image has change characteristic in form, style, and its materials that gives it the independence characteristic of reality that has led to differing and changing the modes and image structure shape. It appeared in the image birth with motor touch, including the cinematic image, television, and video image that went with reality to another space separate of it "the cinematic image - for example - when viewed on the screen separated from all things that make them free image, It is and independent. But the image perceived sensory never separates of the things and do not has a particularly associated with the objects themselves" (Goraffy, 2002, p. 228) , thus it become a notional reality lived by the recipients.

The cinematic image for example agree with the animation image, such as video and photography for purposes of motor display, which in turn began to hack into the artistic image, as in the video art, photography art, as well as Performing Arts images and the body art. in turn, Those arts began to change the reality and identity features at the viewer to a new reality images, it divided an images or events of reality, reformed, concentrated in a single event, repeated the life rhythms, earn them a symbols, shortened time, it may

be engaged the reality image by another, or decorated it or destroyed it, with confirmation that the reality nature and the nature is something changeable where the movement act reached to the universal system, its rhythms and its complex mechanism, and the stables image shares such property. Umberto Eco says -" The machines are the art production, the art imitates nature, and the machines didn't only imitate the nature form, but also work the same thing" (Umberto, 1995, p. 116). In the researcher opinion the transformational nature of the image through history confirms its communication property, either spatially or in its surroundings or with the visual and mental memory history of human.

The image is the intermediary that brings together the contemporary culture of any society with its historical base. Moles define that; the image is one of the communication optical tools, where it embodies a part of our visual environment. The image is one of the basic props in the mass media. The image world divided into fixed images and animation "(moles, 1981, p. 22). Historically ,the visual image is one of the communicative temporal aspects , the Pharaonic art was one of the witnesses to understand the history, art, religious and political structure of Egyptian society for thousands of years. Accordingly, we can say that the image is a reflective mirror of the bodily and emotional concepts. In addition to all the received images about the others, culture which is considered at first an influential method on the general culture, the artist and therefore the artistic image.

That is reflected on the widely spread of the media during the twentieth century, which has a big influence on the masses. As Wulf mentioned it, the media has the essential capability to distinguish our experience fundamentally. Therefore, the Contemporary Image involved with the historical image that they were always the effective tools of communication in all aspects (Wulf, 2009, p. 230).

Hence, the artistic image embodies the unity of sensation and mental, for both time and place for the present and future. The aim of the visual experience is to achieve the deep understanding of ideological thinking and communication among it. Therefore, if we look at any historical model, as it seems the primitive art, the Greeks, Islamic or Renaissance era art. We have certainly specific model of associated thinking with its

topics methods, and its own culture according this diversity, we find us in front of estimate our visual and psychological abilities. According to Wulf, the image is changed according to the change of human life. All images are shared in the fact that the man knows himself and he tempted the images, which helped him to achieve self-confidence (Wulf .2009, p.229).

Thus, the interactive communicative relationship with the human mind and reality, where the image concept is not restricted as the image fixed to the structure of reality, one of its features is to describe the material structural change and variation, the structural reality and mental construction. Hans Baltin say- about the imaginative influence on the human that "The images do not have any doubt that the body is variable; therefore, the ideological concept of the image is changed. The images which the body create then it rejects it directly when there is a new technique of asking questions toward the world or to himself. The human self-confidence creates an inclination for seeing himself in another image" (Wulf, 2009, p. 256).

That makes the image as a vital monitor for the vitality for the civilization, its consequences and natural phenomena together. During that, the image is still has the change character in its form, style and material, to give it an attributive independence of reality, this leads to a variations of mode and for the structure of the image, that appears in a find of new types and forms of image are found, which have a dynamic character, including a picture, movie, television, and video image that reached actually to a separate space. "The image film - for example – is separated from everything that makes it (illusion). It is free and independent while the perceivable sensational image never be inseparable .it does not have a private existence "(Gorafi, 2002, p. 228), and thus it becomes an illusory experienced reality by the viewer.

The example of image film is applied to the animated ones, which enter the arts scales, like the video art, photography, as well as the Preferential artistic images, the body art, which take new forms and roles, where it changes the real feature for the viewer to be a new reality. It takes a parts of real images or events to deal with them it in one event, express the life rhythms and earn it a particular symbols, it shorten the time, some time it joins one real image with another. It destroys or decorates it, undoubtedly, the features of

reality and nature are a changeable, and the movement act extends to the cosmic precise system and its complex mechanism. Umberto Eco says that the machines are produced by the art, which represents, while methods do not have the same natural form but its functions (Umberto, 1995, p. 116). Through the History, the transformative nature of the image confirms the connective property with nature, and with the visual and mental of memory and human history.

The image seeks to achieve the coherence status. This issue is a description for the image reality as a communicative component unit between thought and the artistic action. Lamizet and Ahmed they both see: "That the image is a unique representation, where the image allowed the individual to maintain the information, as well as to use it in its contexts. It is also considered as model of mental representation which allows a greatest degree of structural similarity of things to be realized through Senses" (Affan, 2005, p. 258); where it can succeed to motivate thinking and communicating through it "so the image is the essential form where the mental processes can be appeared to the conscious level " (Gorafi, 2002, p. 227).

The vital attribute of image could impose a self-interaction case in the form and content. It is an interaction between the rhythms, which the images part from the reality images, whether it is represented by human or natural behavior or available image through technical ways. That is to say, with all real and the imaginary available images which change into new one, Thus the researcher explains the reasons that give the importance for the live and the action inside the image construction:

- The developments in science and technology, where they have affected in the art structure through the ages, especially since the last century beginning.
- The Self-movement in the reality structure, therefore the movement is the nature of the universe and the nature and one of man attributes were a life-cycle unstable.
- To confirm by a man that he is capable to live through its ability to create a genitive reality added to his reality, even if it was unreal through the images.
- The self-ability for the artistic image by the unlimited reproduction, this reproduction associated with all various cases on side and with the same image producing on the other side.

Across the centuries, the image was documented the culture modifications of the humanity, thus find an ability to think through in any time or place. Rolan Bart sees that the relationship between human and images is variable, which often raises according to the media influences. For example, the mirror gives the humans the reflections of their bodies, which are existed in fact they are in the plastic image. Where there is a body translation of its three-dimensions, as is in the photographs, which consist of the optical version of the body is produced and makes it appears on the surface, this transformation of the images appears in its ideological valuable features. (Wulf, 2009, p. 53).

Historically, the image had many philosophical transformation in the imaginative formulation inside the image. In the Renaissance , the artist tried to find an ideal beautiful image, which all its elements are cooperated in the meditative act, starting from the simulation motive doesn't realizes the human beauty but it realizes the human being in the beautiful, The beauty doesn't exist as a subject or even as a prescription an image, but it exists only as an infinitive perception form of the image. The beauty aims to achieve the happiness and create the fun; it reminds for the confidential stable stages of human life - at specific moments- and gives it the closet feature. (Wulf, 2009, p. 120).

The history of image has attended many philosophical transformations in the imagination framing within the image, in the Renaissance the artist tried to find a perfect pretty image all its elements cooperate to make the act of meditation that based on the fact that the simulated motor is not to absorb the beautiful in man, but accommodate the rights in the beautiful, beautiful is not There is not even being the subject of prescription image is perceived, but there is only a form of infinite perception of the image. The Beauty achieve orgasm creates a fun, a little far stability of human life - in moments of specific - and gives them the feature of the secret (Wulf, 2009, p. 120).

Mona Lisa is a an evidence of a simulated idea, which let us to going profoundly in our humanity by the illusions and spatial expressive of the image. In the Renaissance era, aesthetics of images focused on the balanced values and juxtaposition of life, starting on meeting of human body halves to heaven and hell, as in Leonardo da Vinci subjects in geometric division of the human body, or Michel Angelo in his portrait

of (the Judgment Day), or all the beautiful properties being gone for the sake of symbolism especially, in the romantic school, which is according to Michel Zentag, dealing with the context of sleep, dream, the irrational and rational conscience, where the human existence does not restricted only in the mind. (Wulf, 2009, p. 293)

The image conception has expanded to accept the other cultural comprised quotations directly and indirectly, to confirm the expressive theme that serve local and global issues. In other circumstances, the history imposes to bring out the memory historically rather to be contemporary influence, or may be denied, and focuses on some elements than others for its potential expression. According to Wulf for example - the photograph represents an occasion to remember, its survival possibility within the group after its owner death. On its mediatory character of images, which make it, has independently position from the origin one. In addition, it can be transmitted to different contextual places. It can also be viewable in different places at the same time (Wulf, 2009, p. 293).

In order to expand the image conception, the use of the media has been developed, rather than depending on photos. After a stages of a comprehensive intellectual and technological development stages. The functional property of the image has change from memorial and documental one into an expressive one which excels itself through the inter refining digital penetration. The same thing happened for the visual assumptions, the auto action scenes taken of action movies, video clip, films and serials background made or the transfer of the war, death and destruction scenes across the screen. That has the intellectual influence of the image construction to enrich its contents with many expressive images. These researchers agree with Siegfried Tselnski that the television, cinema and mental images have a profound, social and cultural imagination. (Wulf, 2009, p. 233). The cultural modification is a result of the transition in the structure of the photography after it was archival or memorial.

Actually, the image secession from the reality, which the researcher previously talked about, is not a real secession .But, it is an illusion separation destined by the image to the recipient. The image ensures to hold this relationship, because it reserve the mental climax of conscience to turned into a new, potential and restricted reality , The video art

is an effective process for the transformation of hundreds or thousands of fixed images which are taken by the camera and film to become a beam which is displayed by another devices and stopped electronically. So it is a photograph, which depends on the combination of colors in the camera film and not on the palate, its devices are the screen device, video device, an electric current, and may contains some voiced tools, and digital processing screen, based on the formation and movement as an electromechanical property in the video display all of these tools are purely material. This is agreed with what Christopher Wulf –confirmed: this means that every communicative tool is not external image part but it is basic for the images. Without communicative tools, we cannot understand the image or transferred it to our internal part of the human. (wulf, 2009, p. 230).

There is a different separation, which is between the image and its culture. Nevertheless, the Awareness of the image makes a kind of for the viewer, it is considered as one of the most important bases of communication. The collective awareness is the culture consequence in all components. And it is a live interaction. The human was acquired assumptive experience about what is argumentation his hypothetical. As in the first era until the period when it has be able to built a successful and qualitative relationships with technology. During this era, the image was ranging between the conservative and forfeit identity. The researcher believes that all the artistic productive images have the same features of the traditional ones during their long history. The only distinguished thing for the modern one is the digital mediators, which is an imitation of the real model in all its capacities.

Thus, the result is that the contemporary awareness becomes threaten by the spatial identity. Because it becomes built according to the influence the digital images more than its dependence on the factual awareness. The researcher gives this example: the television influence on the image. According to Paul Verilo - the electronic ,characteristic, televised image everywhere take an important role to rapid the distributed scales of events all over the world. (wulf, 2009, p. 239) . Moreover, the television reinforces some illusion satisfactions by people but no more less the real influence.

All the components ages, whether the conceptual variables of cultural or concepts sacred has changed the images path and philosophy. In addition, finding a new cultural and image. The changing path has been more focused during and after the two world wars. This appeared after the shrinkage of the religious cultural role on both, the image and Community. The technology proved its penetrated power inside the changing image concept and construction. The development industry in the Renaissance had been caused revolutionary changes in the image world. at the beginning of 20th century, the same thing happened when the discovery of the perspective science in the Renaissance and the development of industries, such as plastics and petroleum industrials, the artistic image had used a new possibilities represented by many different materials such as acrylic plastic, and fiber optics, which helps to develop the installation art, and the Earth art.

At the end of the twentieth century, the image computer's programs have increased the sources of the artistic image. So that, it becomes possible and effective to use the graphic art, printmaking, photography. Therefore, the image could be emerged from another one. It was not considered only as read or just painting one. Thus, all of the previous factors influenced on focus on the image identity, whether it is a local or a global. Therefore, it could be supportive for the diagnosis of identity, or it could be has a scientific style and subject. Alternatively, It could be also an interactive fair between local culture and the world. Regarding to what is happening in the world by the imposing certain patterns and tastes on the image, or it may be wholly or partially affected by the international patterns.

The image become a new reality standing by the reality in which we live The media , satellite channels and the creating and modifying image art development have added a lot things to the image structure in the contemporary art, as same as the old artistic techniques played their role when there was a development revolution, the image became a replacement of the identity or it is the identity itself , or maybe it entirely denied the identity ,then the image that subtract by the world became a model for imitation and reproduction, while maintaining the indicative dimension but there is a different between those who invented the first model, and those who imitate the second or fifty or a

thousand model, the modernism image led by the media techniques development and its speed to create two cases of human reactions upon it.

1 - the first case it is a fort expand for the technology capability effect upon the peoples cultures which is a negative and dangerous role, that means the cultural invasion, including millions images processed and the alternative image of reality, it is not necessarily to be a huge amount of images to interest, but also for reflection on specific issues. The image is able to penetrate any culture, discharged it from any ideologies and influence on its identity.

2 - The second case is a positive thing, it has unlimited benefits, it is to acculturate, diverse and people's idea dissemination, not for commercial advertising or material gain.

The researcher concludes that the image concept is changeable, according to the variables circumstances of its origin and its development, I mean the image in both type: the intellectual and the visual. Where it is affected by the cultural and technological variables era. Thus, the technical image that the researcher talks about includes painting, installation art, video art, photography, performance art, body art and computer art.

One of the transformation type, whether in the image concept or in its possibilities, where the images engineers has focused in the twentieth and the twenty-first on activate the effect of the other senses to conduct the images content to the viewer. According to Christopher Wulf the hearing has reflected the three-dimensional where the Eyes didn't ride the topics unless they were existing, but it can feel the sounds and rhythms, which are behind the head, and through the hearing we can wander around the place and ensure its effective and balance, unlike the sight which is susceptible stainless, hearing perceptions are widespread. The eyes can be closed but the ear can hardly accept controlled by human being (Wulf, 2009, p. 113-114).

The research addressed for contemporary art image, which is optical aware consists of the shape, body, mass, sound, movement and space. Its stuff could may be the old

techniques like the oily panel or those sculptured by either the traditional techniques or modern ones. The majority of these images are unfamiliar of the painting, but they are in a world of technology and visual media by the way of aesthetic, cultural and philosophical content.

Historical overview about the image

The image has a huge concept which related of the image appearance since the life found on the earth, its emergent stage represented a revolutionary form of the human conscious evolution. The image was the vital motivation for the human feelings activation toward the nature and the other world. All that were related with the balance achievement period, the images which produced by human behavior were the most important forms of conscious. The human experience diversifies among the artistic action, where the human has given his mental images visual dynamic, flexible, developed embodiments, which have been being able to develop. Of course, the image as a visual item has a capability to assimilate, interact and influenced. It means that the image has two conceptual distances, that it has a physical material with its formal, formative and transformational character and has an expressive power.

The early stages of the humanity produced an artistic image to be connected and communicated with the other world, which began to show its expressions about the surrounding world of the human being and the spiritual world, which he lives in. Of course, that is considered the most important character of the image, (the evolutionary nature), the image divided in the primitive mind of the artist into imaginations and embodiments. According to Arnold Hawzer, at this stage, it began to consider the soul separated part of the body (Hawzer, 1981, p.26) , but the primitive artist realized that the material necessity is investable to start thinking through the image, so it was then an indicated form of a spirit or a Content, henceforth, the metaphysical and spiritual values are more important than the material or intermediary material. Therefore, the image was the essence of the sacred soul.

The transformation that took place on the mental process may represented by the development of the visionary level for the reality. Naturally, this is the social

psychological, and aesthetic meditated profundity. Therefore, the image lets the social vision changed from anarchy to system, and from the direct nature to nature among the image, from seen to think, and therefore, it is a structural methodology for the human awareness and his cultural development through the knowledgeable tools. Between the consisted structure of the media like materials, colors and semantic technical distance, and the philosophic imperative evolutionary.

Therefore, the primitive artist tried to create a profound and more representative space, harmonized with what the new ideal reality need, which contained the image because it embodies the new reality, especially if we know that most of the artistic images which, the primitive artist portrayed then in the caves, they are closed and visually separated from external reality. This is one of the conveyance forms of the idea's address through the imaginary meditation. That is to say, the ideal image vision and its psychological influence, it is a conditioned by the partial separation from the global reality (experimented and external), and thus, the meditation image should be practiced inside the caves (the ideal space) as a psychological demand for both: the artist and spectator.

This indicates that there were consciously efforts to create metaphorical and symbolic expressions to control the nature. In addition, the artistic image power, thus, the primitive artist has found his first try for the metaphorical expressional power of the world in the cave. Moreover, he found during his isolation the vast world ranges, where, he found inside the internal space of the cave the profound motive for his internal sensations, so the cave was the first version of the image framework, which represents the wide imagination corresponding with the human ambitious and the aware systematization. This interpretation imposes us to consider the cave as an ideal environment place to contain the artistic image appearance since the immemorial time, and an important part of its material and spiritual structure. The stylistic formation structure depending on the animal's forms. In fact, was taking intellectual direction. The artistic and characteristics outputs associated of the image, expressed the primitive aware evolution one of the, all of that makes the image structure and the transformation. That has to say, the cave were the best environment for the image material and spiritual construction. In addition, the

structural constructions were dependently on the animals' forms rather than the real form. Moreover, the image formatted outcome represented the primitive conscious development which makes the image construction and its changes are unrelated where the animals form were chosen not because they are good but they are suitable to think.

The cave drawings expressed an advanced skill in the image philosophy, where the connotation and the soul connected with the structural and technical formation of the image." There is no difference between the form and content, in this point gradually the image ceased to represent the real object, and the language appeared"(Lapiente, 2009). Lascaux cave painting in France, despite the realistic treatment of its components, and the use of optical illusion for arise the depth and the color progression of the bulls painting, but they were as an artistic for reflection and restructuring the reality inside the cave. (2).



(2) cave painting (Lascaux in France)

The image in primitive art characterized of prediction, thus, the artist has a big experience of material experimentation on the raw materials, and made it to gain an absolute permanent for example the "cave painting and the harlequin survived, that by the exceptional protection which enjoyed against the devastation and damage factors over the time ".(Read, 1975, p 25) One of the protection form for the cave painting was" those images do not exist at all close to the cave entrance, where it easy to see it, thus it exposed to destruction. As for the nature effect and their relationship with the image, it is the first mediator to connect with the mental images; it is also a meeting point between the spiritual world and what happened outside it. We can see the evolution through the specific interaction with the natural components. Where the primitive sculptor has benefited of the natural capabilities, such as how the natural construction of the rocks and its features like formations the rocks and it is protruding as a part of the sculptural or

painted image. "(Jansson, 1998, p. 13-14), where there is no substitute for nature to produce the image, regardless of what these sculptures were expressed, the stone and rocks were the first mean of communication for the image (Wulf, 2009, p. 89). The researcher concludes two important forms of change:

1 – A change in the type and the form of image, in terms of the possibility of its appearance on the surface and in the possibility of watching and viewing the image in the three-dimensional.

2 - The human form commence to appear in the artistic image world for the first time in the image history, although Venus Vlandrof represented the fertility and abundance goddess, but the artistic think which research in experiential way has reached to this level of change, there wasn't a disconnect between what the religious functional dictates of the artistic image and the rapid experimentation with the environment materials and objects.

For the primitive there was a change of the image interactive message from passing pantomime image to a material constant one, it is one of the first images change form in the previous image on the artistic image, that is means the transition from the mind to the optical embodiment, the human commence to realizes the technical principle for the wanted image from the nature phenomenon, thus, when the things began to produce also the ideas appear, that means create the thing preceded by an idea of the thing, or its plan, there is no poleax ready in the nature (Gatchev, 1990, p. 28).

It is concludes here that the experimentation which the image acquired had been introduced a structural change forms, in both sides the first is technical and practical which made the artist Cave cares about its technical's, and the second is philosophical, where the efforts to be familiar with the vast reality, and prepare it in front of the visual scale in the caves and temples, had been required the artist to make an advanced experience, which linked with the new conditions of life, and selective indicative of life and its systems and social material and spiritual within a directed philosophy. Moreover, at the same time the primitive completed knowledge is a basic rule, which the image achievements based on through ages. The ancient Egyptian art was an elegant example

for the image changes phenomenon. Where the new accelerations for the ancient Egyptian life has led to find wide method of intellectual and practical outcomes which is concurrent within the life development. Here it was necessary to find a mutation on the image structures and subjects, at the level of the structure, the systematic form has entered clearly, and represented by symmetries, analogous, horizontal and vertical divisions, beside the studied overlaps of the image elements that, represented it. All those properties characterized by "the rational precise arrangement of the Design" (Jansson, 1998, p. 34-35), we can find this feature in the wall board of King Narmer. (3)



(3) Palette of Narmer, 31 century BC

The artist tried to give the images many changes, which is in its turn represented what is a mental more than a realistic, despite the realism of discuss. The organic features represented by curvatures, detours, gyration in a systematic way and distribute within an engineering sharply divisions expressed a desire aiming to make a harmony for the organic form inside the geometric one, and the organic form inside the organic. In addition, the organic property use decreased the optical strain of the engineering divisions, so we had felt and touch the following:

1. The regular character of the ancient Egyptian life was a directed feature which guides the image view path to a systematic and mental view.

2. The artistic image also gave an analytical dimension for the imaginative topics structure, such as using the artistic anatomy skills, as in the king character. Beside the analysis of stability and movement status, and what associated with this

property of trying to temporal and spatial surrounding of the place structure, this in its turn concedes as a change to see the scenes from fixed type to mobile one, in addition to the view from one point to two or more points, as in the status of the king standing.

3. The image in this era achieved the systematic feature, which included two types: the systematic in the ideas and mental perceptions formatting, beside the systematic in the configuration structure of the image elements, it characterized by the nature of total harmony between its parts which were realizable, that gave it an advanced value as an artistic work.

The image in the Egyptian art began focusing on two key issues in the image concepts, which are the research for the optical center of the image, the form may be the king as we see in the image, or the gyration of the two strangers animals and leave an empty space between them. What the image achieved in the Pharaonic art of remarkable and excellent developments that had been formulated an especial development in politics and the Egyptian Geographic at this time; either the image development result has been associated with a variable cultural system. All that because the image has enjoyed of interactive susceptibility with the Egyptian life and the Anthropology system. Thus, we can measure that the developments in the image field in any civilization connected with all civilization distinctions, even the interactions, effects possibility and its base may be wide, but the system which the first image of any civilization established remains as a mark and a distinction. Gombrich indicates that no need to believe that the Egyptian artists were knew less than the Greeks, or that the technique which found in their time have been less development, but all there that are two different cultures, they have developed a very polite technique which was entirely get along with the civilizations request for the Egyptian or Greek culture. (Abdlhamid, 2005, p. 218).

We can note in the Egyptian art that the presence of raw materials have had a role in the general line formatting of the image formulation methods, such as the existence of gold, limestone that were the most important raw materials of the Egyptian art and were

one of the Privacy forms of the Egyptian art, where Egypt natural resources richness, gold and limestone availability in large quantities, have its importance to use the necessity materials for the Royal tombs and temples (Hollingsworth, 2003, p. 41).

The researcher will present two examples about the culture, whether the political of Egyptian art or the science about the Greek art. the Politics has managed the Egyptian artistic image by the laws of fixed and variable in the culture issue, we see, for example, the faces and the statues sculptured in the period when the ancient Egypt infested by the Hyksos. It looked different from what it was before, as the Greek faces and statues has been transformed from describing the gods with metaphysical mass to a full of vitality, elegance and precision, and that due to the logic influence and the mathematics and anatomy development as well as the tastes transforming and the Humanism ideal dominion- in the body form to the simulations- both of the Greeks or the Egyptians or even the Renaissance artists. it is different in the artistic image in each stage, but the different of the representative style of reality reflects the particular cases of civilization progress and changes in the visual vision to the artists through various and succession stages of human history. (Abdlhamid, 2005, p. 218- 219).

The developments in the realistic representation ideologically has been changed the representations of the Greek gods to be close more of the human form (the image is more closeness to the reality and even the image to the reality in the representation of gods scenes, where the contemporary interest of the human form, and this is reflected in the realistic elements of the sculpture (4,5) (Hollingsworth, 2003, p.58). where it has look at the man and the universe as they are controlled by a mathematics rules, the perception and thinking is a process that have a stages, and that has increased the logic localization in many subjects, even those discussed the metaphysics and mythology, all these changes have had a clear influence in the Renaissance artists since the fourteenth century. The contemporary art interest in the human form is reflected in the emerging realism of sculptural elements. The trend is most noticeable in the figure of Apollo on the west bedimmed.



(4, 5) Gian Lorenzo Bernini, Apollo and Daphne, Marble, 243 cm C. 1622-1625 A.D., Galleria Borghese, Rome

The Renaissance considers one of the evolution elements for the artistic image radically, in terms of its concept, tools, raw, ideology and its supporters, as well as the image theory. The overall changes have been accompanied with the cultural and political image structure of the community, where the new data for image formulation. The new image concepts taken from the religious beliefs of Christianity and the political changes. The image importance comes from the religious consciousness formatting. According to Maria Jesus where the relationship between the text and the image was argumentative, it has been used to train and learn the illiterate through plenty images of the Virgin and the saints (Lapuente, 2009).

The result is there was a large change and significant in the artistic image concept and in the intellectual ways of the artists. This campaigned with the inspiration of the fine classical Greek and Roman templates. The image start influenced by the Greek and the Greek think concepts especially by the mythological think rationing. the attention of the details process of the scene started and the realistic treatment of the details is the best evidence of that phenomenon, it campaigned with the enlightening and educational philosophies diffusion. Accordingly, the image included more aspects in terms of transformations; the image has the ability of rapid influence due to its flexibility and its ability to direct reach to the viewer mind with no obstacles. This is the beginning appearance the artistic privacy and the technical style of the artists. It became able to prepare a visually system of realism - close to reality in terms of stylistic treatment -, so it formed a fantastic material world more than mythological, where the coupling of human with the nature and architecture appeared, in order to bring the image and what it

represents to the real world. (Gombrich, 1995, p. 601) consider (that realism was the goal, but it turned out to be regarded as an expression measure).

Giotto was considered the first artist in the transformations history in the early Renaissance. after the poor stage in the Middle Ages of the image development, came Giotto to create a new image culture (6), and there was a philosophical Vision that seemed as a clear sign of the Renaissance and the end of the Gothic which Giotto has been affected, it included a complete system of religious, political, social and scientific transformations visions he has been affected by the way which incorporate with what is close to the human ideas and the religious think together.



(6) Giotto, The lamentation of Christ, C-13

The nature and its mediate was one of the religious culture structure, which St. Thomas Aquino demanded, and a way to know the Creator and the present of his ability in nature. Giotto verified the type of his characters, as well as, he tried to increase the image people's milestones, as tried to manipulate and moving the receiver's ideas to make a deeper incorporation with the image, that as a try to give more vitality to the image structure, and more closer to reality. In the Renaissance era, beauty of images focused on the balanced values and juxtaposition of life, starting on meeting of human body halves to heaven and hell. Through the Humanities the artist enjoyed relatively of open intellectual freedom, specially, that were some variations in the image structures which characterized by a type of privacy stylistic at each artists of the early and golden Renaissance. So an awareness of stylistic discrimination of the artistic image appeared in two levels which are:

1 - Stylistic characterized the overall context of the era. It represents in the topics and the templates, which present in the image structure forming. The approximation of the relationship between society and religion was an essential thing, where the search for the novelty in the image which based on Greek and Roman origins, that assure this relationship through the image. This style was committed of the special needs of religious authority. After the images prohibition combat that the Church entered, it found in it as a means of social awareness education in the science absence of a Bible language, which the most people unknown. The stylistic seemed despite the simplicity of its beginnings it tended toward a logical style in the perceptual distinguishing of the reality such as the close and the far characteristics touchable of the raw materials, the emotion expression, the image forming arrangement within a levels.

2 - Special individual stylistic of the artist. It represents in the colors techniques, the formulations and processing the spaces and philosophical vision of each artist. The general stylistic at this time did not disagree with the private research process for each artist. But it given the diversity nature and find a knowledge background for the image science later. Despite the general style but the image and its philosophy was governed by a new philosophy based on materialism and metaphysics science. It is a new in the religious science " the philosophy of this era was characterized by the dealing with the subject as an existent temporarily subject only, and the idea for this topic, is the idea that found behind it, and it is the eternal idea" . (Abdlhamid,, 2005, p. 220) in the other side every artiste has a private philosophy in embody his ideas, as in Leonardo Davenci subjects which governed by the psychological and abstruse side in geometric division of the human body. Or Michel Angelo in his portrait (the Judgment Day)(7), where he confirmed on the bodies construction and its power, in the same time on the subjects and impression unite.

One of the most important transformations that drafted the new artistic image in the Renaissance was "keeping away from the abstraction and the Priests symbols, being more

close of the realistic modeling, the humanitarian meanings and life aspects and getting closer to nature and the human world" (Abu Ghazi, p. 333); It is precision optical Sought by the artist to represent the subject, it means the importance of convincing similarity between the art and life(feldman,1992, p. 56)The artistic image characterized by the stability, eliminate the tensions and the disaccords in the overall framework, the interdependence of lines and the clear shapes in specific types, and often these acts have an architecture nature. "(Abdlhamid, 2005, p 221).

The result that the image achieved over the centuries arrived in the Renaissance to the level of the search for the perfect balance for the human. One of its causes was the growing and frank interest of the humanitarians. And more importantly, that the image has tried to achieve a humanitarian aims hard to achieve in reality. The most importantly one was creating a friendly case between the man and itself and between man and other objects on the ground such as the animals that we see in Giotto's paintings (8). Counter to what we saw on the caves murals scenes or the Assyrian hunting scenes. It is one of the most important change aspects in the image structure, whether the image elements structure or the subject structure.

The image reacted in the Renaissance with reality and with metaphysics using the realistic style and the life elements. It is a try of the artistic image to reduce the visual and mental gap for the metaphysical perceptions and change it to visual forms have a view, meditate and repeat viewing ability. Those topics were the classic legends, angels, the Creator, Satan, heaven and hell. All these subjects were treated by the realism as an alternative to achieve those goals. The realism style succeeded at this time in re-revive the religious or legendary subjects in more vitality vision. That due to many artists adopts and chose their characters that are full of youth, vitality, health and balance starting of the humanities glorification idea, naturally, it is necessary to discuss the humanitarian issues in general and the religious one in particular. Basically, the characters or the themes are vitals and effective. This coupled with the fort and sober formatting, where the parentage and anatomy rules. According to Lucy Smith. These ideas led to a fine humanitarian vision of the human form as a mean for the moral education and a culture the moral concepts. That the Alberti messages proclaimed (Lucie. Smith, 1981, p52).

The Renaissance image contained a new change, may it has a historical roots, Goddess Greek statues appeared in this age image as a religious characters, where David appeared in a Greco gods form, he looks handsome, young man, with an attractive and dreamy smile, while David painting in the Middle Ages was the image as a old man (Okasha, 1987 p.110-111). The researcher concludes that the image in the Renaissance featured by the human consciousness correlate through the artistic image. It is a kind of the historical image origin maintenance and a qualitative change in the structure. The estimation in the images face in the Renaissance included the human copy in a painting represented him as a form of the human body, it also represented the human in many important stages of his life.

There was an important issue between this drawing and other status which related of understanding the human itself (Wulf, 2009, p. 238) the researcher believes that Venus Velindrof has carried the collective content of the community to the expressing for the same aim, in addition to the religious advantages, so, the image is an affirmation on the self and society awareness.



(7) Michelangelo, The Last Judgment, fresco 1536-41. (8) Giotto, Nativity, fresco 1310s

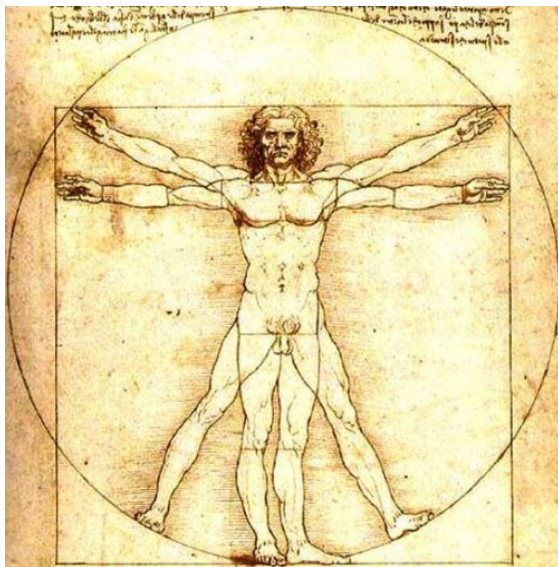
As for Leonardo Da Vinci was of the most important artists who have had their contributions on the artistic image change, he established the measured parentage in the modern painting science at this time. Particularly, when he uses the suitability in the human body limbs, while the scientific inquiries of the Renaissance artist Leonardo, Da Vinci aim to uncover the human body's secrets. This associated with the anatomy art

create in the period that was described as "The anatomical Renaissance " where the artists tried to understand the internal structure and the complexity organization of the human body to make it a suitable subject for the research, and covered it by a scientific expressions associated with the modern scientific research appearance. (Gent & Llewellyn, 1990, p.11-113), This thing reflected clearly in his work entitled "Vitruvian Man" 1487 (9) he was one of the early artists who created the new wallpapers on the artistic image of the Mona Lisa, where he showed his understand of the anatomy science and the optical illusion laws, he has an expertise to collect contradictions between the personal expression of the Mona Lisa smile, her eyes and her emotions. In addition, Leonardo Da Vinci was considered the artist who insert the emotions, whether the explicit or vague on the artistic image, and the researcher believes that is the expression beginning through the artistic image as a philosophical, psychological and critique way. According to Gardner a painting must embody not only physical chiaroscuro but the lights and darks of human physical psychology as well. Modeling with light and shadow and the expression of emotional states were, for Leonardo, the heart of painting (Tansev, 1995, p. 527)

The image characterized by a remarkable change by the way of color vitality and the beginning dominion of the color in receive and watch the image with a technological techniques like a shadows and colors in parallel. The final shape balanced with the image ideas, there were a confirmation on the light analyses, it showed some valuable variations according to the shape and the surfaces direction. Leonardo studied through the light rate analysis the light energy and its effects on the scene and on the receiver together, he increase light concentration in the top chest area, while the image background, historically, seemed has a two-dimensions and flat.

In the (Monalisa) (10) we can see the details of the landscape of valleys, mountains and rivers, sky and complex relief demission with smooth streamline modest way between the beginning of the scene until its end through fadeout, which were the laws of the standard configuration for the optimal image, " Da Vinci " said the close Things were saturated of colors, strong features and rough tactile, while the far objects were smaller and gloomier. All the parallel lines converge at the image focus" (Lapunte, 2009).

Also Leonardo presented a new technique in this painting that is a hidden painting technique, where there are no lines with specific features, but the colors are blurred in an obscurity way to form the shape. Leonardo adopted the same obscurity technique to give the impression of depth in the background. Where the image clarity decreasing in the background when the details get farther. It is a technique was not known before this painting and it gave a sense of realism in a way unmatched within that time. That era paintings covered the same topic to all painting contents. This technique gave (Leonardo) the ability of the incorporation of two different backgrounds and impossible to combine it in fact; the background to the right of lady is differ in the orientation, depth and the horizon line from the background on the left.



(9)Leonardo da Vinci, The Vitruvian Man. (10) Monalisa, oil on poplar, 77 *53-1503-1519

That the elements organization of the Mona Lisa is new in the image history, where the complex formation in terms of atmosphere, colors and with a smile incorporated with the fine lines and the calm emotions, and the result is that the image in totality did not dissented in every detail from the artist attention. The researcher considers this transformation as an advanced beginning of the all image parts importance to address the recipient. It is a beginning to put the recipient in continuation optical physics case larger than it was in the past, in order to transport the image idea and its content, while historically, the image has focused on public, metaphysical and the unknown. One of the beauty image basics was its liaison to imitate the reality. According to Neil Haughton

(Many fields subscribed in the image development, where the precise muscle autopsy. Either the mathematics has helped in the perspective laws development, the colors chemistry, the paints or it's mixing, which enhanced its influence). (Haughton, 2004, p. 229-230)

Such that experience in Western art as Gombrich refers considered as one of the rules that established the rules to study the reality, nature and the man. According to Gombrich "through the history of Western art, the artists became more plenty in the visual world reproduction through a works of a high degree of preciseness and honesty (Gombrich, 1995).

The previous transformations have changed the vision and awareness mechanism of the recipient, so that the image didn't stay the motivation to imagine something metaphysical or religious, but it become a way to retreat toward a tow track of the image, the first one about its characters and language, style and its social objects (the collective). And the second one is internal (individual) to whom seen the image, it is an evoke process and recipient self-projections on the image.

1. Leonardo and Raphael innovations in the technical image characteristics or in its content prove the development of the artistic image structure in the reality representation (11). The concept of reality has its epistemic characteristics in every culture, every time and place. Gombrich refers- In this context- (that there is no justification to believe that the Egyptian artists were knew less about the human body in comparing with the Greeks artists, or that the technique that found have been less development, but these two different cultures have developed a technique which is very polite, so that it get along with the culture and civilization requests which it had to do either of the two civilizations, Egyptian or Greek. The researcher believes that the simulations was in the Greeks , the Egyptians or even in the Renaissance artists, it was different in the artistic image in each stage, but the different of the representative style of the reality reflects a special cases of the civilization development. It reflects also a change in the optical vision of the artists through deferent and successes stages of the human history (Abdlhamid, 2005, p. 218-219).



(11) Raphael, .Athens School, fresco 500 × 770 cm -1510

The perspective vision developed of the artists, especially after the artists interest developed the vision rules, which overtaken the anatomy, color and the rates. That through insert a new influential on the image. The most important one was the use of industrial lightings, which fall on the subjects surfaces. This technical use has been noticed at the artist Rembrandt, in his painting the night periodical. It noticed how he used the lighting to organize the perception process to the viewer. It is an organization aims to research with some effort and concentration together, where the lighting did not show us the characters scenes that stand in front with their faces and bodies only. It is only an entrance to the visual and perceptual depth, which is more sensitive. So that it make in the shadows something meditative and a source for the research and the vision that led to the deep values extraction from the thinking "(Okasha, 1990, p 245).

Therefore, Rembrandt considered one of the artists (12), who entered the elements that were more attractive and sensory exciting of the image. Therefore, he has created a ways at the vision entrance and image study.

In fact, the light entry considered as one of the physical elements, and its use in the painting the great actors that have consist a huge revolution in the optical reading field of the image. The light changed the optical responses data. Historically, it was a reason to organize the optical process. It created the priorities of the regular vision to watch the image elements. It was an organization of the two dimensions on the plane-painting surface. It was a liberation from the limitation of one-dimensional (the painting surface)

and its obstructions that causes the hindering all the optical elements and mechanisms. The conclusion was the think reacted to the optical process in its metaphysical setting and within the balance between physical and metaphysical. The light enters the multiple levels of perception and responses. It contributed to add rhythmic spaces ranging from very closed to unlimited of its openness.

Following the social and political ideologies, which carried the acting image structure, its themes, and the changes that have occurred in it, there some policy has produced the levels of the culture which is respective of the image and its way, " The General scene of the culture and the arts image in France under the French Revolution removed a lot of contradictions between the styles, the Fine models and the aesthetic philosophy between the French society and the classical ways, which the French Revolution stride and adopted it as an artistic model of the revolution. "The classical think which get away from the intellectual and artistic standards of the old Greek and Romanian had faced a series of contradictions "(Bitar, 1999, p. 133-134).



(12) Rambrandt (the night patrol).oil on canvas, 379×453cm- 1642

This is an overtaking of the current concepts of the perspective of the thought and modernity at this time. The contextual development of the artistic image thinks that the image and its culture oratorical stay separate from its time material and the time context. Here the image consecrated all the available possibilities to stabilize the revolution

constants that used the " the classical technical way of the form in the General building of the image, where the exact of the artistic composition, the unity of the geometric lines, and its domination on the color context, the predominance of the cold colors, in addition to the geometric symmetry, and the domination of the Greek architectural style represented by Corinthian, ionic and periodic columns " (Bitar, 1999, p. 136).

The neo-classical has given a change in the image structure(13), where the human forms seemed more strictness than in fact, almost the sculpture characteristic was a feature that evoked classic values inside the image structure, where the colors were more visible and widely used, and the themes have an ideological political approach in general. This change came in the image structure's as a react of the art for fun principle that binged by the Rococo and represented by the " concerts, festivals and fishing imag (14)e, and the life and the aristocratic elitist environment scenes that based on the senses , pleasure, luxury and the tendency of the elite and the gleeful in the artists works of that period, like: Boucher, Watteau, Fragonar, Lancy and Lawrence." (Bitar, 1999, p 134).



(13) Louis David, The brothers Horace swear, Oil on canvas- 1820, 309 ×400 cm (14) Francois Bouchet, Venus, oil on canvas, 362×500 cm

Despite the extreme in the formalism and the interest of coordination and flashiness in the image elements details, despite it described the ideological situation of the European community. The romantic had particularized by the leading of the human depth. For example, "the romantic eye turned inward, to the self-world, to the feelings, ideas, intuitions, dreams world. Their used images were from the emotion, the unconscious and pre-feeling world. (Abdlhamid, 2005, p 225). The romantic did not take place unless the

developments factors in the structure of the human think. It didn't take place in artistic way in its imagination and its changes unless the accumulative building of the developed context of the embodied artistic image through its development as units one describe each other. But it take its place in a regular context of diets changes in the structure in the field of the mind (think) and the material (photo) inside a huge amount of strategies changes in the political, social and philosophical factors.

The romantic was disassembling of the sensory style that was restricted of the optical space of the phenomenon. It takes to pieces the exterior and analysis the image structure in its formal and expressive character this is what made the romantic image structure a structure reflects the structure of (the romantics artists work). It was a structure of extreme movement, change and ambiguity. It distinguished the human conscience, his emotions and his ideas status. It also reflects an interest of the outside. This change in the image concept was only "for more understanding, discovering, awareness of the material terms and the conflicting forces (unconscious) in the real world" (Abdlhamid, 2005, p 225). All that had added a new task to the artistic image, the romantic has paved for the image independence and it's belonging of the individual and the selfhood. it was psychological and confirmed the selfhood (the inside psychological world)more than an exciting and browsing character. It tried to expand the image psychology speech as not an area of the public only, but as a confirmation of the psychologist of the human person, it provided the reflection in the self-world of human.

The nineteenth century was an extensive change era in all life aspects whether the political, social, industrial, and economical which, subscribed in many changes to produce the image and its meaning. That was after the romantic breakdown, the industrial technology, and the production era appearance. The most remarkable achievements of the image techniques appeared in the seventies of the nineteenth century, which was the photographic camera invention. The camera made a revolutionary challenge of the art role historically. It is a real simulation at all levels. it permitted to the viewer the possibility to see the real with its smallest details. It is the art role historically, by the simulation way that it practiced in different periods. The changes in the image structure strengthened the clear change in the human consciousness.

Image and transformative techniques

The artistic image in the nineteenth century was under the influence by a new effect, which is the photography camera one whether it is the camera speed, accuracy, the possibility of its pictures repetition and circulation in the same mold. When the invention of the photography camera, optics, color disintegration physically, the color circulation and the colors tube that led to the image structural, tools and philosophy changes. That also led to decline the traditional significant of the image in one hand, and the artists began to look for substitutions for the visual language of the artistic image on the other hand. The technology has created a contradiction between the classic and contemporary images structure then. According to Kenny, The photo presents the greatest contribution for the art, which liberate it from the relationship to reality (Kenny, 2009).

New technical impressionist facilitated the way for all artistic schools -of the last and this century –to raise the image structure changes. And it imposed objective requirements of the techniques which derived from the scientific theories about color, light and space analysis. The impressionists realize after the invention of the camera, that the visual attractive image ability is not in the classic image techniques, methods and subjects. Thereby, they replaced it with other techniques concern with the optical physical effect such as :(the color and light, where as the light analysis according to -dimensional waves, and complementally color). According to Von (the principal concern of the impressionist is the light effect on the thing instead of the precise presentation of the form (Von Jhon, 2003, p 1).

(Monet) was one of the Impressionist artists who contributed to inter new techniques in the image construction, that led to make a change in the psychology sensation and perception the recipient. Monet was one of experimental and analytical artists of the vision through their new oily techniques. The thick knead color dough may vary in its thickness and sizes which, make us able to read another dimension not only the canvas. Where the reality space appears full of thousands components which swim in the nature space. As a try to make this equation more natural through the artistic image intermediary, “Monet tries to find an alternative for (objectivity) way to express the hidden dynamic forces behind the reality appearances.

One of these works was the water lilies(15) with a curved surface, which is suitable for the vision scale. The analysis of the reality structure began through the scene division technique to a color spot. The oil touch was cracked to allow the adjoining a large number of colors pure" (Baunis, 1994, p 31-32). The principle of cracking color led to fragmentation, which depends on decreasing the size of the chromatography spots. That increased the trouble in the scientific and practical research according to Georges Sora. He became go away from reality, where he performed a space structure of the scene with a fast studies completed it in his studio, (in his painting circus the artist take the horse prancing image, and rided it by an agile player circus(16), where Sora spent a long hours watching the circus and made his painting (Grice, 1996,p9).

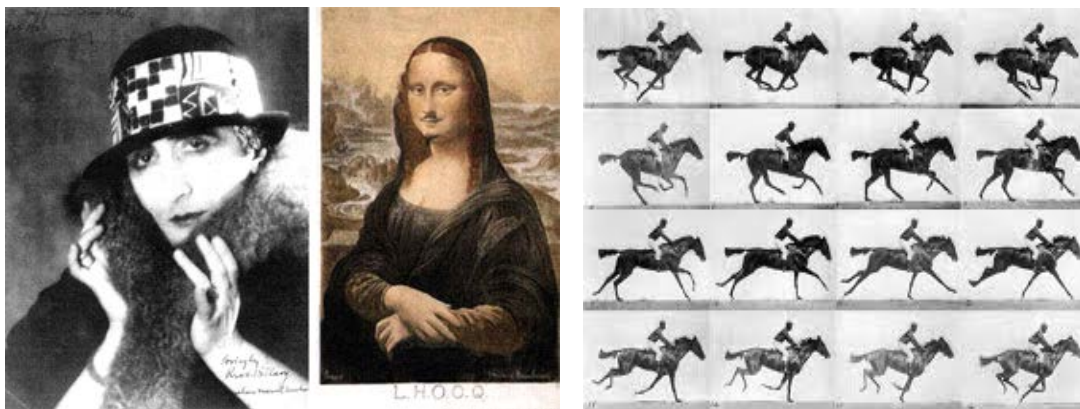
The cracking color technique has helped to look at the color values, its strength and its energy that showed while exceeded two colors complement each other. It is a dissociation vision through the image, which smoothed to forms that are more complex. This technique smooth to the color sovereignty and independence, and an impressive and attractive element in the image, that smooth to be an expressive element , through the visual mixing at the Impressionists diversionists.



(15) Monet, water lilies, oil on canvas 477×1000 cm. (16), George Surat, The circus oil on canvas 1860

The image technical advances of the Impressionists happened at the same time, with the photography technological advances of the camera techniques. The technology imposed a greater photograph influence in the visual scene. This guided an artist called Marcel Duchamp to (portray himself by the photographer man ray, he wear finery clothes where he adds some sexy expressions in French language. (17) (Dawood, 2009).

Thus, the photograph takes a philosophical vision, to have a later psychological, philosophical and significantly dimension. That is to say, the technology has become entering into a philosophical discussion within the art system. The light human body copy which the photographer transfers on a negative slide still then preserved in this intermediary. Where it has another date but not the body date. "Or it has any other body which is a copy of it "(Wulf, 2009, p. 230).Therefore, the image technical changes have an influence on the image formatted transformation, the most prominent and formatted transformation is the capability to move the photo. Such as discovery led to many transformations in the, moviemaking, cinema, display units, colored movies. The video art was the most important results of it. Accordingly, the visual and motive affected arts in the structural techniques for the fixed image. In addition, the futurists and constructivist sculpture artist's tries to achieve the trail image movements that means the image move either on A canvas or pasted or those adopted in its movement (motors) so that to match the image moving process which Meiberdj did it(18). When he used 24 black stones. Every one catches a lighting image of the horse. That led to cinema art appearance.



(17) Man ray, (portrait) photograph, Duchamp (monalisa) oil on canvas -1916. (18) Meberdj ,
 movemements horses -1872.

Cézanne (Cezanne) has dealt with the reality across the image from more complex angle. He depends on technical bilateral dimensions. Cézanne direction's was a changeable image space treatment as an engineering form consisting of color layer, which form the space and depth. In his painting (Mont Sainte (19) , Cézanne replaced-through the natural view image by the vanishing point of a rhythmic series space levels

that are paved, parallel and different with its color and tone, (Baunis, 1994, p. 47). Cézanne says you must be quick if you want to see something, because everything will disappear (Ruhrberg, 2000, p. 577). The artist Cézanne was considered as an intellectually and stylistically source for the cubism after two years of his death, 1906. Where the Cubism appeared in a new vision of the image, but it is a vision, which did not separate from what Cézanne wanted. However, the difference appeared when the Cubism introduced formulas more experimentation in the reality analysis. Both Picasso and George Barak considered as pioneers of the cubism style.

In Picasso's painting "Les Femmes d'Alger (O.J.)" (20), the artist tried to complete a series of experimental tries that Cézanne and Georges Seurat wears away in discussing the analysis reality structure. But it seemed more seriously and surprisingly. Where he entered a series of changes that depended on the deconstructive analysis, and on the installation in the form structure analysis. He entered another vision and concept of the human form structural inside the image space. Here, Picasso stays away in this painting form two principle features of the European drawing since the Renaissance. Which were the traditional style of the human form, and the explanatory space of the perspective that based on the formal style, this appeared at Picasso as a perspective look like a very close vision process to the artistic work. Nevertheless, it is a vision goes along engineering net of relationships (Frey, 1990, p. 111).



(19) Cezanne, mont sainte, landscape, oil on canvas. (20) Picasso, (Les Demoiselles d'Avignon) oil on canvas

In 1912, Picasso inserted the same image copy of silent natural subject with bamboo Chair (21). This is the first artistic pasted formed image as a transformative image in its

structure that is in its material. It often used as non-drawing such as the newspapers, or tobacco covers. Which pasted on the cloth with the painted parts, Picasso says that "I want to color subjects which can be built by the engineer depending on my paintings" (Read, 1983, p.9).

Besides that, it shared with the compositional cubism in the technical college, sharp lines and scarce color spaces. Riverdy sees that, the label paper invention inserted it in the photography work was as a revolution against the color deformation, and give away the color dough and brush), the same area, Apollinaire said "The artist can use what he wants like the pipes, stamps, postcards, playing cards, and colored paper and newspapers" (Amhaz, 1996, p.166- 169). The achievement of the cubism and futurist schools have influenced on the period, which followed World War II in Pop art.



(21) Pablo Picasso (bamboo chair) of the artist

The image characterized at the prospective that it changed the neighboring spaces color at the cubism to a colored overlapping areas. Their way depended on a technique, which parted the plastic area to a surfaces overlapping. (Amhaz, 1991, p. 173). Their philosophy taken out from the glorification the dynamism of the modern era, such as the speed, electricity, plane and car. Where they glorified the speed and the movement, because the world is the process of moving. According to Puccini " we will not have the movement, at the moment of the universal dynamic pause: it will be, indeed, a sense of eternal dynamic, everything is moving, and everything is running Thus, the horse race has twenty legs not four legs, its movement were deltoid "(Amhaz, 1991, p. 175).

In the thirties of the last century, after the futurist appearance and its justification for the movement, a new technique was invented to produce the artistic image which is inserted the image in the kinetic space. Alexander Calder(22, 23) (liberated the sculpture from its traditional silence through the mobile works in the air, where he used the welded metal, in a flat form or hanging with wire or a stick moving sprightly in the air) (Amhaz, 1991,100). But Naom Jobi acquired the image a dynamic movement, where the sculptural art moving actual movement as a result of automatic engine turning (Haddad, hayyany, 1998.85, 86) Jabo, also entered the transparent materials technique such as the plastic in his sculptures (24). His used of the transparent and semi-transparent materials made him depend on light along his rest life (Amhaz, 1996, p. 45).



(22, 23) Alexander Calder, Mobile, instalation

(24) Gabo, plastic sculptures, 1925

The pop art appeared as the first art used the ready-made things. Like "Marcel Duchamp portrait" in his "hoop bike". (25). Duchamp was considered as the first artist who changed the canvas image to a thing. The pop artists used the ready-made things as "Jasper Jones "in his work which consist of two cans, and The search light. Most works of" Edward Kienholz" consist of prefabricated things to form a specific idea (26). (Amhaz, 1996, p. 210).

It must be note that the cultural and economic life development was one of the most important influences on the Pop Art emergence, In America and Britain. In Britain, the Pop Art was associated with the luxury case after miserable years after the war. Chilvers see that the work as long as it considered the first popular integral artistic of work aspects, have produced under the care of Richard Hamilton and his abstracted posters (Chilvers & Osborne, 1997, p. 443). The artistic image changes associated with the technology. According that to what it added of an industrial supplement for the reality.

The reality is a visual culture space, what is increased the technological influence which means; its capability of an industrial-intensive production. So that millions images were produced against of the artist, which led to reduce the natural influence and variable artistic forms which depends on the human achievements rather than on the nature. Rutzky notices that (Since the Renaissance, image that broke the Dark Ages, the technological has begun to supplied the humanity with knowledge and dominance over the world. (r.l rutzky, 1993, p. 2).



(25, 26) Marcel Duchamp,(hoop bike) (Urinal)-1917

Despite its spaces, it eliminated all simulators imaging ways. It replaced them by an expressive spontaneity gestures (Abdlhamid, 2005, p. 253). These gestures are based on the emotional movements which is impalpable in the vision in the result. It also depends on the free association and release indefinite and unlimited form towards the mystical goals. The formation covers all parts of the image without confirm on some parts below the other. The developments technological have invested in the acrylic colors technique. And according to Kathy Alcaine the Pollock colors (28), which he infused in rhythmic way during the work was not as important as the result final. (Kenny,2009, p. 5)



(27)Edward Kienholz portable war memorial print, instalation 1968

The technological developments that have subscribed effectively in the artistic formulations and its overlapping, even in melted all in a way makes it difficult to talk about a kind of art in isolation from the other. That led to a change in the cultural and conceptual values in contemporary art. But as a conceptual processes which characterized by a continuously pass for all kinds of cultural and artistic margins.



(28) Jackson Pollock, composition, acrylic on canvas.

The Digital changes have inserted the computer in the art and it became an effective way of dealing with the image whatever painted or illustrated photographically. The artist can with an accounting data group that gives an order to sculpt from any material and to any subject. At the level of images, the computer intervention inserts a modification on the images within many programs. The artists can also enter their products in the computer programs to produce a new image, which may be different totally or in part, or it may mimic the reality.

Thus, the image changes through its evolutionary history are a dynamic change, that means it committed with the educational and scientific productions, and what accompanied it of media technology, materials and raw materials. Thus, there a continue development in the field of the image vision is, in terms of its presentation or receive it or interact with it. That is means constantly development in the visual, tasting, and critique values.

The influence that the changes left in the image technologies through its development journey it could interact with all types of media, that is, it has always been associated with its scientific and technologic age, it also associated with its culture.

Chapter 3

Image in the contemporary art

Image and the globalization culture

Contemporary artistic Jordanian Movement

The change of cultural values influential in Jordanian art

Chapter 3

The image in the contemporary art

The twentieth century is the advanced stage of the technology civilization, where the technique and science plays the changeable role for both the nature or the human industry or the new images of the world. The visual environment produced by the industry and the technology started to produce a new influence lines on the mental structure of the recipient and the artist. Therefore was in the artistic image structure, its nature, its philosophy and its direction. Our culture has become now a culture of developing media, which produce what called the Electronic Village according to Marca Maklohan term. (J. Ellul, 1964, p 20) Arnold Gelhen see that the contemporary culture of the twentieth century began to consist of three factors resolved the technology and culture changes. It is a development of experimental and analytical methods in science, technology and nature.

The second factor is the links between the science, technology and the artistic work exploited their results. The third factor was the industrial method of the production and going to the military techniques. The technology influence has become more in the modern societies culture, it limited to the phenomenon such as adaptation, the experimental thinking influence, and the technical principles. All of this leads to patterning the consciousness that transforms us into deviances of migrant spiritual and barren of the Automatic relation for the land and nature. Moreover, we live in the stone miserable giant cities. He finds that the technologies appearance is a turning or a changing point in the human life (A.Gehlen, 1980, p 77).

The most important character of this stage was that all the era production of science and inventions influenced greatly by the policy and the new authority direction. All of these were variables expressions of ideology which composed the modern technology. (Abdlhamid, 2005, p. 91) The wars despite of the devastation that caused in the world but it has produced new forms of military and technical control. The wars reinforced the existence of tools and new elements in this world, such as the airplanes, missiles, media, psychological wars, and the publicity posters.

Thus technology led to make revolutionary changes in the visual language of the artistic image, its content, tools, subject, techniques, and its raw. The image is a culture reflection. About that, the technology dominion takes the lead of the culture literature of the artistic image. The traditional authority influence swooning, the dominions of the self-individualism in era, which promises of freedoms and human rights, and decreased the intimate, communicate with the nature, all of that helped to change the completed concept of the image. In addition, get away from the reality piecemeal. It was one of the revolution types of the mind to the nature. The image types and styles have changed radically from its origins and concepts. The image in the contemporary art was based on many trends, which are:

- It became reflect of the inapprehensive, abnormal and irregular, and that one of the change aspects in terms of the concept.
- Disassembling the traditional image of its tools and content.
- The artistic image supplied of the current events and the media images.
- Influenced by the technological revolution, it changed from fixed images to an interactive image, and from standing one to an impermanent. The image goal turned from Inspiring by the literature and keeping up with the general behavior of a society to revolutionary goal which led to change the art nature, it screw off of social, religious and politically link to a self- necessities.

The new intellectual awareness features of the artistic image have been growing in the second half of the twentieth century to the change expression. Where life quality different substantially, the world image changed in the mental awareness, the mind started looking at the general principle for the visual structure of the visible world at an organization base within the image structure, also a social philosophical principle to form the general image has changed ideologically. The image has entered in the advanced technology. Moreover, the image structures, its materials and its subject have changed image breaking in the nature as the industry, machine and the canning era breaking in it. The industrial production was a hybrid material on the real world and on the artistic image world

together, and the image became caused by the accident that reflected on the artist who became believes that the ancient art known is inutile as its traditional sense which means the intuitively meditative creating (Alfar, 2009, p 31).

The result was the dismantling of the visual culture in the technology age, which represented through many artistic movements, which has influenced by:

- A political changes represented by a results which had a fallout intellectual violent decrepitude's inside the societies.
- A types of philosophy appeared at the ends of modernity which misbelieved of the mental tendency as the existentialism and nihilism philosophy.
- A significant change in the social and economic life in particular in the United States.
- The information technology spread, the geographical and cultural identity concept falling in and the beginning appearance of the policy and consumption factors.
- An unlimited insatiable to try the industrial products ores by the artists, and the researcher believes that the image did that to prove the humanity rationalism to the (recycled) item, that means retransformed the manufactured images from prepared images, and move from the joining between the image and the reality to joining the artistic image with the photos that produced by the New contemporary culture. perhaps this is a form of man's search about the equilibrium with the life data, especially that the changes by the image on the reality of this level were during and after the two world wars, it was a stage which was considered as a standard of failure for the reason efforts and its authority in the life, as same as a birth of postmodernism way. Where "the image worked on critique the rational and self-modernism basis, it changed from the abstraction and inspired the machine and factory model, and going toward the coordination, it primed the flippancy and restore the multiple meanings symbolic intervals in the artwork and it mixed the various symbols. Here the critics run against the illumination banners, as

Michel Foucault and Jacques Derrida and Francois Leotard, who studied the reality and the think in their philosophy as they were separated; in their opinion the theories were just an expression of power (Amhaz, 1996, P. 206-207).

Josef Kosuth is one of artists who formed in their experience a mental change features in the art concept, its orientations, what it is, and the artistic manner, and the art cannon into the life courses as a dialectical way, and into the artist and the recipient role in finding a reflective position, but in a different way. He discussed a conceptual think which tried to explain the art concept, and to present a new mental and visual think. Through that he presented a form of the contemporary culture forms, which definite by the thought manner which shows uncertainty and misbelieving in the traditional ideas, concepts and perceptions such as: truth, reason, identity, progress, emancipation, the cosmic salvation and the major narratives. Where conceptualisms ideas focused at studying the art and the artistic image concepts and put them in argumentative questions. The conceptual artist Joseph Kosuth (29) noticed that the best definition of the conceptual art which focuses on the art concept. The postmodernism ideas consider the world as an accidental emergency, it is away from the stability, deterministic and inevitable, it is various and footless, because it composed of a set of cultures or a differ interpretations that looking for the truth objective, history, standards and the fixed identities.

One of the features change form of the after Modernists artist is what Christian Dotremont presented when she inspired the ready-made shapes idea influenced by Marcel Duchamp, but in more interaction with the viewer, where he presented a potatoes in a glass case, and anyone can change them daily. here he developed the image concept to an interactive process where the recipient cannot stand in opposite of ready fixed elements, but he able to change the work form and interact with it according to his taste, belief and his philosophy. It's a new image stage, which able to confirm the recipient choices and make them a part of the artistic image. The recipient had become who determines the image signification according to his imagination of the artistic work, beside the vision mechanisms development in the artistic image, which accompanied with the mind independence of the particular or specific meaning. On the other side the critique hasn't become standing on a study of the form building in the artistic work, but on the reactions

of the recipient. All that has led to an increase the artist desire to make a traumatic effects to move and provoke the contemporary recipient who does not have a long time to stand and meditate, the image became interact positively with the recipient away from the sanctification, it has protest on the deliberate audacity in its representations and its concept to bring its impacts.



(29) Josef kosuth, The chair, conceptual art.

The post-industrial culture became full of surprises, contradictions, changes, raw materials, ideas and arguments, accordingly, the artistic image concept and structure had a repulsion nature, more contact with the reality, more estrangement or represented of any base. Its base became assimilates everything and enter in interweaving, mazes, dissonant and unstable. All of that from the absolute suspicion in all that is historical, and classical. As same as that the art will disappear as a historic tradition, and the belief of birth a new art which denied any tradition and rebels on the laws and rules. According to Gasset Ortega, the artist in any era seeks to the rational expression of his time, as he understood it. This understanding is achieved by the creation which addresses the recipient feelings and transmits the artist experience with the world, and the feelings which his spiritual presence evokes in it. In order to the artist be understood completely he should search for new media, as long as the search is expanding and the world around him in a continuous change. Where that seems insufficient to discuss an issues such as the unit or death or solidarity with the other person. But he should seek to describe a new areas of the reality which are not necessarily perceptible sensory. The artist did one of two things, either create a new artistic reality, or search for methods which are not yet

exploited by the art. He practiced a new freedom in the embodiment his imaginations of the reality and its reflections in his inner world. This is the holly truth about the art of today (Attia, 2000, P. 87).

The new features and aspects of the new reality reflection in art, influenced strongly by the image concept, including the new era data of the media, photographs, television and other, which began raise the expression capacity, the freedom concept and the openness in an unprecedented way, the influence was raised because the artist realized the media power the image in the postmodernism culture, and its fast and powerful effects. Mohsen Attia considered that as a give up of the challenge toward the contemporary life, begin the reconciliation with it and try to restore the relationship between the artist and the public (Attia, 2000, P. 259).

One of the change appearances in the artistic image in contemporary art has surpassed the set of changes which happened to the art during its historical journey. The change in the structure of the artistic image led to guide the artistic activity. The artists tried to overpass what dominated during the modernity in order to reflect the new vision which embodies a new concept of the artistic image; the artists used the chaos, distortion and unexpected (Tikriti, 1990, p 72) including the art form, its types and its consumption methods. The artists have been adopted this visions to discover reality and its changes. The art discussed the things of the material world verified its techniques. The artistic work accommodate all the raw materials processed and unprocessed, organic and traditional physical, revolutionary, fixed and transient ones, the artistic work is bear the fingerprint of the artist, its life style and cultural way. To demolish the gap between the recipient and the artwork including within the recipient life circumstance which assured to him a space of meditation and reproduction (Amhaz, 1996, p. 262).

Pop Art is one of the Arts which have carried the change in the artistic think ways as the contemporary life dictated, it is not an innovative style as it is a different view in the environment and it stimulates the instincts and the emotions, as a result of the phenomenon of quick trade promotion in the second half of the twentieth century. It was

not Fashion of a universal artistic style, but it has its vocabulary, elements and forms. (Hamzah, 2001, p. 40-41).The pop art status consists the border that surrounding the artist fantasy to create the commodities world as an artistic world, it is the goods aesthetic any aesthetic that the artist connects between the art and the exciting feeling of goods world. The artists tried to create normal subjects and sometimes vulgar subjects, and in this way the artists "discussed only the hygiene meaning in returned the (cathasis) principle which interested of the classical art in self-purification of the fantasy" (Attia, 2000, p . 255).

Pop Art eliminated the borders between the "high" culture and the "popular culture ", also eliminated the borders between the art and the daily life. This art came as an expression of the industrial, informative, and technological amount enriched which the society engaged; it is an analytical try of the technology influence on the social structure in the American society. The pop art uses many of waste. " (Hamzah, 2001, 40-43)Nevertheless the Pop Art succeeded to put the world things which have a visual experience in a new frame of visual experience and imposing its presence as a new type of art, the pop artists have leaved the emotional influences, and used the mechanical means to present the photographs, by repeats them many times with some modification (Attia, 2000, p 255). Andy Warhol was one of the most pop artists abstraction, and one of the pop art pioneer, he presented a set of boxes similar to those we see in supermarkets of a massed nature, which have a brands of varieties products, such as the ketchup bottles, tomato soup cans, cheese pies, beer Brelau, soap powder Prelo and film celebrities like Marilyn Monroe (29, 30), Jacqueline Kennedy and Elvis Presley.

The conceptual art has created an intellectual controversial in the art nature and its prospects, it open the way to the diligence that the art is not individual privacy or a special talent as it was in the art history, the German artist Joseph Beuys created an idea that every human being in self is an artist, he expanded the folk art formula or the social fine. Then he expands in his consciousness to observe the modern Plastic defect through a scrap of the classic effects such as the idol, magic and religion. He adopted the typical think through the sense, the will, the dialogue of the real stuff with the intellectual world elements, and then they think and speak. This is what he tries to do in the last two years

of his life (Al najar, 2006, 46.). Beuys adopted the philosophy in his style, where the philosophical and theoretical language became the key elements within the art itself (Attia, 2000, p.244). In the new image concept of the conceptualisms the distance between art and life has taken a short cut, that means a move towards the work directly by the work item, also the speech about the art takes the art place, therefore, the art change to a theoretical build, and some images becomes limited on the ideas expressed directly by a photos. Finally, the artist concern became what written about the artistic work and not the artistic work itself.



(30) Andy Warhol, Marleen Monroe

One of the change forms in the contemporary art was the appearance of the Event art in sixties of the last century, the most important pioneer was the Fluxus movement, that wanted to exclude the various physical and mental constraints in the artwork, it considers that the recipient interaction with the artwork to produce the Fine images is a fundamental thing. The movement considers the artwork realize is what earns it its importance, which meaning the influence which caused, that led to occupy its important through meditate it, and the viewer's ability to express. The goal is the same artwork that moves the exciting sense at the viewer. Today, the artists seek to the live images which have the space and the time, where the reality and the image are resembles.

Yeve Klein has produced a big image through the style (art - work) by using anything which express his ideas, it just made up of the mankind objects influence, which wetted by a colors(31). The art has become an experience and a collective produce in a way that

the mean viewers can't understand it normally. The traditional roles were varied and the identities of its existence were confirmed through the artists discoveries, which based on the transit event, that is being in a context does not accept the return and as an one way of perception, which was often chaotic assembly in the event, interactive and collaborative between the viewers and the artists in a activity, which designed spontaneously and incompletely, with an improvisational realized with a complete honesty. The event arts have been a part of an artistic movement that share with the collecting and ecological arts, through it the artist wanted to challenge the conservative way and hits with the age when he defying its ideas about the art. (J. Ellul, 1964, p. 82).

The image repeat what is happening in parts of reality in a different sense from what we see the artistic image take a different meaning from the scene played by the receiver. The technology permitted us another intellectual verge differs from what we see in our reality. It gives us another meaning of what we do in fact despite it was a part of the artistic process before its manufacturing process of the optical and electronic rates. The video image repeats directly the event we played, which meaning turning into a complex act reminds us by the alienation and stay away from ourselves because of the technology. This is a dissociation vision of life despite the technology existence, and the image peels of any link of authority of a traditional type, the product image cross with the electronic circles, the cameras and the monitors with the mental vision of the artist and the reality scene. It is a change in terms of the idea, the mediator and the visual effective; it is a new card has the ability to interruption or operating in light of the need or the possibility.

This determines the nature of the concept or the understanding of the image. The American artist Bruce Nauman one of the event artists, build a room in the showroom,(32) where has a five different widening lanes, three of them are narrow cannot be entered, they were only for see from a distance, at the end of one lanes which can be accessed there were two telescopes over each other, one of them shows a video room, and the second one shows a closed circle shows a viewer image. That gives the impression of keeping away from him and makes him feel leave himself, then he has been shocked, and his sense follows him whenever go inside the lane. Nauman has created in this work a new kind of art which based on giving a major role to the recipient,

according to Attiya that was a style which the postmodern artists choose, they wants to contact with a real public who capable to react. So a new image technique has inserted to evoke the public to think and respond to his needs (Attiya, 2001, p. 257).



(31)Yeve Klein Blue, photos courtesy, art and work-1962

The video technology become a new mediator of the image and the image literature's get away not only to the image but to its new techniques or image mediator, the image concept changed from stable to variable, that growing it in a dialectic conflict between the image Stabilization and its entrance the direct events, and what the presentation inspires which entered the reality to a new thinking way. It seems that the image dialectic is becoming inseparable for the composite type of the artistic process, it is no longer a scene from one type, but the event interferes with the electronic energy and the photography, video and display screens. This establishes the image mixing, classification and overlaps the scene at the recipient.

The abstractive expressionism has occupied a high respect in the post-modernist arts, accordingly what this movement associated with values of mind and the cerate which has associated of random and spontaneous aspects as in Jackson Pollock works (33), as well as the event art, where the aim art become moves through the human with the world movement, not to meditate it simply in silence, The formless art has dissolved all the sensory and spatial interconnection (Attia, 2001, P. 240).



(32) Bruce Nauman, Action Art, 1967-1973. (33) Jackson Pollock, Green Silver, acrylic, 243x333 cm

This means the satisfaction of the color spots and the formalities structures, give away the physical character of the reality components, but avoid the rational questions in the art field, and the absence of the system principle or the vision organizing or perception intuitive for the image. The tool work differed such as the colors pouring or rolling on the canvas or anything else. That has entered the image to neutralize principle any direct or indirect metaphoric comparisons, with an absurd perception that cannot limit its visual equation before its discussion. This helped to enter a new element and an image rendition source which is the kinetic emotional power that may present symbols that need to analyze to understand the self, especially after the progress of the science and the self analysis, so the art seem as an area for the freedom and to mysterious feelings express.

The artists practices characterized also by a mysterious mood look like the inner mood and in cases of the Transfiguration and the starting the image seemed didn't toe the mind line. The image according to Jackson Pollock concept who considered as a kinetic art leading in America represents a battleground; hence his work appeared as a kind of deep expression about a self significance, and metaphysical experiences or an inspiration cases. Without any technique to repeat the technical act influence for the same result, where there isn't any formal similarity neither with the reality nor with its neighboring

color spots. The change influence in the image concept appears in the exclusion of any previous studies or preparatory studies of the artistic work (Attiya, 2001, P. 240).

In the art conflict to prove its existence inside the technologic current, television and cinematic images and cinematic tricks influence and in the absence of any organism of the image intention, the land art new represented a new concept in contemporary art and one of the new feature of the artistic image think, where the artists went towards the environment, nature and plains wide, where they created a new image concept, this was a try to restore a kind of psychological balance resulted by the radical changing in the technology and the art fashions. They depended on the environment forming over their own way and their philosophy; they isolated it from its surroundings.

The (Salt lake)(35) of the artist Robert Smithson, Utah (the helix barrier), which was considered the most celebrate of the earth art, and the shape inspired of the unending, this work cannot be seen except by the photographs or from the air. In the seventies beginning and with the appearance of "The Environmental Art" (J. Ellul, 1964, p. 80) the Artists gave their basic attention to the environment, such as reviving the cultural environmental awareness whether the animal or the plant. They also tried to expand the borders where the environment had an essential physical presence, but it comprised the work vocabulary itself, and it isn't only a context includes artwork; they had borrowed the environment interaction and its elements, and chose the Isolated spaces.

Michael Heizer found in the distance or the desert areas a suitable area to find an ideal views, as he presented his works which were characterized by the temporary nature and which are hard to reach,(36)(J. Ellul,1964, p80) they presented by a vision that describing these works in a partly way as a photographic images that have the same size of the murals, So the "artistic material" or "the artistic thing" concept were excluded in favor of "the artistic idea (Lucie smith, 1997, p 178), and as a try to re-evaluate and identify the materials and the familiar artistic styles in accordance with what these materials laid of systems and relationships with a technical and aesthetic power, and not as it was pre-canonical.



(35) Robert Smithson, salt lake, land art-1970 (36) Michael Heize, desert city, photograph 309×400cm-2004.

Allan Kaprow work's which named (Yard) (37), the artist collect a large number of tires, where the public can move actively around it, or view only the events negatively, in this regard Kaprow" says; "that visitor movement itself within the environment, their interaction with each other, paves the way to more of the intersection between the viewer presence on one hand, and what the environment presents on the other hand " (kay, 1999, p.45,), the distribution elements randomly and decentralized at "Kaprow" through a real life borders in a places and items which are not prepared retroactive, including even the story, to find a interactive relationship with the artistic work and the perception of the audience. There was no specific line of media, which interact and intertwine to expand the space and time borders, but the viewer contribution was one of the key elements in the artistic work structure.



(37) Allan Kaprow (Yard), Instalatio art- 1961

The image structure at "Kaprow" contributed to deepen the sense in the absence of any correlation between the performing activities list whether the physical or mental scale, it prevented the existence of the focus in the image, where it contributes to create a

collective experience, the audience turned immediately into a participants in the work. Thus, according to him the image has not easily understanding due to resist any sense of existence a complete whole, it seems concerned and ambiguous. When the daily life article re-performs its activities into the show creates a strange kind of awareness, the possibility to put limits for its elements become questionable and the skeptical. The image seemed without formal structure, neither law organized it nor frame and central evidence to interact with it.

The art body represents a high degree of the human interaction within the image (artist) in contemporary art, where Marina Eboumovic become famous in the seventies by her performance with the actor " Uwe Laysiepen" which included multiple forms of behavior and hostility, like the tests of the body resisting capacity of pain. As we see in the work named (the light and dark) in 1977(38), an image which depends on create an interaction between two people to perform an event, but in a chaotic way where both of them sit down in the face of the other and the faces lit strongly, the background was completely dark and hit each other in quick succession on the face until someone stops.

That explained the multimedia incorporation in art forms which are able to demise and finish after the show. It formalizes values against the "integration" value that characterized the "modernity" arts and characterized the artistic works by the difficulty of adding or canceling a part of it. But the artistic work became with it unspecific of beginning or endings, but it become multi and un-final image of multiple interactions ways, which provide the viewer with many entrances to rebuild the structure and the texture for the narrative and the dialogue.

We should indicate to the preparations art; Barbara Kruger created a three large-scale preparations between 1989 and 1991. In these works the actress transmitted the words and the images directly to the exhibition roofs. Nearly, every preparation appeared as a written in white text on a red background, from the all sides, left and right, through the text reading, seemed as messages which move the unconscious (39, 40). The hall text has a voice, the walls can be heard, and the architecture and the roads also speak. The artist Ann Hamilton always presented through her works a rich physical experience of multimedia photos, or video, or preparation, and even the texts always revealed

something personal or internal. She focused in her work design on the viewers attention be focused on the physical experience of the work, (41) in active participation case, she discussed that saying " I leave the work penetrates your body instead of your eyes, to permit yourself to try something which is in front of you before you try to rename it " (Jonathan, 2000, p. 464).



(38)Marina Eboumovic and Uwe Laysiepen,the dark and light, body art-1977

The technological developments have contributed effectively in the image structure in the contemporary art. It overlaps its structures even they melted all in a difficult way to talk about a type of arts in isolation from each other, but as conceptual processes characterized by a continuous cross to all kinds of cultural and artistic outlines.



(39, 40) Barbara Kruger, Belief and Doubt, Instalation, art hishorn museum in DC

A computer graphics design prepared by the artist "Jeffrey Shaw" in cooperation with "Dirk Groeneveld" under the name "The clear City"(42, 43) in 1999, where the viewer can ride a stationary bike, and give the orders to do a trip inside the processing imagined of the real city which build up by the trio Dimensions computer graphics, the viewer wanders within the text component of words and sentences along the streets sides. He used basic designs of real cities, like Menhaden and Amsterdam. The existing architecture of these cities replaced by a text, formations which prepared by the "Dirk Groeneveld ". The trip through these cities consisting of words is a reading trip, the choosing one of the roads considers as the text and its sequence choosing, it also associated with sense. The steering wheel and the bicycle pedals give the viewer the interact possibility to control the journey speed and distance.



(41) Ann Hamilton, pora, installation – 2005

A video amplifier connects to computer to transfer the image to a large screen in front of the viewer. There is other small screen in front of the bike has a simple lineation for each city, and there is also an indicator to explain the rider site. The physical effort for a bike ride in the real world moves simply in the environment similar to reality. But to enter "the clear city " need a physical activity to get into the space itself. What appears in this space depends entirely on the individual decisions of users, he can walk quickly or slowly, get left or right or stop, there is no dramatic event which linked with beginning or end (Ruhrberg, 2000, p. 616).

The video and computer equipment which the artist uses have many techniques, methods and tools in full fusion case. The image derives its presence power of signs or marks which can be received and transferred to a digital system that can be controlled by computer. the video article consisting of invisible electromagnetic charges on magnetic tape, their controlling systems of computer allows to give abnormal influences in the synthesis or electronic montage operations, after change various formats rates of images, fixed and mobile designs, voices, melodies and texts to a digital opposite, its basis consists of zero and one, the images and shapes are scanning electronically to turn into a compact and infinitesimal points, they can be represented digitally, whether to their position or their color and its degree whence the nacelle or intensity or luminance. As well as the sound turns in more complex operations, due to the sound waves nature and the sensitive degree of the spectrum wavy which carry the audio signal into an units which represents those signals during a short periods of time, they were as code number of the wavy amount which associated with time and the pure degree, but the words transferred their alphabet to a codes equal them digitally.



(42, 43) Jeffrey Shaw, The clean city, computer art- 1989.

The image Has consisted a new awareness at the recipient, when he use the sounds and the sensory messages to interact more with the recipient, it forced the recipient to enter a deluded try of new kind which differs from the fixed materializing three-dimensional mass, it have created for him a moods of hypothetical movement, where this image tried to explain the digital information which received by the human daily and around the clock. It is an imaginative try to understand the informative world by the screens, the movement devices and the interactive sounds. These images make us feel we

are moving despite our stability in our places. The image doesn't evoke the imagination but it also evokes the sense and the nervous interaction, where it is possible sense of cold, heat, fatigue, drowning or any respondent sense whether it was physical or mental.

The ability of the software used in computer presents many changing solutions for the scene that formed on the screen, and excites the visual and aesthetic sense. And over that can be dealt with it by a different qualities of programs to give a movement element or zoom in and out or any operations which characterized by preciseness and speed at the same time, it stored in a various forms which are retrieved and traded easily and quickly where it doesn't lose any character has been installed before.

Since the technology began provides to humans the communication and industry means, it has formed a new awareness of the viewer. Since the industry developed became, it assure the art by a new means, tools and ideas. When the advertising takes the new dimensions which were more complex and exciting, the art influenced relatively or indirectly by the media tools, its ideas and its characteristics. Hence we can see Andrei Warhol works. We see it with an exceptional ability to influence by the marketing think and the propaganda style of the advertising image for the industrial products of the United States such as the cigarettes, beer and Coca-Cola cans and Marilyn Monroe. All of them became codes in the American mind, then in the hall world. The dazzling situation that assured the American industrial products, its presentation tools and propaganda in addition to the information transmit ability over the air and space prepared those codes and ideas to cross the continents and oceans.

The prosperity state which started growing in the United States of America and in Britain, the media and intellectual freedom and they received a hundreds thousands of immigrants on their lands has granted an unrestricted prosperity state. The art was one of the influence forms direct and indirect of the economic, capitalism and social situation which grown in the United States, especially that Europe was suffering of the two world wars consequences and trying to gather itself, it was a time to an exceptional artistic developments, America become a leader in the ideas and artistic techniques export such as pop art, video and installation. This is about the American think influence of the art globalization since its beginnings.

Image and the globalization culture

The globalization appears as a post-modernism phenomenon whence the image used quantitatively and qualitatively, it excluded any religious or collective founded commitment. David Harvey defined about this stage; that the idea which defies the reason had been excluded such as the miracles, the revelation and the reform through the prophets and the angels, according to this direction idea, the armed person by the reason is the human who depends on himself. (veith, 1994, p. 36) The result of the material way became what can be observed only is the real world which the senses perceived, the standards and scientific instruments achieved, it is the only real world (harvey, 2005, p. 40-45). Starting of this orientation the postmodernism ideas spread widely among artistic and cultural milieus are fragmentation and fall the imperatives and suspicion in the speeches or Meta - narratives such as religions, communism and the scientific progress idea in the humanity interest (Essam, 2000, p. 53).

The modernity dominated in keeping up the anxiety which combines the logic positivism and existentialism on the cultural and artistic scene during the mid-twentieth century, and then it gathered them in the new cultural and artistic horizon. It carries a lot of ideas that have been hidden for decades, which is the postmodern. (Hassan, 1987).

The change from the cultural imperatives, the traditional institutions, the media power appearance, the image art in the poster art and the cinematic image tried to change the human consciousness styles and its desires to enrich its size which desiring of accept the products within the works of the Fine arts or desire of possessing the lyric cylinders of the rock stars as Michael Jackson at late stages or the playing stars Marlin Monroe, as well as the consumer trend, the photography and montages have played to strengthen the fast trends and seen screen techniques, that produces a technical and visual abundant. According to Jonathan Bignell the image transfers from darkened room into a computer, spouted a powerful ability to produce an images assets which can be seen on the electronic screens side by side with the hard copies (Jonathan, 2000, p 151).

There was also a similar huge ability to play with it, form and transfer it as an electronic informatics panel transfers through taps. William Mitchell and Jonathan

Bignell compared the image digital produce at the early nineties of the twentieth century with what was happening in the thirties of the nineteenth century of image challenge of the drawing (Jonathan, 2000, p 151). On the other side David Harvey sees at the level of the fine arts that big influences may came in the fifties of the last century when the television Revolution happened and the press carried out a collective nature blockade so the art became more clear, and the museum, book, musical hall and other cultural means importance reduced. (Smirez, 2005, p189) That was inside a liberal application of the deconstruction trend and demolishes the various traditional talents. The American culture during the fifties and sixties was the centre which represented the intellectual post-modernist changes period as a sign to gather the artistic freedoms and a safe refuge for the artists all over the world, in addition to being a culture which focused on the development of industry, the media and the free economy, which confirms its model to spread universally.

The cultural American model since the early sixties; seemed like a dream for application all over the world and in all levels, while this globalism trend reinforced at the seventies and eighties. The political and cultural strategies started spread from American pole to all over the world, the uses of pop art published in Europe, Japan, the Arab world and Asia, that coincide with the American culture of Hollywood, the techniques and media styles, the clothes fashions spread and Hollywood stars, also the artists and arts students study in the United States who brought a many and varied influences of post-modernist and contemporary artistic influences, Pop Art and installation art. The intercontinental economic clusters and companies spread influenced heavily on the artistic image markets and its trends. The result was that the American artistic image with its culture overcrowded of consuming concepts and freedoms elevating in topics discussion. It could popularize its values in the freedom meanings on the global level.

The consumption theory

The globalization history began with the development and prosperity of the structural, economical and technological system in the United States since the early fifties of the twentieth century, where its features appeared as a society will be the strongest

economically and militarily after the second world war, this is reflected in the different trends appearance in the contemporary art which associated with the American life style development, with the luxury level and the goods sanctification. This guided Andre Warhol artist to adopt merging the posters, Coca-Cola cans and the stars pictures with the artistic image, focusing on the excitement and repetition style. They are features which the image focused in the globalization era later. That assured by the liaison between the technology and image which is considered as a beginning of think appearance that paves for the globalization. The globalization didn't differed with the science, The technology and its highest levels of development was allied of the globalization think, it is also the scientific experience that achieved for human culture since the eighteenth century ending up today, in addition to the social experiences, the psychology and the anthropology science have all helped the globalization think which was growing rapidly.

According to the abilities achieved by the image in the American media, its ability to persuasion by products promotion and the experiences forming the globalization adopted the image and its importance to the awareness and human think. where the media development based on the image and the ability to persuade and access by the radio, television and the Internet, it also based on a huge amount of daily information, which supported by millions of images, that reinforced the human psychology through guiding its thinking paths toward a specific addresses, which represented by questioning the local cultures, and trying to cover up, or deal with it as a formal decorations to decorate and embellish only, in return, it impose visual and cultural specific systems.

The globalization impose a different types of power, which incline to achieve the pleasure in the consumption, the body and other things, it disperses the human think between its desires and wishes, the media replaced in the most traditional media place such as the book and others. Baudrillard see it as a continuous dissociation and destruction of the sense where the media played the big role which didn't reflect the reality in symbolic way, it imitated it and increased the real hyper, Joan barthes see it as a try to refill the empty in our contemporary world. (Routledge, 1999, p. 127-130) The informatics media achieved an exceptional ability in persuasion and transfer the culture. In return, the image does the rapprochement with the media and information to

keep its position. The television has everything which Ihab Hassan mentioned of postmodernist figures such as the image celebration at the expense of the word, the emotional saturation replace the mind, the concern of impression instead of persuasion, giving up the true meaning and hanging on the game and entertainment. The postmodernism values were as the daily television bread (Veith, 1994, p. 120).

With the difference in the contents and philosophy, the artistic image after it was gathering of consciousness, it became disjointing of consciousness and it replaced the gathering values by private and public dismantling mechanisms, and ruled out the gods and nature, Mary and Christ were no longer an experiences which gathered human think, this is the quote about the postmodern. The nature was no longer an application of the color and light physics theories as the Impressionists did. The new power represents the desires values, physical and sexual saturation. In this era as to Linda Hutcheon The Nature became a goal to control, modulation and coloring, also the human experiences and manufactured human outcomes have become a field for the experimentation and research, the human productions have undergone to applications which were based on reduction and regeneration of the manufactured materials in countless forms (Hutcheon, 1999).

The image key features in the globalization era that the contemporary artistic product lacked to the artistic image ideologies and its ideology ranged mainly toward the profitability and trade. That represented by the brokers' principle in the art trade, auctions, art dealers and art performances for the selling purposes. one side the globalization has imposed at the artistic image a clear influence in the huge volume of broadcast images through the space and without borders, which causing an unprecedented visual chaos, and quick rhythms caused the think fragmentation into borderless parts and scenes and in a conflict status "the attention has become going toward the surface, not to depth, toward images and not meaning" (Abdlhamid, 2005, p. 363). In addition the artist tried to makes the artistic image with global human content interacts through it with the humanitarian issues that discussed in the media, such as women's rights, democracy, peace and war, the artist awareness has influenced by broadcasting image through the media. It also influenced by a negative reaction resistant the globalization think, as well

as the technological globalization possibilities allowed the artistic image to intervene in its production and exploit its characteristics of transient, frequent, evanescent and crowded.

Since fifty years the artist influenced by the media spread became interacting with the media culture, the pop artists, conceptual art and Pop Art have influenced by a try to move the artistic image into the speed era from sleep into a dazzling movement state. The new culture joined between the art and technology. According to what (Wilson) indicates that Hollywood movies have attracted the Americans in the thirties of the last century because it provides what help to forget the deteriorating economic fact (Wilson, SL, 1998, p. 149). The image has tried through what it supplied of ideal hypothetical images of reality to form another photos of reality in the recipient culture. So the panel or video work, or body art or photography plays its roles in the projective discharge at the recipient. It may be the same regard in the midst of globalization, and the information noise we can sailing through the artistic images to the history, space, universe and inside our bodies which realizes to us an escape from a chaining media image.

The change mechanism in this image in the globalization era was rising from factors which follow the change nature that intervene the image material structure inadvertently. but the image in the contemporary art was characterized by the self-change of the material and the change and differences nature in the human think, it turned in accordance with the desire to change the imagination article itself, which looking for a variable, organic untreated materials intervention, and the body introduction, all of that embodied the idea of leaving the stable in the image and entering to the changeable. This deepened the image concept in the human mind and think not by being a tool of spiritual expressing only but also to reshape the material structure of reality any as a tool to exercise, it became able to touch, interact and feel.

Globalization was confirmed through the abundance principle in the images, information, media spread and aggravation their capacity. Barthes Walter and Benjamin saw that it produced of so-called image bank at the late eighties it is a term that expresses

the institutions and grand agencies which monopolized the production and distribution of images on planetary level). the image has removed out of its context and separated it from its product, that Benjamin described by losing the image mood and climate or its original subject in the digital production age that advanced by its highly techniques which add, delete and modify the image (Esaam, 1999, p 74). This accompanied with the ability created by the science of achieve a countless creation and chances for the image, and so by the digital capabilities of computer hardware and its programs that have become able to create a world that we have not seen before (44), or were capable to form a pink consciousness in human memory or otherwise, as well as able to convince us of particular product, or drink, or exercise of a particular behavior. It also able to attraction and exercise its power to persuade compulsory.

On the other side, the globalization elements such as media image, media, advertising and technology have supported the influence of those elements, we as human beings were concerned of it within certain routes. the advertising deployed in front sight on the roads, magazines, newspapers, web pages, computer and satellites, it has worked on guiding us toward a specific goals, and it made us range our goals toward what the globalization think see and wants, that meaning it directs the psychology behaviors path towards certain wishes realizing which suit our experience and our collective sense. But it manipulates to raise physical desires tendencies more than physiological desires achieving. Thus it distributes its roles to benefit from directing our desires towards consumption suit our sense of deficiency or the overwhelming desire, everything according its psychological and sychological formation. According to leshe Sklair (leshe, the result of these operations is a new concept for lifestyle that supports self-image, a social perspective to the media ignores the low-income, unemployed and the elderly, to make the consumer culture universal one, and that when the human needs became unspecified by home or school or culture roles, only the media.(Sklair, 1995, p. 87- 90).

The media images characterized despite its contradictions in the globalization era by allowing the artist or the viewer to control of the show, its duration and replay over and over. Therefore, it can be influenced by the image significantly influence. the "repetition and the urgency are of the image culture mechanisms, those scenes were focusing on

dazzling by the colors, lighting, imaging, seduction and sexual illusion in the movement, word, and showing some of the female body parts (Abdlhamid, 2005, p 362). The digital information has increased either simulated or digital or audio of reduce the reality scene in the image. That assuring the persistence the temporal property, because media images in the globalization era avoid the artist to interact with reality, whether global or global in a real way but the communication became through the images, far away from any cultural specificity.



(44) lucian loan dobarta lucido , Early globalization capitalist vices, painting

The globalization and identity:

The globalization became a key component in the individual and mass memories formation equally, Pierre Vallin indicates that: " no culture without memory, and no civilization without culture, there is no date or individual or collective identity without culture " (Alzoren,2011, p 5), but the identity concept whether in the artistic image or in the image generally were diverted and differed in the technology factor influence multitude. Because of the media and communication technology the identity expression confirms the humane identity and not on the geography or region.

Whereof the humane identity is consolidated that the functional and media image are full of the photography culture archive which is a possible thing and become a critical and inspired material or to be used politically or as a historical reminder, but with communicated technological ability allowed to store that image limitless quantities, so it is too easy to be informed and also to analyze the history and man civilization effects. By

the mankind heritage, documentation and archives influence, this is one of the modernity era characters, "since the humanity entered the modernity phase. The memory construction become as an imaginary and collective intelligent this planned in the future.

To record the memory as an archive through the image as a document this is considered as a cultural cognitive action. As if the past is stored in the future, when we say this we mean that we think of, indexed and documented it in the future. (Al-Zern, 2011, p. 4) Where we can see Egyptian museum archive in digital form on electronic museums CDs, because of the cinema, any historical aspect could be watch so it become verified and familiar, so when the picture began its change from the reality imitation into a transformation against it in the postmodernism arts, where the Media Informatics was one of the most important causes.

Although the contemporary Globalizing image has a big role of the identity conceptual erosion while it allowed to view the human history through photos or virtual images which created by the computer techniques, so the information mass shared in making some approximations between human history and modern humans culture, in addition, globalization tools have helped the artistic image through what it making available of the world cultures, its media considered as an important tool for the artist to reach anywhere in the world, and to suppose a form to any temporal date or spatial or universal. Abdul Hamid said that, "The ironic simulations, times, places, characters, and artistic works overlapping are considered an essential element and essential mechanism of the image era mechanisms (Abdlhamid, 2005, p. 361).

Image and media tecnology:

The globalization by directing the contemporary image culture's having a clear effect in the contemporary arts direction, in addition it provided its means to the artistic image, it is on the other side has achieved the following:

- It directed optical path and the visual language of the artistic image, that the general concept of the image, in terms of its diversity its association with the universal model, the overcrowding or empty, its capacity in the visual excitement, in other words, it controlled of humanitarian awareness cross the images flow and

cultural codes, and the defined visual styles, which depended on disassembly and surrealism and symbolic ideas and the technology entry to the artistic image, and depending on publicity programs on television, songs and in the huge fronts for advertisements.

- Secondly the globalization produced so-called capital economy and profitability, privatization, private globalized sector development, and associated in terms of ideas and policies with international institutions and companies. This reflected more in the developing countries, where the state sovereignty diminished over the cultural institutions, which began declining, in facing side the cultural institutions associated with economic policies became growing, expansion and fame, or to change the public opinion. This has had repercussions in the art market evolution, and artistic works prices rising, as well as opening private institutions for the promotion and artistic works selling, in addition to the expansion in the exhibition halls spread, which characterized by showing artistic works having the post-modernist features.

- The Globalization has created a current anti it in terms of ideas and visual language, that has created a tendency to adopt the features liaison of heritage and historical deep identity, it was a try to deepen the idea of regional or categorical history of any region of the world, many universal artists have adopted the dangling of full or partial heritage, as a psychological need to confirm the identity and reaffirmed it in the artistic visual art.

The globalized media has contributed to spread and diffuse the artistic and architectural ideas all over the world as artistic fashions which were followed and imitated strongly. The result of the growing evolution of media communication, digital media, computer processors to discuss the information and interact with them, made that one of other manifestations of globalization, its tools and its philosophy were characterized by changing from visual to informational, quick and most influential. So it's necessary to be busy in the intensive by the contemporary artists in order to increase the artistic image ability on persuasion and access to achieve the goal. The visual arts helped in flow try of the think construction, criticism progress, analysis the social system

and find questions about the contemporary world data consequences. Thus, the image dynamic in the globalization era through its absorption of technology and informatics found a change in the image concept, its philosophy and theorizing it. The computerized artwork critique has become an interactive example combines the endoscopy of digital intermediate and the artistic idea as a humanitarian idea. That created many questions at the recipient and the critic together. The digital image according to the body and image made it important to understand the challenges which the technology introduced on the understood processes and fractured discussion of the world where cannot catches any certain. (Esmaeil, 2008, p. 77).

The art in light of globalization influence created new trends, in spite of the image techniques development, and its precision in the creation, influences and directing, there were random directions, destruction scenes, murder, arson, emptiness, and mutilated bodies grown. The artistic image protest mentally and conceptually against the contemporary values. all that engaged with the contemporary world status amid billions images broadcasted uninterrupted around the clock, so they formed a conscious engaged with the images than the reality, that has been associated with the concept of freedom, openness and remove the borders between cultures, to transfer the ideas, information and data universally. In light of globalization the awareness of the world universality and its human unity increasing, and the identity and global citizenship will appear clearly and will lead the humanity to look at itself as a bloc has the same destiny.

Essam Abdullah refers to Ihab Hassan opinion, who boded of the universal village which would arise as a result of the development of communication technology, which will make the computer as an extension of humanitarian consciousness. The present human society fragmentation and disintegration in Ehab Hassan opinion will lead ultimately to the planet unit beginning. this period will facilities the universal consciousness which surpassed the old kinds of awareness such as the universal, national, classical, and religious, which will prods a public humantrain values. Although this you tubic image raises a lot of questions and reservations, such as what the values form which should be clarified in the global information society, and What the challenges it faces? (Essam,, 1999, p. 355 – 368).

A lot of characteristics which distinguished the image in the globalization era and the most important one is the frequency of watching the images, that's because of the media technological capacities, and the artistic image reproduction phenomenon like the Pop Art artists (Andy Warhol), also Walter Benjamin indicates that the artwork get in the reproduction era. Where" Warhol refused the art watching idea as it is an authentic and unique in time and place, and he cradled the way to say that the postmodernism message is that the image become now a commodity produced automatically, and a part of goods and total communications system, where we can collect the perceptive styles and transmitted through globalization.(Abdlhamid, 2005, p. 363).

The globalization think has influenced on a lot of universal artistic trends in many parts of the world, the Jordanian art is considers one of arts that the globalization and the global changes have a significant influences in ideas, literature and arts since the nineties of the last century. The new intellectual trends started to change the artistic think constants which began consists and develop at the end of the eighties. during the nineties, a new stage characterized by the subjects entry were not discussed before such as the women, sex, power critique, and the global adopting and keeping away from local and all that is related to heritage, identity, nationalism and the home questions. Thus, the Arab artists adopted, many of them, universal, and post-modernist styles to reach to the global market or as a form of intellectual rapprochement or as an influence form of the global think. The technological developments considers as an important tool of globalization which has made the world standing in front of questions that didn't represent only in evolution practice but in developed it and expand its applications in various fields. In order to achieve the research goals, the researcher will discuss the history of the images evolution in Jordanian art in light of the specific constants formation which helped to form the public and private cultural identity on side, and the cultural values changes of the other side, in order to analyze the research samples and educes some results to.

Contemporary Jordanian art

The starting and development:

The Jordanian art appeared late, relatively the regional surrounding countries such as Iraq, Syria and Egypt, this is due to demographical, political, cultural and social factors,

the beginning contemporary art in Jordan coincided with creation Jordan as a political entity, that coincided with the Great Arab Renaissance in 1916, led by Sharif Hussein bin Ali who free the country from the Ottomans (Ali, 1996, p.11 - 14). Since this period up to thirties, those beginning began appearance on the ground, the first Fine art appeared on the Jordan ground coincided with the Transjordan establishment by the newcomers artists such as Lebanese artist Omar al-Ansi, Turkish artist Dia Al din Soliman and the Syrian artist Ihsan Idliby (Abu zraiq, 1990, p. 51) , They formed the first start of Jordanian art, the beginnings were focusing on the natural and historical themes, where they were the favorite and the attractive for those who interested, collectors of the artistic works were from the political and social elites, the beginnings had have kind of political patronage despite the state was in the early stages of establishment.

The contemporary art in Jordan passed several stages, which was focused on variables topics that touched the environment, heritage, history, political and local issues, social events, legends and local stories. That give the Jordanian art during its developed an intellectual feature, as same as the researcher will touch the most important components and cultural factors which founded the image cultural identity features in the Jordanian art, they will be discussed analytically in order to indicate the developing feature of these factors, and to discuss its features and characteristics within the new changes, which were as a result of the cultural factors system and its developments during the nineties, all that to present the most important change features of the artistic image concept.

Since the forties of the last century, which considers the local Fine movement beginning, the subjects were touched their stage precisely. The Jordanian culture was local conservative, as well as it was focused on the direct simulation and it touched local issues such as the historical reconstruction and political figures, which reinforced the local orientation. The stage characterized by the art auspices from two sponsors who have had a big role in control the developments path and supports the Jordanian artist materially and morally during his development. The first sponsor was the official institutions which supports the Arts and Culture, where many artistic works were inside the local national Foundation which interested of the local issues, this trend developed

significantly during the fifties and sixties of the last century. According to Wijdan Ali the second sponsor was the foreign cultural institutions, which contributed to support the arts in Jordan, represented by the British, French, German and American cultural center, as well as they has contributed to present the Jordanians and foreigners artistic shows, that allowed the Jordanians artists to watch the foreign experiences limitedly at this time (Ali, 1996, p. 23).

Since forties the Jordanian art has its features, the academic and school trends together touched the local subjects, where the majority of art type focused on the direct simulation and diagnostic to the reality, architecture, nature and social life, this stage characterized by the spontaneous, its objectives were satiate the beauty love, its works were showed in some shops and public houses interested of arts. (Hammad, 1978, p. 25) That formed the fundamental based which contemporary developments series of the Jordanian art based on since the fifties. According to Obeidat: this stage characterized relatively in spite of its simplicity by the awareness to the role and services of art socially, as a result of the development in the social, cultural and educational life in Jordan, there was a desire to create and establish institutes, colleges and cultural centers studying the arts, that represented a development in the artistic contemporary image consciousness of the recipient in Jordan (Obeidat, 1997, p. 80).The art appearance of school features represent one of the fundamentals factors in forming the art awareness of artists, as same as one of the main stages that put Jordanian art at the beginning to be influenced by the universal artistic styles, where the craftsmanship practice was prevalent, and the contemporary art enter as an ideology, tools and ways.

The forties and fifties of the last century characterized by the presence of many Arab and foreign artists, such as the British artist Premier David Roberts (45, 46), Russian George costs(47), Syrian Dia'a Ansi, Italian Armando and the Lebanon Omar al-Ansi, their realism subjects in drawing the nature and people in Jordan influence in the forming the artistic visual culture which uses the local reality data, that considered the cornerstone of the interaction with the cultural reality of various components. The fifties considered rich of events and artistic activities, it's also the beginning forming of mental structure of the contemporary Jordanian artist. the artist Fakhr al nissa Zaid who is Jordanian Princess

artist, Afaf Arafat and Afaf Hijazi considers the first women's artistic cases, they are artists and care of study the social, architectural, local and Arab heritage, the studied the portrait also, their styles directed toward the renewal.



(45,45) David Roberts, The (Royal Tombs) 1828, (People of Petra), water color

Fakher al nissa Zeid care of the expressive and symbolic side in touching the local issues, that has increased the ways of artistic styles multiples, she surpassed the popular in realistic direct drawing or the impressionist art, she focused on studying the social nature and the local culture structure, she discussed it in artistic reflection way, she expressed significantly the women freedom beginnings in practice the art, where the female cultural privileged in Jordanian society were very limited. The most important subject which the artist Fakher al nissa Zaid interacted with the local cultural system was the painting (feast in the desert). It was a study of the most important customs and traditions of the Arab community, where the food and feasts and the gifts were the identity of local social customs and traditions features. It showed Fakhr al nissa ability to join between the Arabic manuscripts art and Navo art to discuss one of local subjects (48).

The joining between the artistic image structure mentally and visually and the cultural community features was an affirmation of the artist on the artistic image importance in protect the identity, customs, traditions and spiritual values of society. The oily color was the only technique that has been used at the time. Afaf Arafat confirmed on discussion issues that joined the Impressionist technique and Navo art. She draw the landscapes of Amman city symbolically express the social and religious familiarity, the social cohesion

and the intimate liaison to place., either Afaf Hijazi has focused on drawing the expressive portraits which reflect the gentile, honest human nature and the historical places (49)



(47) George Alif figure, Jerash, oil on canvas 100×70 cm

On the other hand, according to Obeidat the new stage in spite of its new Western tools and tactics, but it was confirmed on touching local issues, particularly in sixties and seventies decades, the Jordanian artist discussed the East Architecture vocabulary, such as religious and archeological sites, homes and popular quarter; it's an expression about the intimate. Obeidat adds that the spontaneity was one of the features of the local visual scene despite Western school styles appearance. (Obiedat, 1997, p. 80).



(48) Fakher al nassa, Feast in the desert, oil on canvas- 1955. (49) Afaf Arafat, old Nablus city, water color

The famous artists of this stage were Rafiq Al lahham , Muhanna Durra and Diana Shimaon(50, 51). The stage characterized by the simulations, mimicry, experience lack and experimentation, which didn't based on any artistic school features, but is considers a structure and cumulative experience which formed the additions in the development

march of the art concept and its social and cultural importance, they formed the route which the artists get along at the stage of the seventies and eighties which discussed and analyze any subject associated of the identity, despite their simplicity and its influence by the Western and Arab artistic styles their concerns were the identity and the local issues.



(50) Rafiq laham, women with water versesis, oil on wood- 1966. (51) Rafiq laham, trees in a forest, oil on canvas- 1964

The beliefs and religious history of the area give the features of the cultural identity of the artistic image structure, the artistic action didn't separate from the local historical roots of Christian Muslim heritage, Jordan has a lot of Christianity art forms such as theaters, terraces, the ancient cities, mosaics and their techniques had helped to form the Jordanian Artist mental structure. The existence of women and children, their gentleness and the sacred symbolism of the Virgin Mary and Christ fed the presence of mother women and childhood in the Jordanian art. Either the Islamic Heritage has had a lot of historical artistic features such as the mosques, palaces, wall paintings, writing arts and arabesques, the artistic works during this stage use some architectural, religious and social symbols represented the ancient religious history of his area, and represented the social and religious familiarity between the components of Jordanian society. this works type embodied the cultural identity and documenting its activities, the ancient arts impacts were heavy and solid of architectural elements is a kind of influence by the cut stone of mosaic art which formed the painting, Christianity icons and expressions about the sympathy and compassion between society members despite their religions and sects

were different, on other way the symbols that indicate the names of Allah, Quran verses, churches forms, crosses, minarets and domes were the Islamic and Christian tolerance religious influences.

One of the cultural identity sources in the Jordanian art structure was the regional, political and social changes influence, where the geographical and social relations between Jordan and Palestine were the cultural identity forming sources of the artistic image (52), politically the Palestinian West Bank was part of Jordanian territory, either geographically and administratively, Palestine is an extension of the Jordanian territory and in the past it has submitted of Jordanian administration(53), either socially population form of Jordan and Palestine consists of the same social origins, customs and traditions. The local artistic events were tacitly influenced by resulting events of political wars and conflicts.

The Jordanian artist since the mid-sixties, aimed to develop his artistic ability and his cultural surroundings, he has tried to develop the private identity and features of the Jordanian art (54). According to Mahmoud Sadiq " the artist left the heritage and contemporary issue discussion, which were firm in general in the Arab countries and Jordan " (Sadiq, 1996, p. 66), those features have depended on abstract and realistic way, despite the limited development of abstract style. It should be noted here that one of the factors of using the abstract style was religious, which denied drawing the creatures and exactly the human.



(52) Rafiq Laham, Juerusalem, oil on wood, 22 ×58 cm, 1966

In seventies the features formed significantly and consciously, according to Abu Deeb Hammad this happened because of two reasons, the first was some academics returned

from Western countries and the United States (Hammad, 1978, p. 10), the second represented by the growing events of artistic shows, which held by official sponsoring institutes and the foreign ones; that created the cultural awareness of the art. Sadiq says " this awareness led to create one of the cultural styles that wasn't familiar for Jordan represented by the cultural institutes and clubs appearance such as the scientific Renaissance institutes and the cultural cooperation club in Amman and Oroba school in Irbid, where the Exhibition halls of this places opened their doors in front of audience, the foreign centers also have supported culturally, the artistic books were founded in their libraries, they put up the artistic Exhibition for foreign and Jordanians artists" (Sadiq, 1996, p. 74), which led to increase the artists number gradually

Due to the quantitative factor resulted by the artists number increasing and the growing cultural factors, that have led to create a growing path of mutual and interactive influences because of the diversity and expansion the cultural references of the artists, this caused of identity, heritage and the local issue interest in more different and developed in terms of modernist artistic styles and the closest of its visual language of the universal art. all of Rafiq Al lham and Ahmad Na'awash and Muhanna Durra have returned of study in Italy and they formed the first Academic kernel, which led to establish a lot of art events quantitatively and qualitatively at the local scene, and create the Culture and Arts Department in 1966 (Ali, 1996, p. 50),



(53)Ahmad newash tragedy of Palestinian pepole,oil on canvas. (54)Muhanna Al- durrah, city scape, oil on canvas, 61× 46 cm, 1966

The establishment of this the Culture and Arts Department interested of art and artists has helped to create the contemporary Jordanian art ways.(55, 56) This stage characterized by touching the national issues associated with the political, local and regional influences. Ahmad Na'awash has touched the political issues which have their social and national proportions; he used the art expressive language and the Navo art influences, such as the expression of the Israeli occupation of Palestine issue, and the Palestinian suffering under the occupation.



(55) Muhanna Al- durrah, blue arab man, - 1970. (56)Naser Abdelaziz, Bedwin Child, oil oil on canvas

In light of the researcher touch of the artistic works between mid-sixties and early seventies, which were characterized by a different conscious, the political environment, especially after 1967, played a pivotal role in the image structure, there were experiences and hopeful tries appeared to find expressive artistic formulations of the Arab reality, the Jordanian artist has aspired to form a special responsibility which is the concern of his nation issues and its suffering within a view represented his Jordanian and Arab personality features, of its impression and perceptions about its environment, that appeared in the work of Rafiq al lham, Wejdan al Ali, Muhanna Durra(57), Mahmoud Taha, Ali al-Ghoul, Afaf Arafat and Nasr Abdul Aziz. That has been joined of new intellectual way gotten along by the Jordanian artist, Mahmoud Taha in new intellectual appearance tried to collect the rocket ricochet and formed rare and exceptional installation work which was the first in the visual scene in Jordan. During the seventies there were many quantitative and qualitative developments in art which came to help the

Jordanian art on development. Many departments have created that have had a leading role in supporting the artistic march and develops its orientations.



(57)Mohana Al-durrah,, Jordanian woman, oil on canvas-1979. (58) Tawfeeq Al sayed, land and sky, oil on canvas- 1979

In the seventies, the royal Jordanian Fine Arts institution and the Fine Arts Institute were founded, that considered as a form of growing the cultural orientations of art, according to Mafadleh this used in the audiovisual media and the public opinion trends (Mafadleh,2012), also the Academy expertise according to Abu Zraiq intensified the diversity of visual and intellectual experiences of the Jordanian art, especially after the return of graduates from the Arab academies of Art (Abu Zraiq, 1991, p 66), the interests of heritage, national and historical issues associated of political factors imposed by the Arab polity where some Jordanians artists studied such as Iraq, Syria and Egypt. As well, these countries have a history which was older than ours, and their contemporary history is more advanced than their counterpart in Jordan, in terms of its temporal age, the contemporary artistic schools influences, and the historical influences, these artists are: Yasser Dweik, Crram Nimri, Kayed Amr and Mahmoud Sadeq (Abu Zraiq, 1991, p 72).

One of the factors that helped to establish especial features exactly the tries of rooting the artistic structure represented by the school and ideology of the neighboring Arab schools on the artistic image during the seventies. The artist Mahmoud Sadiq (59) bring with him the Arabic influences (Iraqi) with his influenced by Jawad Salim in his constructions and ideas, either artist Mahmoud Taha has inspired from the Iraqi school influences the subjects of the architectural heritage, the professional configurations and the sculptural pottery configurations. The discussion of everything related to nationalism

ideas and the local history was an intellectual priority of the general orientation of the Jordanians artists, despite of their different experiences and referents whether academic or who learned the art themselves they established intellectual relations of the Jordanian art. It plays Semites roles which considered as large extension of the artistic Arab-Muslim think. Bahnasi refers that Arab artists have inspired at this stage what is spiritual and divine in an abstract way overtake the reality and direct the think toward his spirituality. (Bahnasi, 2004, p 88).



(59)Mammoud Sadiq, Palestinian tragedy oil on canvas- 1973

The artistic historical march extended when new artists of new generations appeared to the art scene, each generation had its features, themes and interests, which produced artistic divisions and artistic groups. At the end of the eighties two generations of Jordanian artists appeared, the first generation of the Jordanian artists discussed the local cultural values, which have formed the intellectual system from the local context and national culture system, it has discussed the social and popular environment by both Mahmoud Sadiq, Kayed Amr, Nasr Abdul Aziz, Said Haddadin, Samia Zaru, Omar Besol, Shibley Haddadin, Rafik Laham, Muhanna Durra, Jihad Ammari and Aziz Amorrhah. The second generation has joined the cultural and intellectual input and the school or academic experience results which he began to touch and interact with.

The Jordanian artists during the seventies have joined to some artistic groups, and the most activity still discussed the local cultural values and interests of expressive issues about social, national, local, history and heritage issues. The second generation artists due to their academic experience, touch the international experiences, and practice the art practically build the formats that formed the features inspired their expressive rhythm

from the Jordanian society cultural and its issues, that was a kind of social acceptance in the social milieu despite the presence of an unserious state in discussing the art. However, the artist tried to find formulas which joined between the contemporary academic experience and the real image of his society, customs, traditions and wishes. That indicates that the art is a social product needs recipients and future. The artist has inspired his themes of social life, childhood memories, the rural women life, the Arabic calligraphy and the local legend. The Jordanian art has kept the classical techniques context such as canvas, oily and acrylic colors tools. Sadiq says: the stage of seventies was as a serious period of artistic experience march. That happened due to the vital developments represented by the new graduates and their school referents, the cultural status that increased the exhibition and artistic lectures, the establishment of artistic institutes, the Fine Artists Association, and the Fine Arts Department at Yarmouk University. (Sadiq, 1995, p 80-83)

Due to Sadiq reference's, the seventies stage was too important to develop and form the Jordanian art features, this period considers the decisive history of the Jordanian art represents the cultural identity, and enjoys of contemporary Feature at the same time, all that allows it to be influenced by the contemporary experiences, and factors include the following:

- 1 – The political factors produced by the intellectual enlightenment consciousness state of what is happening locally and globally, in addition to various patterns of political ideologies such as the secularism, communism, liberalism and nationalism, despite their illegality to practice as exercises, those ideologies supports trends and implications of Jordanian art. either the engagement between the global policy and the media influences during the eighties, where the media images was based during eighties and early nineties on bases the most important one was the national local issues and the daily events in the Jordanian street, all that touches the historical fundamentals within the political ideology, then the art was supported for artistic ideology. According to Bishtawi the joining of the artistic heritage and the contemporary one within a political attitudes and heritage values achieves a lot of

intellectual values of contemporary culture and history together, and achieves an ideology complementary of the policy (Bishtawi, 2007, p 64).

The touching of heritage vocabulary was an intellectual incorporation, whether the physical or educational conservative values in art. In term of material level the visual culture had discussed by artist contain the daily behavior data, like the traditional costume, whether for men or women, but the women's costumes have the largest and deepest concern due to some considerations, the most important one was the private artistic heritage of women has been associated historically with a lot mythological and religious beliefs, as in Omar Besol and Abdul Hai Muslim works.. so it was the deepest and richest of the artistic designs, the colors and the joining with cultural values which backed to thousands of years, so it may use those practices as part of the political and cultural war against the heritage, (the contemporary Jordanian artist inspired by his contemporary cultural accumulated heritage of all forms and stages his values and survive) (Barqawi, 2008, p 98).

2- Due to the artistic awareness increasing and the graduates return from Arab and foreign countries, many features appeared on the artistic scene, these features were the following: the visual experiences diversity which the academies presents, the media and materials diversity, the engraving, printing, sculpture and ceramics arts appearance, appearance of competition state among the artists, the commitment of local issues, as in . Shamon divides the Jordanian artists based on the artistic experiences and references, and in light of the developing added to the artistic march as follows –

1 – The artists who studied the art at Fine Arts Academies in the world and Arab world.

- The artists who studied the Art Education
- The artists who studied the practical Arts of different fields.
- The artists who studied the art history
- The artists who studied the art by themselves
- The artists who did not studied any school experiences (Shamon, 1986)

In terms of the contemporary global influences added to the Arab artistic and intellectual influences in Jordanian art during the seventies were the artist Samer Al Tabba'a (62) sculptures produces, and Ahmad Nawash modeling; which were inspired and influenced by the Navo art. " The artist presence within the cultures of his studied created a consciously thirstiness to analyze the artistic, popular and historical heritage, which was built on balance, harmony and cohesion, which formed one of the Jordanian art characters, where the Arab Islamic Art shares this feature with Arab arts, " the Arab Art did not come out relatively of the basic aesthetic rules such as the balance, harmony and cohesion which the Islamic Art overrun."(Bahnasi, 2004, p. 89)



(60)Samer Al –taba a, sculpture, 1979

3 – The state's concern and interests of art more and more, that represented by establish the colleges which teach the fine arts, in addition to adopt the fine education subject teaching at schools, and the establishment of museums, cultural centers, the artistic exhibition and opening the several institutions which interests and support the arts.

In addition to the political factors as one of the Jordanian cultural constants, and the graduates influence, a trend appeared and discuss widely with the political issues which the Middle East lived. Hussein Dasseh refers that the seventies stage was one of the more periods which created the development trends in the Jordanian art that discuss the heritage (Dasseh, 1995, p. 36-37), the reason return to:

1 - the political environment, that diffused the Arab area generally and Jordan in particular, due to its geographical place as a confrontation area with Israel, which was reflected directly on the Jordanian artist thinking, his nationalism aspiration, self-consciousness, and a deepening affiliation of his heritage, his history and revive them.

2 – the openness to artistic and cultural experience universal or Arab one has led to enrich the artistic and aesthetic awareness, led also the artists to consolidate their artistic experiences within intellectual specific orientations by calling to revive the Jordanian heritage, it represents by analyzed the heritage, social life, national issues, arabesque and legend. The global artistic styles appeared in the Jordanian art and look more influenced by the artistic techniques and the global intellectual trends. The artist need to comprehend the necessity of confirming his experience which represents the people suffering, his civilized achievements, his hopes and aspirations to be able to do his cultural and aesthetic mission.

1 - The gap between the artist and the public, where he suffered of the socially acceptance, the public awareness was limited during the seventies, so the artist tried to build a relationship more intimate with his culture and his social reality, during the seventies the artist token from his legacy, his environment and his political circumstances topics for his art, to be widely accepted from the public on the one hand, and on the other feed the artist spiritually and make the artist belongs to his environment.

2- The Jordanian artist sought to form his artistic image structure within contemporary features, the establishment of the Culture and youth Ministry and others cultural institutions and centers, which ensured the exhibitions for local and universal artists as well as hold conferences and special symposium which specialized by the social arts (Abu Zuriq, 1995, p. 60). This artistic activity during the seventies, according to Wejdan al Ali helped to found of the Royal Society of Fine Arts and established the National Museum. This museum was the first Jordanian edifice feed the Fine movement of possibility to watch the Arab, international and local experiences, the museum play a role to decrease the gap between Eastern and Western cultures (Abu Zuraiq, 1991, p. 7).

The establishment such these institutions support the Jordanian artist awareness and his influence by the universal arts.

The Fine artists Association established in 1977, the first generation of artists such as Rafiq al Lahham, Ali al-Ghoul and Muhanna Durra helped the artists to exchange the ideas and experiences of Fine Art field (Ali, 1996, p. 32). Also the association supported the Jordanian artist relationship and the Jordanian art abroad, where it worked to coordinate the artistic Jordanian shows in the world through its contacts and cultural relations. The Association has represented the bridge which joins the Jordanian artist with the universal art. The interest of the art academic teaching issue and try to disseminate and teach it in the centers, colleges and galleries, has developed the image structures of visual and material sources from the local environment, in turn the academic expertise and the influence of universal arts and universal artistic styles such as the technique of collage, and ready materials on the artistic image structure added some awareness in touching the heritage, interact with the local culture and identity sources diversity. The art touched the women expression, dust, stones, fashion, clothes designs, the family life system, public life, the Jordanian women, and rural homes as structure components and perspective subjects. (61, 62, 63).

On the other hand In front of the international and academic artistic styles influence, there are many individual trends which depends on the improvisation because they didn't have had the conscious academic opportunities, that made the painting in terms of its content and its structure token sometimes as a hobby and not as a professionalism, that imposed another conscious discussed and critiqued differently from feeling art which was influenced by the academies, which means it created multiplicity of artistic cultures of the recipient, despite its quantities, many of those works were far from the school experience, and their role stayed within the naive or mildew art think, therefore, some of those experiences that had an influence in deserving the appreciation, the artistic and aesthetic value aesthetically, critically and socially. The artists Omar Albesol (64) and Abdul Hai Muslim (65) produced works which adopts the heritage within contemporary techniques and a kind of care and precision of heritage in term of social culture and collective thought of the Jordanian society.



(61)Riham Gosaib, public life, oil color- 1970 (62)Naser Abdalazi,,(portrait) oil on canvas (63)Mohana Aldorah, woman from salt, oil on canvas

In the eighties, new steps began appeared in the contemporary Jordanian structure art due to two essential factors, the first was established the Fine Arts Faculty at Yarmouk University, The second was the cultural awareness development of Jordanian artist and the return of graduate students of Arab and universal academies. that coincided with the establishment of popular life Museum at Yarmouk University, which interests to revive the heritage and the local folk arts, either this stage characterized by: the quantitative item, there was heavy artistic production more diverse, quantity and quality.



(64) Omar Ebsoul, Irbid Womens, oil on canvas (65) Abdhlay Mosalam,Pop life, mixed mdia

The art tried to focus on two scenes, the first is the prevailing which touches the social life, realism, the daily life, historical, archaeological political issues. Either the second which promised of universal effects, despite their rareness but they introduce the basics of new stage represented by the nineties stage. Some of those artists were Nissma Nimri, Samer Al Tbaa (66, 67). the eighties characterized by the appearance of the plastic

movements, such as the young artists movement in 1981 under the chairmanship of the artist Ibrahim Abu Al rob and both Mohammed Abu Zurayk, Isaac Nahleh Arwa al Tal, Hanan Agha, Hiam Abaza, Adnan Yahya, Mohammed Issa, Dina Zoubi and Youssef Badawi. During this stage the surreal style appeared on the art scene, but it wasn't far from the interaction with local reality, daily and social life (Ali, 1996, p. 33 - 34).

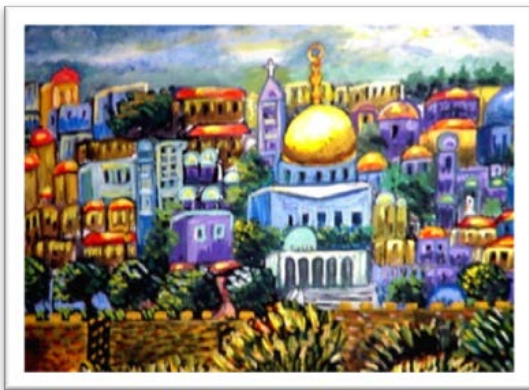


(66)Nesmah al nimry, woman, acrylic - 1983 (67)Samer Altabaa, composition, sculpture on marble-1981

During the eighties, the Jordanian artist realized the joining importance of his general social consciousness, and joining with his deeply cultural reality which forms the awareness and knowledge, which has deep historical, cultural and geographical roots, his culture has composition of beliefs, morals, arts and other various Gnostic trends, which make up what is objective and what is subjective at all social, religious, historical, cultural and artistic levels, it includes also the continue joining process between art, knowledge and life. Elias Farah says that culture make up the civilization spirit, it is the most important base which the ideology depends on as it is alive and renewed the knowledge and humanity experiences (Farah, 1987, p 91). The researcher refers to the active and influential role of culture directly on the think structure, as it is the most fundamental base that it identified its trends and movement.

The Jordanian artistic thought during the eighties was embodied in two cases, the first represented in the public cultural situation which characterized by focusing on the process of reviving the historical heritage (religious and artistic), on development, construction, belonging consecration and cultural identity, either the second case forms of

social privacy which consisted of diverse visions society, and the diversity whether the individual or those that belongs to artistic groups or specific centers, but most of these experiences tried to prepare discussed and organized operations of artistic historical symbols, such as the arabesque composition, Arabic calligraphy, architectural forms and the Arab city, one of most important form that interested of identity was the arabesque influence, the artiste's stage were Afimaa Rizk, Hafeez Qasis, Rafik Al lahham, Tawfiq al-Sayed, Mahmoud Sadeq, Diana Shimonki and Mahmoud Taaha (68, 69) has been those analytical discussions were one of the ideological interest of identity and place, it intensified the humanity values and their interactive.



(68)Twfeeq Al Sayed, the old city, oil on canvas 1981 (69) Mahmoud taha, islamic forms, ceramic, 1987

Some artistic tries analyzed the social relations fabric of the local community, they discuss the psychology visions which studies and analyzed humans psychological building and identifies its sociological connections whether women or men, as well as they identifies their customs and traditions. During the eighties, what advances put the image within the process of understanding the sentimental and historical relationship between the earth and man. This stage characterized by discussion the image speech and its artistic goals as an important part of the culture, where many Jordanian artists during Eighties adopted interplayed dialogues with reality. When the Jordanian artist has used the Arabic calligraphy (70, 71), he had shown his consciousness of its aesthetic and expressive values. Bani Khalid says, "the Jordanian artist could used the Calligraphy to produce relationships characterized by suitability , gracefulness and distance from

strangeness , either in terms of significance these relations have been associated with heritage what includes of civilized depth (Bani Khalid, 2000, p. 92).

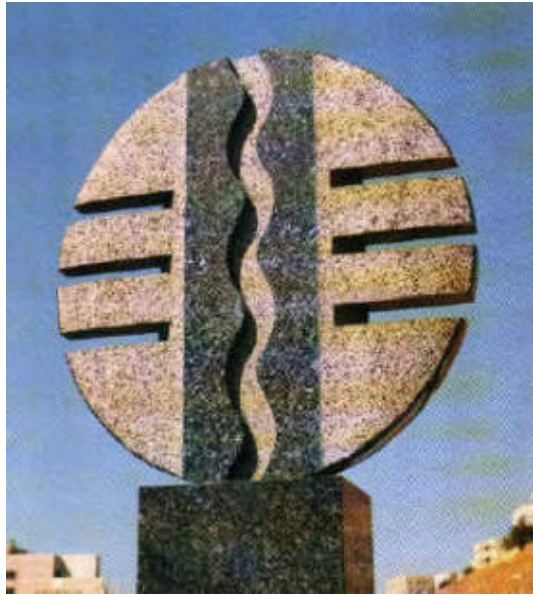


(70)Aziz Amora , caligraphafiq water colors
canvas- 1985

(71) Abdalraouf shamoun, Arabic Cailgraph-acrylic on
1989

During the artistic thought development in Jordanian art, two artistic important trends grow and represented the continuing and developing in discussion the heritage concepts, this trend represented in both Wijdan Ali, Muhanna Durra, Mahmoud Sadeq, Mahmoud Taha, Daad Mefleh, Khalid Khreis, Abdul Rauf Shimon, Samia Zaru, Farah Haddadin, Diana Shimonki, Hafeez Qasis, Daad Al tal, Farooq Lambez and Eufemia Rizk. These artists touched all heritage vocabulary both social historical values which represents in generosity, courage, prowess, biographies, stories, myths, the National struggle themes, Maternity and martyrs. The historical values represented by the holy places of Christianity and Islamic, mosques, churches, religious symbols, arabesques, Arabic calligraphy, old houses, ancient inscriptions in addition to the local environment. either the other trend represents by visual culture formulation which prefers to be influenced directly by the Western culture specifically, but on a very limited range, this trend didn't represent the General orientation of Jordanian art but it was as cases appeared in the fine scene, and didn't rejected from the other direction, all of the artist Mona Saudi, Samer Al tabaa, Dodi Al tabaa, Ani Scape and Nissma Nimri(62), and in turn the second trend

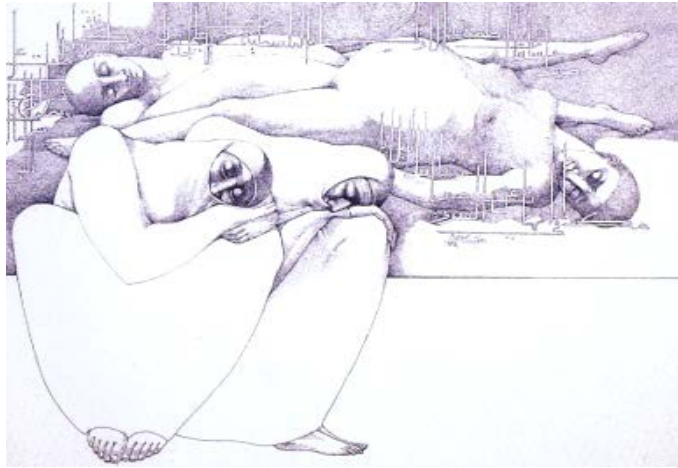
showed some evident changes in the scene art in terms of the influence by the universal artistic trends.



(72) Mona Saudi, The Nature, sculpture on marble-1987

The image contents and subjects of both trends have developed ideologically according to the local and Arab events and political changes, the political reality current in the Middle East influenced on Jordanian art by directing his way toward the social, historical, artistic and popular reality, that has led to create special visual language coexisted with the political situation of wars and conflicts experienced by the region people and create psychological exceptional environments in light of homelessness, murder scenes and sadness. The artists Ibrahim Abu Alrob and Aziz Amorrah interacted with those subjects each one according to his vision, While Abu Al rob discussed Sabra and Shatila events, for example, by excitement and hard vision of the dead, the blood colors and the shroud scenes, Aziz Aomorrah settled for the emotional suggestion of the bereaved women for the martyrs, Amorrah confirmed on the announcement presence through literary texts that mobilize about the current political situations. (73) .One of the artistic image stables that continued from the beginning until the nineties beginning widely was the discussion of local nature and concerned it, it has a clear interest in the Jordanians artists works during the eighties, Wijdan Ali all of Ammar Khammash, Ali al-Ghoul, Husni Abu Karim, Khalil Kofahi, Farooq Lmbez, Suha Shoman and Nawal

Aballah discussed the reality and the local nature subjects by artistic variety styles between realism, symbolism, impressionism and abstract.(74, 75).

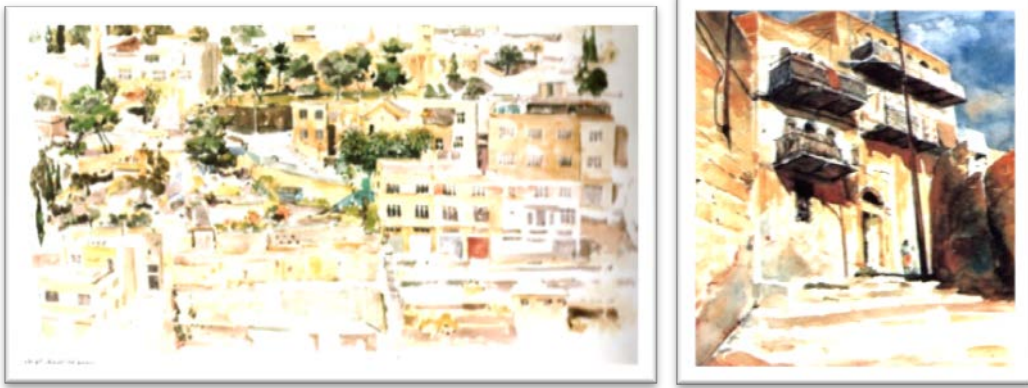


(73) Aziz Amarah, Sabra and Shatella etching- 1981

They also cared of document and research in the nature privacy, Jordanian desert, popular life, place, the city and the village, they focused the joining between man and place, there are nature scenes of Amman, Petra, Irbid and the Dead Sea, Despite styles variety in this trend, but all tried to look at the place aesthetics ideologically and emotionally, they focused on the conceptual nature to its subjects, these artists considers that the nature subjects interest is a form of cultural identity establishing in the image structure as a goal, this stage characterized that the artists Jordanian despite the generation was differs(both pioneer generation or second generation), but they focused on the same sources and they shared their expressive cases, they associated of local subjects, the customs resembled intellectually. The artistic Jordanian scene didn't have any revolutions on what was of local artistic traditions and of heritage, the artistic production focused on the cultural historical liaison and traditions. So this explains that the young generation during the eighties concerned more of artistic custom and local artistic traditions and the artists touched the local issues to express them.

Image structure features and its interactions with the identity created an idea of harmony between form and content, the harmonicas composition and the artistic maturation represented in the substance, form and artistic expression, that achieved an intermixed and interloping within the artwork unit and its organic build so it is impossible

to separate those elements, only on theoretical level. That considers as a development in the artistic image structure and its ideology, that is differs of what it was current during the seventies. It was clear at each of Muhanna Durra, Mahmoud Sadiq works (76, 77).



(74) Amer Khamash, Amman, water colors-1989 (75) Ali Aljabery, water colors, street from saalt- 1987

The eighties is considered as rapid developed extension of what founded in the seventies, it is considered a prosperous stage where the Jordanian art developed to be closer of the recipient, and more aware of the art role to rise the community intellectually. so the art was an expressive material tries to approach the recipient by using the language that belongs to the local symbols or related of community culture, so the Jordanian artist consolidates his art identity by symbols, rhythms of life, and everything associated with his life that belongs to his collective culture, the expression in optical material reached to a high degree of responsibility toward the place, due to its awareness and it has cultural roots. Logan said the artist should studied the ancient art forms to understand it, and maybe he obtains the culture roots, understands the contemporary stages that this experience traversed, so he follow specific strategies to reach the original creations (Barqawi, 2008. p. 97) . The researcher concludes that the Jordanian art during the eighties in trying to achieve his privacy has exceeded the superficial understanding of the artistic works, or understood them as ornamental efforts or social rites, but the arts considers aesthetic speech played their ideological role as any Gnostic speech.

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(76, 77) Mahmoud Sadiq, memories of my (Childhood) (woman), oil on canvas, 1986- 1989

The developments in the Jordanian art composition of, has consolidated and confirmed references and constants earned the Jordanian art timely vital stability and evolutionary which formed the identity system, Jordanian art has adopted subjects have relationship by Jordanian society and according to the Jordanian society development historically(78, 79), politically and artistically, in depending on the mental buildings convergent and debated with the reality. at the social level that helped to create a conscious think of Jordanian recipient, and enriching the artistic content of the artist, the research trends in cultural heritage were the basses in eighties stage, it was an intellectually based to the identity concept of and the search for ego.

According to Mefleh the Jordanian artist after earned and analyzed the artistic historical expertise, give the artistic content the accumulated Gnostic expertise. He becomes awareness of it roots, and made him present an authentic creations. (Mofleh, 2001, p. 47. The Jordanian art during its qualitative development sought to achieve itself and its features, despite its liaison with reality, it has an independent privacy as Gnostic product, many artists were played their conscious role that they used all artistic image

elements and symbols as a mental structure where they discussed them as historical and cultural values, the abstraction was the widely use.



(78, 79) Hafid qisees(Petra), water colors,(The old city), acrylic- 1985- 1984

The researcher believes that the general trend of use the abstraction in discussion the Jordanian art returns to deepen in analysis the historical structure, social heritage and stories. Keeping art way from the low level of any phenomenon, and what it represents ideology was the way where the artist found in the abstraction the perfect way to obtain all expressive ambitions that he wanted (80, 81). in this way Al Jabri said the Heritage is part of us, we took it out ourselves, to bring it back to us in new form and new relationships in order to make it contemporary in terms of understanding and reasonableness, and also in terms of ideological appointment. (Barqawi, 2008, P 66)



(80) Mahmoud sadiq, two women and moon, oil on canvas. (81)Saleh Abo Shendi, composition, mixed media

The researcher remembers what the artists Mahmoud Sadiq, kayed Amro(82, 83), Samia Zaru, Hazem Al Zoubi, depended on a lot of artistic Nabataea symbols which used

in ancient time to decorate the Nabataea crockery , they have mythological and symbolic indications many ignores them, Samia re-used this symbols, which the abstract drawings found also on fashion and women clothing, she give them meaning and symbolic functions, Samia has tried make them relates to the image identity and what they represents of heritage liaison values, they represents equivalent case between the expressive values of her art and material and physical values, her art contains ideological indications but they are parallel with their artistic and aesthetic indications, she has kept of part of the relative independence of Art with a amount of cultural ideology.



(82,)Mahmoud sadiq, composition, oil on canva -1986 (83)Kayed Amr,Three doves In The village, oil on canvas- 198 2

The artist tried to move the art to self-discovery space (the mental structure of Jordanian man) within its cultural references or its own cultural milieu. so the researcher found that the Jordanian art during the eighties understood the form and content dialectic, he was founding formalism structures of artwork, which basically rose from the thought that create and justified the work. It also depends on the expressive powers potential in the image substance or its elements or its content. in fact the Jordanian art during its march until the end of the eighties work within intellectual specific ideologies which grew and developed within one developed system, as they were influential, influenced and interacting with the rest values and ideologies (other cultures). It is one organic building and systematic, homogeneous and interactive internally, but within committed nature of its cultural ideology as a result of history, its developing continuity and its

continuity in more coherent style than influenced by other ideologies and cultures. it must be noted that until the beginning of nineties the Jordanian art and the Jordanian artist especially interested of local culture because this artist was related of his general social thought, consciousness, reality and cultural building component of awareness and knowledge have their own historical and cultural specificity, and geospatial and what including of beliefs, morals, law, artistic history and other local Gnostic issues.

The art Jordanian during the eighties was crowned by creating harmony with the local reality, in order to create an intellectual closely liaison with the local culture, that represented by a system of mental situations towards all cultural data representative by the heritage, conditions, political and social changes. The Jordan artist sought to form thought structure gives the Jordanian art the development basses which was smooth and logical in the later stages, which structure was based on the intellectual content, within expressive mechanisms and means variable and renewable according to the time, place, circumstances and developments. The forms and tactics created by Mahmoud Sadeq, Samia AI Zaru, Muhanna Durra, Omar Bsol, Kayed amer, Khalid Khreis showed the intellectual values, which expression of time and history interferes, it seemed also the influence of post-modernist schools appeared when they expressed the intellectual contents which have relationship of the local and they suggested of deep intellectual change.

Therefore, the artistic image developing in Jordanian art appeared, grow gradually and expanded its ranges, it understood all local culture data its stable and updates, it has the capacities which works to develop the culture of Jordanian. The stage of late eighties and mid-nineties considers one of the change stages that resulted either by situations and internal disturbances or by global changes at all levels of economic, political, social and economical. The change has grown rapidly and dialectical in the local and global ideologies, and reached to overlap and complexity levels, it remove the boundaries between what is local to the global level.

The same circumstances and developments coincide with the return of democratic life; as a result of political and internal unrest demand of political reform and democracy in 1989, through what so-called (April revolution). they followed by exceptional

circumstances of refuge Iraqi artists in big numbers as a result of the war in 1991, in addition to the state of openness, economic and cultural integration, spread the globalized think, the technological penetration in the communication field such as the Internet and satellite around the world, that produced a change appeared in cultural values that presents clear influence on the contemporary Jordanian art in its visual structure, styles, techniques and intellectual structure.

The change of cultural values influential in Jordanian art

The nineties stage is considered separated one in the march of contemporary Jordanian art, due to what the regional and global scene experienced of changes. The changes system of political, cultural, social, economical, and technological developments, the globalized think spread and what it accompanying of communication media and information spread, which in turn formed the intersections intellectual of human history and the culture of modern man. By their strong presence helped of building ideological and material priority in the artistic thesis, therefore in the artistic cultural scene. So researcher will analyze the importance of these changes based on trying to analyze the change factors in the image structure of Jordanian art, in order to achieve the research goals.

The Previous Section has shown the trends march of Jordanian art to build the artistic image concept, many artistic interactive thesis were met with the cultural system of community. It focused on three main axes which are the social life heritage, the political changes that specialized specifically of the Palestinian cause and some regional and political circumstances. Since the nineties beginning, the cultural situation in Jordan was under the influence of political changes, regional and global, therefore their implications have revolutionary results in Jordanian art march and its orientations.

The busying of the temporal issues since of the mid-nineties was the main concern of the artists, as well as the social issues related of the contemporary person changes and the culture structure changes. the art scene has new ideas and themes as a result of political changes influence, where the Gulf War was the most important political factors that influenced in the contemporary Jordanian art structure, which led to entre diverse

experiences at Jordanian art scene, that represented by multiplicity of styles, schools, trends, media and subjects that discuss between contemporary issues and heritage subjects with rich and various styles, many of them belongs to the post-modernist styles such as non-formal, abstract, Navo art, installation, pop art and conceptual art (84, 85, 86) (Mafadleh, , 2012), the researcher will study and analyze them later.



(84)Khaled Alhamza,My city, mixed media



(85)Adnan yehia, I the city, oil on canvas.



(86) Wijdan Ali, karbala, mixed midea, 199

The Iraqi artists coming, staying in Jordan and marketing their art, whether inside or outside Jordan led to create vital, active and new movement quantity and quality at the local optical scene. The news gallery appearance associated with quantitative and qualitative activity presence of the Iraqis artists, it influence at several levels. More than 300 Iraqi artists came to Jordan and made new visual scenes at the local Fine scene, which produced two cases:

-The first one was the irregular in developed artistic path of Jordanian art that has been made through 3 decades, the harmonic developed was stopped at the Fine styles development on the artistic scene, the identity subject took new paths differs about what has been discussed in past, the abstraction became more abstract, the symbolism became more symbolic, the local symbols which touches the Jordanian community jump to local regional come close of the Arab and international models, and the local image shirked, especially after increasing the external topics influences than the local ones. The wars, conflicts, disasters, globalization, human rights and technology dominated all local subjects or discussed the local as a part of World.

-Thus, this attention kind led to appear an investment culture in the plastic painting, and its tactics level differed from one hall to another (Barkawi, 2008, p. 33), there were many halls established such as Alia, Al andy, Orfali, Broadway, Hammurabi, gallery Balqa, Roa'a, Phoenix, Lines, and East Gallery, this increase was to absorb the increased artistic activities. The artistic and critical activities nature which those galleries have held a clear influence in the intellectual trends to change the artistic image conception and its structure through the adoption of non-familiar art works kinds, such as the installation and video arts and conceptual art.

Thus, the researcher indicates that Jordan and despite regional conflicts has enjoyed of political stable and security. This reason helped on attract the non-Jordanian artists to Jordan, as well as in the image scene and concept, spread the art market, the image form developing, prepared the atmosphere, the local and external artistic culture for the development, expression and openness to the world, especially for the Iraqi artistic experiments, also the big appearance of exhibition halls, galleries, artistic shows and the art market prosperity in Jordan. According to Mafadleh that has made from Jordan a center for show, demand and marketed the artistic works in the world, especially in the UAE and other Gulf states. This quantitative and qualitative developments in the Jordanian plastic scene accompanied with Self developments began to present experiences which prefers the postmodernism, non- familiars, installation, video Art, conceptual art and other trends (Mafadleh, 2012), that has begun due to two reasons:

- The Iraqi artists influences.
- The graduates return from Western countries (Europe and the United States), they has brought with them the Western artistic culture influences, like Khalid Khreis and Khalid Hamza, Samia Zaru, Samer Al tbaa, Muhanna Durra and Ahmad Nawash for example, Khalid Hamza presented his experiences of the installation art with his new ideas on both the artistic and art tasting arena, either Khalid Khreis went to dissolve the form in the artistic image, he summarized the colors and influenced by Paul Klee and Khoan Miro. Both Samia Zaru and Samer Altbaa have used the carving of scrap materials of metals waste and the collage to form the artistic images which was new to the local visual culture. despite those works were simple in quantity but they were represented a new and bold kind of discussions dominated by the artistic logic and the global influences, so they influences on touching the local issues, some artistic styles have had a stereotyped and they were no longer viable to develop, that create new thesis which is considered new on the plastic scene and they encouraged another forms to appeared in terms of its intellectual and visual development at some artists (87). The understanding of change philosophy in the intellectual and visual discussion presents a new intellectual path for the artistic image and its concept coincides with the revolutionary intellectual thesis of the artistic language. Represented by the murals and sculptures have their new reality at the visual scene.

This coincided with critical movement which was bigger and more diverse but it remained mostly in the press. The books and studies increased more and more, which discussed the Jordanian art development and studies it from different corners such as the archaeological studies of old Jordanian Art and, folk arts, crafts arts as well as the contemporary Jordanian art.

The technology has allowed interacting with the art; it presented new possibilities to interaction with it. The communication tools were new sources to form the mental structure of the Jordanian artist in different ages, the physical structure image overlapped

with the intellectual one according to the image literature, which associated of digital information which permitted the imitation and falsity. the globalization culture allowed to spread a culture of television satellite globalized, that has created diverse cultures, multiple ideological options, information overlap and instigation to find the intellectual and social freedoms. according to Shimon it created a culture style which depends heavily on global and optical momentum non-local, it coincided with the visual rhythm momentum influence which is available through new and direct cultural sources such as the satellites and Internet, it has enjoyed of a complex status of overlapping cultural data, so many artists directs their attention to other cultures. (Shamon, 2012)



(87) Khalid Khrais, un titled, acrylic, 1993

The new Culture and Arts trends reduced gradually the developments in the heritage, local culture and political influences paths, the march was toward new, unusual, intellectual and expressive paths, the influence of these new trends appeared at all the plastic, artists scene and of course influences relatively on the recipient, those trends created relative differences in light of What the ideology, cultural references and generation did, that's means what these differences formed in artistic think way, the issues nature, chose them and chose the matching methods. The second artists' generation was the early promising of change and leaves the local issues or the old style at the art scene. the young artists generation has adopted the changes which were more quantity and diversity, especially those who have had artistic and global visual expertise, like

Hilda Hiary, Samah Hijjawi, Orayeb Toukan, Dalia-Khasawneh, Haya Awad, Bader Mahasneh, Jumana Nimri, Hanan Khalil, Hani Alkam, Ahmad Al- Khaldi and other. (88)



(88)Hilda Hiary,composition, mixed media 100×80cm- 2002

Since the mid-nineties and through the beginning of new millennium the artist moved to interact with the local, heritage, social life and local political issues subjects, to touch the global humanitarian subjects as war, peace, human rights, modern man difficults, democratic life, women's rights, the children persecution, the technology and the consumed materials as in both Ghassan and Mafaadleh, Iyad Kanaan and Annas Al meany works.

The Jordanian art become interactive with what is new, visually and conceptually even when he discussed the local subjects, but with ways more extensive in the techniques of coloring and cancel border which indicate the good features "the artist Wijdan Ali and Hind bint Nasser For example touched the (89) `desert environment subject as an embodiment of the Arab identity in elegant and aesthetic style in analysis the desert environment, where the abstraction reached to an unprecedented degree in the local visual scene "(Mafadleh, 2012). Wijdan used the new style to cultur describe her desert environment view; also Samia al Zaru used the consumed raw materials and scraps fashion in installation style. The nineties and second millennium have overflowed a lot of political changes in Jordan, which has had a significant influence on the image conception, on the image mental method and on its visual, social and cultural language. Parliamentary elections have had repercussions in political and social life which has had significant influences on the artistic and social thinking. There were an intellectual,

social, and new thinking ways appearance, and the artist as an important part of the social milieu he was a witness to the events images, logos, publications and candidates intellectual trends, and here the Jordanian artist became responsible in front of the social structure and the changing political real which is full of slogans and events that reflect the social structure or that interact with regional issues that coincided with the election campaigns. The Art has presented critics impressions for the election and the candidate psychology, and this confirms the artist's concern with his national issues. The artist Khalid Hamzah is one of the searcher pioneers of the election subject field.



(89) Wijdan Ali, The Desert, oil on canvas- 1991

The election advertising campaigns with its pictures and forms have an effect confirmation of the media publicity influence on the recipient, and at the same time it is a new visual culture for the culture and therefore for the Jordanian art.

The phenomenon formed new trend of the artistic ideology, it based on social and political criticism of the new data related of democracy and elections idea. That new cultural factors had helped to create new forms of interact with art at the local level, these new path aims to create New experience which the receiver use intellectually and visually, he interact with it and see its production stages, it begin and end in front of the recipient himself. the Jordanian artist interacted with art during the change stages, which characterized by the joining between art and philosophical thought, any

idea or content discussed in the context of new thinking, whether they agreed or didn't with what is familiar, or with what is agreed with the customs, artistic, social and local traditions, which led to create experiences that combines between the intentionality structure and structure of random or Free which the public exercised as well as other artistic experiments, they practiced at first by the public directly at its view, the Jordanian artist tried to do in order to impose an image culture's art in front of any optical equivalent, or anything resists or trying to emulate the new images through the media, which has become a sweeping trend removes from the awareness the awareness features, philosophical reflection and thinking, all these ideas to prove the art ability to impose itself and its role in front of cultural changes. The both of Samia Al- Zaru Khalid Hamza, Ghassan Mafadleh, Samah Hajawi, Oraib Toukan, Jumana Al- Nimri and Diala Khasawneh considers are the symbols of this trend (90).



(90) Samah Hajawi, the Gas Car, installation- 2004

The new visual experiences characterized by raising new psychological features at the recipient, they formed a kind of intellectual challenge in term of their strangeness, their themes and their tools. The diversity of cultural sources of the Jordanian artist, information technology, culture, media and technology influences were the most important factors that led to the cultural braving in presenting the new in terms of form and content. The new artistic thesis become forms the intellectual and visual exercises of artist and recipient. (Mafadleh, 2012). Plekhanov refers that changes which has been to the mental construction of human due to the intellectual developments creates

and forms a harmonic knowledge systems reacts with the foreign informatics changes. This is reflected at the recipient when he understands and influenced by those systems and structures in all his theoretical and practical activities, including the art (Plekhanov, 1977, p. 23).

The media and communications technology has made the Jordanian recipient interacts with the digital images very largely, both the artist and the recipient influenced culturally in terms of cultural subject capacity, its openness and interaction with it. During this era artist Jordanian sought to approach of the public despite the strangeness of what he presents in new art scene. so the Jordanian artist during nineties stage showed a lot of artworks outdoor, specifically after the technological revolution spread as a manifestation of influence of ideas, the cultural and global technological data, the universal artistic styles and as an expression of the overlap case between art and life that we've seen in the contemporary international arts. (Mafadleh, 2012). The artist is aware of the social and cultural art importance increasingly, and in different way of what has spread through the eighties. The art directed toward the post-modernist styles, the artist desires to make the art as a culture capable to the openness, interact with the public, within the technology changes, globalization, Informatics and the influences they pose to the artist and recipient culture.

Shamon refers, for example, that the media images influence features was the war images which were covered the world television screens, and by the Jordan's proximity to conflict areas, the war subjects have dominated on the artist mental image, these topics benefited of great attention as being humanity subjects, and as they have a regional and national dimension, all that increase the image structure complexity whether in the composition or colors or in the reality view, the contradictions and moral regional system deepened due to technology, especially, in the media, which led to a change in the artists convictions and their artistic vision toward the surrounding events and their intellectual orientations. After the mid nineties and the new millennium there were chaos and contradictions full of resulting information of the political and technological factors,(91, 92) in Jordan, the whole cultural sight contained accelerated events as a result of the telecast events in the

news, or on the web pages which covers the wars and reports them through the image (Mafadleh, 2012).

During the nineties Jordan attracted a lot of international investments, and established many companies in different sectors and at a large domain, many of those companies supported lot of art events, that makes the Jordanian artwork influenced by the economic changes. Many public and private institutions in Jordan tried supporting and financing the acquisition of art works, artistic events and interested of artists, this put the artwork in many its trends follow the economic capital and political capital, as a kind of propaganda promotion for these institutions or their products (Mafadleh, 2012). One of the results of globalized think and the penetration of economic factor in all life aspects whether the social or cultural. On the other side the globalized media presents the intensive propaganda scene that depends on dazzling, (93, 94) lights and women, in order to offer a massive propaganda to the major local and international companies.



(91, 92)Bader Mahasneh, (Suffering woman). (Water sculpture), photograph 80×80cm- 2007

Despite the cultural openness state and penetration the universal artistic culture with the media image since the Pop Art appearance has led to influence directly by the

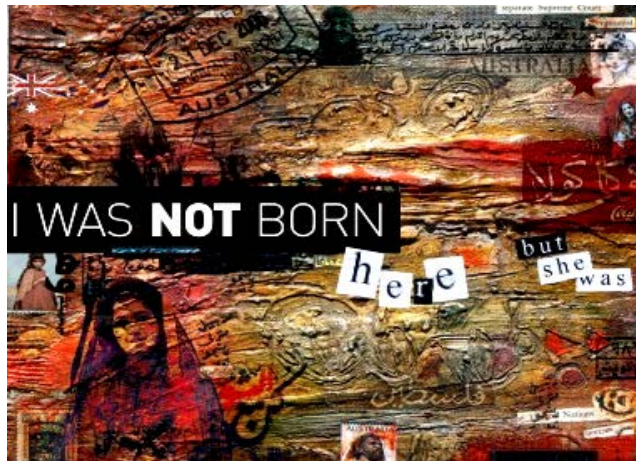
propaganda and media image or parts of them, that has a lot of strangeness for the recipient, who see an imitative image fits other cultures, despite that the propaganda image become the data cultural which, was the most presence and the best to formulate the recipient culture, it made the global influences acceptance more acceptance and understanding for the public (Mafadleh, 2012).



(93, 94) Haya Awad, (Back stage) (Now What....?), Mixed Media 100 × 100cm

While the conflicts and civil wars spread in the Middle East and the world, the media has presented a platform to serve all the goals, policies and human rights associations, and also it has played a big role to find a lot of related ideas for the human civil rights, freedom and belief beside the woman and children rights, educational rights, and the environmental preservation. In Jordan, on the social culture surface there was another culture which seemed different in its speeches from the traditional one of the society. The turn of the global community in the world of authoritarianism and totalitarianism to democracy has had its direct and indirect effects on Jordan "(Shamon, 2012). Jordan was one of the first Arab countries in the region that have applied the democracy experience; therefore it has their results in cultural and artistic cases. According to Mafadleh it significantly influences in touching the artistic issues after mid- ninetieth of the last century, it characterized by freedom and courage in presenting the political, social and intellectual criticism through the artistic image (Mafadleh, 2012).

According to Shamon there was a combination of images and delivered complex speeches of the contradictions and opposites conflict. So, it the media culture was reflected, especially on the young generation Which appeared to discuss and cast issues that did not represent only the privacy or regional local features, but it discussed the humanitarian and global issues, that represented in some young artists works who have become sharing with international artists to form and produce the artistic image in accordance with the global cultural form, as in Ahmad Al- Khaldi works. (95).Mafadleh says that " the divers in the culture was formed a motive to present new experiences in the Jordanian art structure, which was more divers in its contents and styles than the earlier experiences within the four past decades (Mafadleh, 2012).



(95) Ahmad Al khaldy, I Was Not Born, mixed media, 2006

The informational spread case led to clear fluidity and diverse mobility largely in the art scene, the new cultural factors helped to interact with the new expressive values which were far from simulation and direct representation. The cultural values changes of Jordanian art move the art scene case from sleep to the movement and dynamism, which coincided with the emergency cultural factors influences. The presence of theorists, Iraqi artists like Shaker Hassan Al Said, Ismail Fattah al-Turk and others within weekly and periodic seminars, artistic and critical dialogues led to enrich the artistic think of the Jordanian artist and the recipient (Mafadleh, 2012)

The previous influences coincided with reluctance of locality and go to the universality, during nineties and the beginning of the new millennium the idea of

didn't returned to back and roots, and the call to the cultural freedom, the theorizing increasing in this field led to diversify the image structure, the contemporary ideas have encouraged the admiration of technology, its possibilities and its effects on the artistic and Social level. On the other side, the implications of fact that the world has become a small village, the canceling of geographical distances, crumbling of the cultural identity concept, the widening image and its overlap with its surroundings, have encourage the Jordanian youth artists to enter in new experimentation with international artistic image material such as the pop Art, conceptual art and installation art (Mafadleh, 2012). The universal consumer subjects were a fertile ground for the experimentation artistic interactive. Ghassan Mafadleh was one of artists who went to search in the world of garbage and consumed materials; he has used the furniture remnants, industrial waste from wheels, pieces of cars and machines, he entered them to the art world in accordance to philosophy and a new vision on the local art scene.

One of the Jordanian art features since the mid-nineties was finding new directions and conditions of what is the artistic image in the cultural scene, it represented by philosophy of the artwork and its subjects, the area where the images interact become more vast conceptually and physically, also the art entered to the real life Directly, which create new tasks for art, new spaces, situations of intellectual and technical dialectic. many Jordanians artists tried to reduce the barriers between art and life, and the recipient entered since the nineties to the art space, the Jordanian artist according to the new cultural data during the nineties and beyond provides the recipient by the diversified global art experience within his local environment, regardless of the subjects which the Jordanian artist discussed whether they are local or global, the Jordanian artist has started to express and publish their ideas in artistic freely, whether visual or mental structure, all that confirmed the role that the art enjoyed socially, the art has social reputation associated with freedom, that agree with what Joseph Beuys says (make the people free is the art aim, and the art to me is the freedom science (Al far, 2008, p. P47)

The openness, the cultural approaches, cultural boundaries overlapping and the education methodology change has led to appear new ideological concepts in

contemporary Jordanian art scene, the most important one was liberate the artwork of direct representation, and liberate it of social and artistic obligations, search for contemporary visual language, cancel the cultural determinants of artistic think that what many artists referred to which means remove the barriers between the art and life. The development in Jordan represented by of the arts academic education methodology and the digital media insertion in the higher educational programs. The Developments in the photographic technical teaching and the computer technology in Jordanian universities such as Yarmouk university, Jordanian university, Amman Applied science university and others, which supplied the technical field by the new graduates, who have studied the international artistic methods, and the image technologies whether the classical, modernist, or the installation art, photography techniques, the computer and digital technologies. Many students their project discuss the global dimensions and approaches between the global image types, whether in non-traditional techniques, or in their themes, or in terms of their styles. The new possibilities of media have encouraged the ability to practice the art and increase the artist's number in this field. (96)

The researcher refers that despite all artistic generations influenced by all previous elements, but also the youth generation was more observed and follow-up of the digital means than the pioneer generation. Shimon says " in the globalization era the youth generation interacts the websites, views the modern global works and the universal museums" (Shamon, 2012) which was reflected on the mental structure of the artistic image for the new generation of artists, the fast image in the media and its intensity led to change the culture meaning, the social convictions, and to a partial separation from the reality. The films culture, its technologies and its scenes have the clear influence in terms of image backgrounds appearance, and visual attraction scenes as in the video art, and led according to J.C Amman to consider the present art depends on many features the most important one was refer to the things itself and not to another thing, and the content posed as a direct fact (Al far, 2009, p. 26).

The change in cultural data accompanies critical data which are clear and revolutionary against what was traditional, that in turn helped to appear many type of

change. According to critic Leila Al Jouhary the Arab artistic scene (has affected by the Fine art critics in artistic decision-making in the Arab world, and encourages the young artists to adopt the media, strange and absurd ways which adopted the subjects and issues of western character. (Jouhar, 2009). While the pioneer generation adhered with the techniques and styles like the oily colors and canvas, as Muhanna Durra, Aziz Amorrah works, . But the second generation, which began its activities in the early eighties was medial of using the modern technologies, those artists such as Saeid Haddadin, Adnan Yahiya, Mohammed Jaloos, Mohamed Al-Amri, Husni Abu Ekrayem, Khalil Kofahi, Mohammed Jaloos, Nawal Al-Abdullah, Daad Muflih, Ghada Beydoun (97).



(96)Eyad kanan, abstract, Mixed medeia

(97)Mohamad Aljaloos, abstract, mixed media

The third generation did not eliminate techniques which practiced by the previous generations, but he was more enthusiastic of using the images which embodied in the video Arts, installation, non-familiar arts, performance arts and Pop art, the new generation of artists used the electricity, movement, playback video, and computer programs and the installation system. despite these technologies raised the attention alone and among their characters, on the other side they add some questions if we compared and approached them with universal artworks. The young generation artist became focused on symbolic in his works, we see the linguistic signals at Badr Mahasn, Khalid Hamza and Samah Hijazi work, and we find another group focused on

the non- formal visual shape at Ahmad Alkaldy, Muhanna Durra, Mohamad Al Amry, Nawal Abdullah.(98) Either all of Ghassan Mafadleh and Iyad Canaan took care to artwork build of raw and many techniques. All that raises new questions about the material and reproduced it specifically at Mafadleh, either Kanaan the installation according him was through joining the ancient artistic images with contemporary one by using the digital technologies. (Jouhar, 2009).



(98) Mohamad Al Amry, composition, mixed media- 2006

The new media techniques use in the image structure of Jordanian art led to focus on two directions, the first focused on the artistic image material as a physical structure more than what it has of conceptual and expressive sentences, the youth generation artists used this trend, thus the circumstances, political variables and the media played their role in appearance the deconstruction tendency in both sides mental and visual structure, and in turn the deconstruction tendency worked to break down the diagnosis structure and the realistic shape, it stay away from simplicity and the complex transition to the infinitive level, the artists who used the non formal abstractive style are Ahmad Al Khaldi, Bader Mahasneh.

Chapter 5

Search procedures

Research community and samples

The samples analysis

Search procedures

The researcher will discuss in this chapter the issues which determine the research community and its sample, and explain the tool used in analyze the artistic models and search way through the following:

Research community and samples

Due to the developments which the researcher mentioned in the Jordanian art structure and the change mechanism of image structure in the contemporary Jordanian art, after a survey process, study, research and sits visits, the researcher found that there were a clear change in the Jordanian art orientations in terms of intellectual structure, its themes and its material which represented by the appearance and increasing of the new artistic styles and patterns, such as video art, installation art, Pop art and the informality pictorial trends, as well as the imaginative trends that have showed a change in its concepts, ideas, thus in its expressive language, and performance arts. The number of the art works which represented the research community has reached 250 work, 35 works of them were selected in intentionally to represent the research sample. where has been focused on the work of artists who have had their clear role in the Jordanian art inside and outside Jordan, who have had clear concerns of develop the image artistic language by its meaning, ideas and structure. And who have had a good reception in the critic and artistic milieus. Here we discuss the artist's works within the period suggested to study from 1995 to 2012.

The way adopted in the samples analysis

The theoretical results.

- There is no separation between the artist and cultural, local and global influences, especially through the time intended to studied, where the intellectual changes in the culture structure forms. The most important engines of the artistic and humanitarian development think, these changes created the greatest influence within the global cultures.
- The contemporary thought and its tools of, technology, media, and political factors played an important role that changed the human thinking ways and forms.

- The artistic content represents through the ages one of composite elements of the artistic image, and the content lays in the evolution structure and forming its influence by the think developments.

Search method

- Analytical and descriptive way was adopted in the samples analysis.
- The researcher grades the artists according to their ages, from the eldest to the youngest. He did the same thing for the generations where he graded them as following: the pioneer generation, second generation, and the generation of young artists

Analysis headlines

The researcher will study the samples in the light of the clear developments that enter the contemporary Jordanian art context which means in the image structure context, which the researcher discussed within two courses, the first concerns of ores, media and techniques, but the second one concerns of the intellectual changes and the Jordanian artist interactions with the subjects or the intellectual contents or with the media quality. The researcher will study the international artistic styles, trends and the contemporary techniques influences at the Jordanian art as new cultural references, for examples, the video techniques, installation, photography and digital technologies, he will also study the global cultural developments influences on the artistic think and the intellectual identity.

The samples analysis : -

Muhanna Ad-durra

The first work - light and Shadow

Oil on canvas - 1996

Ad Dura discuss one of the subjects associates with nature, it is the shadow and light subject (99), he embodied that through a color range of red and yellow, the widespread colors gave the impression as there are two opposite triangles. Through the two triangles spaces Ad-durra varied the saturated and the most lighting colors, to explain the subject

idea which is the shadow and light. it is evidence that Ad Dura care about organized the spaces color and changes them to an geometric units, which helped him to support the shadow and light concept, they are more than just space in the world, Al-durra gives the impression; that he discuss the two concepts not as contradictory and inconsistence concepts in life, but as they are represent a complex and basic formula to understand the world around us. This trend towards this kind of subjects is considered as an evolutionary change of the image structure in Jordanian art alike in the subject nature or in its technique.

Ad-durra discuss the shadow and light concept as they are composed substance of elements, materials, colors, contrasts, harmonization and overlaps, he also create a harmonic relationship between them, he uses collage technique by the fabric scraps that collect to form the engineering spaces, he covered them by the oily color, create a connections between the two area, and made some branches by the fabric scraps inside the both space.



(99)Mohana Ad-durrah, Light and Shadow, mixed media, 90 × 75cm-1996

The second work - Autumn Storm

Oil on canvas - 1998

Ad Dura discuss one of the topics which represent the liaison with nature, it is the fall subject, (100) the artist used the warm and glowing color shoots; they ranged between colors orange, yellow and russet; which intervened by colored lines that the artist create, he focused to highlight an area which is brighter, has a random shape and penetrate the images space in slant way, there are colored spaces overlapping with the first space, but with less lighting, the violent colors case used as an expression of the autumn changes that includes the thermal, psychological and chromatic inversions. The artist used the abstractive style and desired the non-formal despite his theme wasn't inspires of this thing.

Ad-durra presents one of the stylistic and intellectual features that are new at Jordanian art structure, they represent the future change signs, they exclude the direct diagnostic expressions, they carries the viewer from the understanding which associated by the visual type to the openness stylistic and they expands the visual culture ranges toward the nature. Despite the artist discuss a subject that associated with nature, but he use an unfamiliar visual language and a new form at the Jordanian artistic think, also his style considers as a specific stylistic move and a change in the artistic image structure in both the intellectual and stylistic, especially during nineties stage when Ad-durra began cares about entre different materials in the image structure, such as the paper, collage, fabrics tucks, new subjects and techniques discussion; mostly focuses on the abstraction and non-form trends. Ad-durra concerns before the nineties by the oil colors technique and the diagnostic style which engaged with the abstraction, he interested by the subjects that represent the social life, especially the portraits that represent the social life diversity such as the woman from Salt and the masked Bedouin panel.

Ad-dura is considered one of revivalists at the Jordanian art. The researcher see that the most important changes according to Ad dura vision was in the development concept; as he was one of the pioneers, and according to the visual experiences diversity that Ad-durra tried. Barqawi says that "the places diversity that he visited and lived in made his

visual memory accumulated reflects in his abstractions language and at the local art scene.”(Barqawi, 2008, p. 51). The colored lines and their ripples remind us by the American artist Jackson Pollock.



(100) Mohana Ad-durrah, Autumn Storm, acrylic, 100 × 100cm- 1998

Comparing of what appeared in earlier stages of Jordanian art, this kind of subjects and using a new style(non formal), the researcher see it as an intellectual development at the Jordanian art scene, a change in the artistic artist march, opens new intellectual horizons for the viewers, the viewer can understand easily the new art, the supported the Jordanian experiences, which started since the nineties, by this abstraction, the intellectual development, the new artistic conscience for the viewer, they build bridges with international art experience. Ad-durra by this kind of subject was one of the artists who open the door for unfamiliar subjects at the local art scene; which helps to make a change in the artistic context that are away from historical, social, political and artistic subjects, which were currents at the local art scene for many decades.

Muhanna Ad durra is one of the pioneers, comparing with his earlier art works or the earlier stages of Jordanian art, it is clear that , he began desire new art ways, where he is far away from his normal style in the portrait subject or in the abstractive subjects which contains some indications to the popular fashion and the local heritage, he get

away from the formal abstraction to the non-formal one, in other side Ad-durra choosed new subjects which are unusual in the Jordanian art, where he discussed the popular topics that represents the society wishes. It is clearly in the two previous works that he tried to present subjects which are more closely of himself than the nature or the public, which is too recent in the artistic image structure in the Jordanian art, whether the visual or the intellectual one.

Suha Shoman

The First work - It's Enough Please

Video - 2000

Work is a video film, it filming the Palestinian issue tragedy since 1948 until 2000, it lasts 15 minutes, the film consists of 15 video clip; the video shows coincides with an expressive music. (101, 102. 103)

The videos clips consists of events represent the Jesus Christ mother, the door visit, quotations from the holy Koran and the Bible, the children playing memories, they holding Palestinian flag, the clashes pictures, an Israeli tank fired and the martyr photo, the artist discuss the war and peace subject, the wishes, the missed conventions on the reality ground and on the land of peace, she confirmed on the contradictions idea and through it she discuss the war and peace idea. According to Mafadleh; the work characterized by brevity and condensation, they expressed the contradictions and paradoxes of the Palestinian tragedy. Schumann indicates to the huge gap between what the heavenly books and religions calls; and what is happening on reality of discrimination against Muslims and Christians who are living in the occupied territories (Mafadleh, 2012, 125).

Intellectually, the artist presents the most important changes on both the visual language and image mediator, sometime we rewarded during shows many scenes, they are a symbolic scenes taken from realistic scenes, but they putted within the images shows despite their contradictions, the artist in terms of the expressive language presents one of the topics which accounted for artists Jordanians interesting in the past, which is

the Palestinian issue, but the artist didn't filming the gun shooting against the enemy, or the knight who riding a horse, nor bereaved mother or the victim bodies distorted, the artist avoided any traditional signals on this subject, or any popular direct and traditional signals, such as Palestinian uniforms or Palestinian women as a direct expression of the Palestinian issue. This work is different from what distinguished the language in the Jordanian art in seventies and eighties. it focused on the image influence and its meaning in the dialogue with the viewer, which means it focus on the moral image influence that accompanies the expressive music during the show. The artist wishes, hopes and praise God to stop the war.



(101, 102, 103) Suha Shoman, it's enough please, video, 15mnts- 2000.

The intellectual features that Schumann entered in the fine local scene, she presents a new dialogue language with the viewer, in her new language confirms that her dialogue is

not only for the local and simple viewer, so she avoid the viewer satisfy. shomanv uses the language which dialogues any person from other cultures, the contemporary media depends on the intensity, brevity, repetition and expression in discussion an issues which have intellectual and political dimensions, it is one of the most important way of globalized media in influence and occupied the viewer memory, she uses the pictures of children and peaceful protests and the religious signs (Pope Picture and a part of holy Koran) which are tolerant and disheartened.

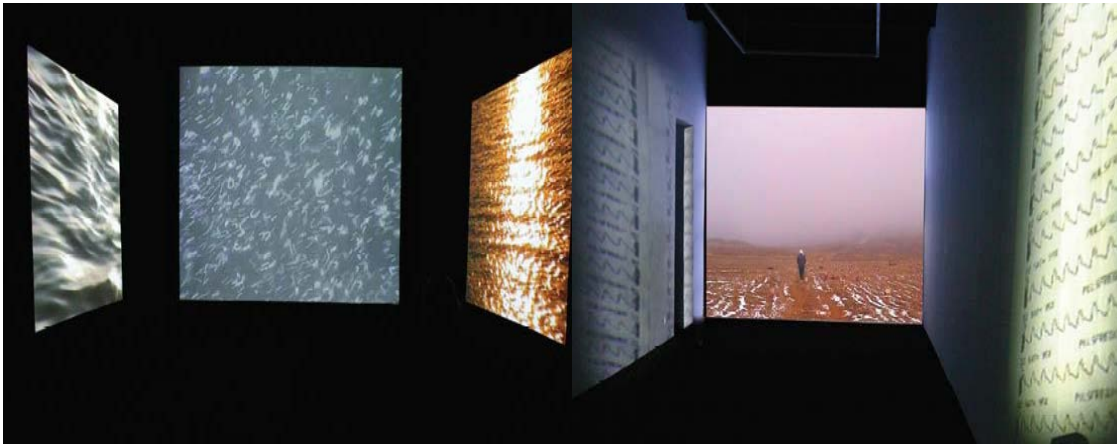
The second work - The time and light

Video Art - 2003

The work is a video show reflects the human life stages; it consists of 3 movies run at the same time on the nine walls, inside three rooms on three black walls in every room, the time show length eight minutes and ten seconds. (104) Every room reflects each stage of human life; their ideas focus on the features of pre-birth to the death the lovers and their memories. Showman is the first artist who used the video means (the sight and sound) in the Jordanian art. Each video show consists in each room of three black screens. Intellectually, Showman used the screens at the first room to indicate the pre-birth stage, which means the fetal stage when the fetus was in the mother's womb, she used a sea scene and different day times from vertical and horizontal views. In the other room the artist in center screen presents a human model go away slowly, and he go away until she disappeared in dry and rugged places, which represents a symbolic significance of lovers separation, the artist used on the two laterals screens as a heartbeat frequencies form, that indicates the artist experience with disease and her husband gone. Hiba al Ayedi says that "we are feeling fatigue and salvation when we heard the breathing sound that fills the room" (Ayedi, 2009). Either the third screen (105) consists of a video show and installation art together. The video presents a scene of clouds moving slowly and one of Petra Mountains, where built in ancient the Prophet Joshua Temple.

Symbolically, the artist indicates to the regeneration stage, especially when she used stones that paved on the floor which is a symbolic indicator of death and graves. Showman says, "I wanted to show the different dimensions of the models so that I can

finally explain my idea which based on the death and life reality, and the things renewed, where the death doesn't end, but it is a change to other stages of life". (Saleh, 2006, p. 63)

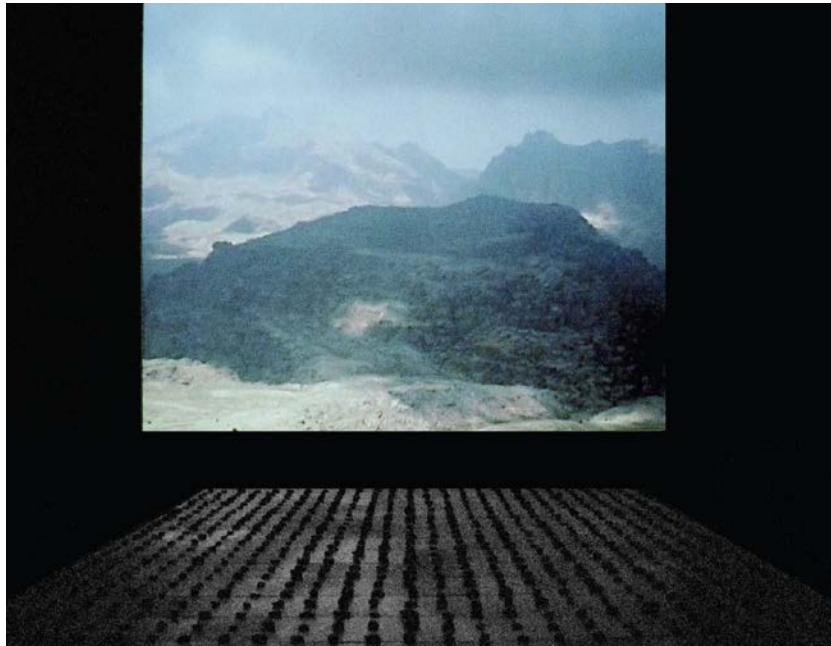


(104)Suha shoman, The time and light, video- 2003

Showman is one of artists who are very bold when they used the image language and its themes. The keeping away from the subjects representation which had a historical or social symbolic encouraged a lot of artists to discuss issues that have individual touch, but they were away from the social public issues. The researcher explain that showman enjoyed by holding a major corporate which sponsors the Art in Jordan, she represented her supporter and sponsor of art and different cultural events. So she was one of the earlier Jordanian artists of the first generation who used the modern techniques, styles and themes, this distinguished her from the previous stage where she used more and more the local issues, she care about the social issues and historical subjects represented by Nabataea Petra city and ancient symbols. She says, "I have discussed Petra beauty, charm and its secrets, from Petra I entered into a life world and its secrets. I found in the video technique has a extra capacity to increase and reach the meaning stronger, more receptive and enjoyable if the sound and images have their meaning in our lives or our hopes. (Showman, 2012).

In comparing of the Jordanian art works during its evolution, we can observe that Showman follows new approach in her intellectual and stylistic priorities as an artist who presents new works, which are differed from her previous ones. She is the first Jordanian artist who used the video art in 2000 in her work “ it's enough for our Lord”, where she

presented a new artistic language, that interacts with the viewer through the video art to discuss the Palestinian issue, where Showman found in the video art a high power to interact with the public and with the work idea, also the artist presents new types in dealing the Jordanian art, where the Jordanian art focused on create a close image of the community and its public issues, but she included one image more subjective in the expression, where she express a personal case of suffering that touch her husband death. Of course, this is a new direction of the Jordan art in her work “the time and light”.



(105) Suha shoman ,The time and light, video- 20

Mahmoud Sadiq

First work - Back of July-

Mixed media - 2009

In the artist Mahmoud Sadiq work Back of July(108), which is oil on canvas, the artist returned the woman subject to be the head of knowledge, the women presided the great relationship of the work, the work consists of humanity shapes group at the top of right painting, they played a musical guests and dances, either at the bottom we see a bull presents red and white roses collar, in the center we see a Sumerian statue, either in the

left painting there is a woman dressed luxury clothes and catch a jar in her hands. The women take the painting forefront. Sadiq adopted the abstractive style.



(108) Mahmoud , Sadiq, Back of July, mixed media, 100 × 75cm- 2009.

Sadiq returned the woman to the forefront, where she occupied the big area of the painting especially in the left side of the work, the re-presentation of the women in the image was as an affirmation on the most important historical topics, which were talked about the Canaanites when the harvest and yield month in July, and this subject is one of the image structure constants in the Jordanian art, while the variable is the way in which the woman appeared, and the experience of the artist Sadiq in the artistic image is one of the analytical dimension experiences through the interaction with reality and its events, whether in, historically or contemporaneously. Where he discusses his subject in the light of the informational changes and typical digital image, but within a significant intellectual development. All this parallels with the image structural development and the event coincided with it.

As a comparative between works of Sadiq now and his works during seventies and eighties; We see in the image that the woman who headed, historically, Sadiq's topics

had turned into an advanced stage of abstraction than what was in his image structure in the past, where the change seemed clearly through the elimination of the first signs in his art such as the local architecture symbols or the traditional local fashion, The forms are the mixture between colors brightness, which we find at the abstractors and the influenced by the time colors sensation provided by the cinema screens or television diffusion everywhere. Although, the image according to Sadiq is a structure based on the legendary east heritage interest and oil colors technology, but he stuck to the formal structural one of its characteristics between the modern schools influence and the human cultural history.

Here, the artist confirms that the era changes are the latest developments on the human think, and embodies through the image visual culture, where the woman form has changed from its traditional conservative image to its image in the freedom and speed era, where the attractions signs show and the grooming are clear features; such as the makeup, red lips, blond hair and the breasts and waist shape, as well as we see the rhythmic and movement characteristics in the two instrumentalists and the three dancers. In addition, the researcher finds that showing the women charms is a result of the contemporary human culture, fashions and body fashion influence, especially, with the realism visual scene changes influences, and also in media as woman show, and the repetition of the grooming scenes influence with its large areas, it covers the advertising image. according to Sadiq, there is a remarkable change of the image structure which is the large abstraction appearance and show a strange features in his portraits, where he influenced by the cubism in the blond beauty face where the image does not contain any spatial indications such as the architecture, pass ways, narrow alleys, houses or any local inspirations which were the benchmarks of.

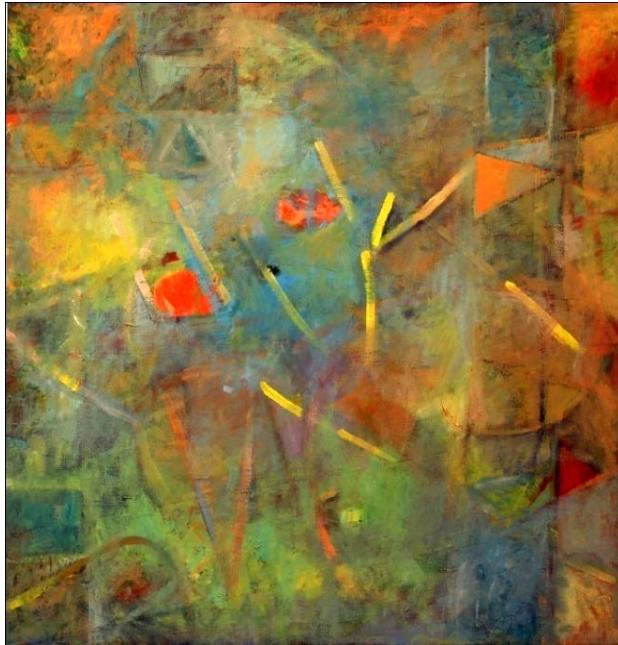
Mahmoud Sadiq- composition

The second work - Mixed media - 2012

Sadiq presents new abstractive experience differs from his previous chromatic experiences, (106) he was away from direct hints or those that forms with symbols and words that indicates to the reality, whether which discuss the nature or historical

architecture or the popular life, they are the same symbol that Sadiq used before, except Some geometric forms as triangles, rhombus, geometrical shapes, and some cross of yellow lines that overprinted by some colors.

Sadiq in this experience used new color experimentation by its different raw, that combines the oil and wax colors, he put a color texture which covers the surface where he can cover the color ranges on canvas and previous stage on the work. The color texture forms from overlapped colors of turquoise, orange, violet, blue and green harmonic texture, this color interactions increase the experimentation power for Sadiq, especially this colorimetric net create at the viewer a desire to find something behind this texture, so this reflects many contents in the artistic experimentation for Sadiq, he is one of the unique artists who have a good experience and has a development style, where the stylistic development has coincided with the intellectual development. Who follows the development at Sadiq notes that there is new change in the nature of the chromatic purity, the artistic and expressive elegant that he tries to find them in the complexities and the details of the elements and meanings , it appeared in the first sample, there we can touched the artistic construction, that inspired of depth experience created within the development chain that proved this experiences diversity.



(106)Mahmoud Sadiq, composition, mixed media, 100×100cm- 2012

Intellectually, Sadiq presents the liaison between geometric shapes, it looks like the arabesque covered by color filter and the long shoots yellow color that looks like the fast and suddenly color flashes. Those lines give a vital rhythm which excites the viewer to research and meditates from point to another which is not only for watch. It motivates the viewer to search for meaning, and that is of course a change in the Jordanian art. Sadiq in this experience shows high degree of purity, this is an insistence by the artist to create a meditative scene parallels with the contemporary technological resources with its complexity, it is a reaction to the contemporary life overcrowding and it peels from the spiritual values, it presents a spiritual saturation through the meditation state that gives us a high level of abstraction which resists all the visual problems that fills the contemporary visual space, that we are forced to see around the clock. So Sadiq does not seek to create a contradictive image confuse the viewer, he presents something keep of his culture mysteries but he has a clear tendency towards the advancement, and towards an ambitious abstractive ranges.

The wax colors technique which Sadiq used for more than six years has given him a clear flexibility in the colors vitality. one of the bold changes at the Jordanian art was the combining between more than one color raw on the surface, especially when Sadiq used them with good technical experience to give the visual mediator (the panel) extra value in meditation. Mafadleh says about the wax technique "It strengthened the advantages that are available in the wax imaging, such as; transparency, solidity, finesse and freshness, specially the expressive style on the panel surface, which carried beside that article, their modernist indicators attached of his experience spirit and their aesthetic and cultural data identity. "(Mafadleh, 2010). The wax color technique is unused in painting, due to the difficult control in its speed solidity after its melting. "Sadiq said my aim was use this technique due to its durability more than other materials and due to its influence at the viewer, it gives an extra energy to the image surface."(Sadiq personal interview, 2012)

Despite sadiq presented an experience which has relation with the geometric shapes, and has an oriental style, but he used in the same time the wax color technique with oily colors, he overdo by using the abstraction, and he eliminate the realistic form as an intellectual trend, that is considererd as a grand change in the artistic image structure.

Sadiq artistic experience during the last two decades was rich of abstraction, experimentation, ideas and styles, it put his artistic production in an abstraction based on changes chain that carry within them the references of his artistic experience, but in more abstractive vision of the geometric shape which Sadiq discussed in earlier stages, where the abstraction reached to large ranges to save the shape of its attachments, the direct and diagnostic subjects are not the important themes but the research, experimentation in the raw capacity, the technique and style in artistic expression are current. It appears that Sadiq had more attention of artistic technique of the wax material.

The researcher finds that the artistic vision of Sadiq has changed from the interesting of artistic concept as a concept to the artistic concept which create ideas, visual deriving and interpretation which being only by using a tool or artistic technique leads the viewer to an artistic experience represents the time and make the place has a spiritual and metaphorical value, it is one feature for Sadiq which is go away from any expression of the place and move to a fleeting moment, the wax colors technique had given Sadiq the artistic aesthetic and expressive possibilities.

It evident that Sadiq works were different from what was ruling in the Jordanian art, where he presents new rich styles to Jordanian art structure, he is one of the brilliant experiences, locally and regionally. Since the mid-second millennium it become clear that Sadiq had new orientations represented in the new subjects; which their subjects joins between human thought both ancient and modern, he presents a Canaanite legend representing in his work “back of July”, and what it represents culturally, but he discuss it by a vision which characterized by the presence of contemporary female icon. It is clear that Sadiq’s image characterized by filling the whole space and he made a liaison between Zulekha and the Alumbia, character, it is a new image in the Jordanian art, and he joins the historical and contemporary thought in discussing the women's character. In a new change differs from the Jordanian art path, Sadiq go towards the non-formal style which he began used it during two years ago, and used various raw.

Khalid Hamzah

The First work – The Western Gate Installation/ 1997

The artist made a construction work of different materials, where he constructed a gate and pass way joins Yarmouk university west gate and the other side of road(109, 110, 111), the gate work for the artist Khalid Hamzah in 1997 was considered one of the new artistic works, in terms of its structure and content, it is a construction forming project which consists of two great wood frames measuring 200 × 300 cm, that held on the medial island in Idunn street in front of the Yarmouk University west gate, where it was spread on the both sides of the frame; from the right and the left a transparent nylon wall(20 meters length and 140 cm high), and recorded on it some special events of the artist, participants and viewers.

The gate was designed so that it forces the infantry to cross through it or encircles around it, and also it was placed on the street floor, lines on both sides which are colored as rainbow colors, by using acrylic colors (110). This work is considered as a reforming of the spatial space image within a dramatic image in both the visual and artistic local culture. The image interacted with the place in two-way, the first one that it had reduced the intensity and severity in the cement building lines of the University surrounding surfaces, that it "formed a passageway from the indeterminacy which was exciting for a deep think " (Al far, 2008, p. 55).



(109) Khalid Hamzah, The Western Gate, Installation, 20m ×140cm – 1997

The artist through this work which is the first of its type in the Jordanian contemporary artistic scene, beside of Hamzah being considered the first Jordanian artist who entered the installation and conceptual art to the Jordanian art, he presents an intellectual suggestions progress the speech language and the artistic image speech for the Jordanian viewer, also he offers new suggestions in the style which looking for image vitality in viewer discussion and make it interactive, in way that allowing him to participate, express opinions and ideas freely and express what the participants wants on the transparent nylon walls. all that allowed the viewer to pass through the gate visually and physically, also the transparent nylon raw allowed passing, whether inside or outside or around the gate to see all details through of it, in this new discussion new philosophical vision appeared influenced by the universal contemporary art, especially with that type which discussed the relationship between art and place. Hamzah says; "the relationship between the artist and the city is an intimate relationship which makes the city one of the first concerns, he says the artist sees himself satisfied about the city status beside that he also calling to create a better life, the city is moving as it was under a cover and the artist was who discovers its deepen and show us the very deep sense, which is finally owned by the artist " (al far, 2009, p. 89). The artist presents a situation against the uproar that surrounds our contemporary cities, which means he isolates limpidity the noise and the buildings scenes that surround his work.



(110, 111) Khalid Hamzah, The Western Gate (rainbow colors on street and the nylon wall)

Hamzah shows his influenced by the universal arts such as the installation and the conceptual art, that interacts with the conceptual trend through the writing which sit in the public on the nylon wall. Although the artist estimated the interactive idea with the audience, he reasserts the self and bold nature of the prevalent artistic orientations in the image scene in front of the viewer, the artist added a new image of the place, and it excludes the visual and sonic noise effects by isolating partially the viewer from the congestion environment. While the other image interaction side with the place that forces the viewer to the positive and dynamic interaction within the artistic image, so that the viewer is being a part of the image, through the artistic image intimation to show its interaction capability with the visual awareness to understand the discrepancies between the artistic image and reality, between the stable and variable and between the art and non-art. According to the researcher, that is one of the affirmative features of the image positivity which offered by a hypothetical artistic environment, it could break the artistic traditions in the Jordanian art and the social norms , it reject relatively the art and the installation art in term of its raw material and its changes.

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The influence of the universal arts has contributed to strengthening the dialogue language between art and the viewer according to Hamzah, this was through the artistic image structure, tools, objectives, results and the critic inform. The artist aspiring was finding a new language which adds effectiveness to the viewer role in the art Jordanian scene. He also confirms that the artistic contemporary work has cultural and knowledge freedom which give it the ability to express its nature and typifies it through the rainbow

forms. the artist has used it without the direct nature to not hint to any kind of privacy to discuss particular forms, where indicate a specific place, but it is an abstractive discussion can fit with any global environment, that confirms the globalized influence in Hamza work through his interest in the city as a concept , it means the city in general meaning and not as a private city belonging to the artist.

The Second work- The chair

Video / installation – 2005

Hamzah discussed one of the subjects that evoke the interesting of the international artists (112, 113), it is the chair subject in terms of idea and content desired in accordance of the chair form and what it represents the different cultures. Hamzah discussed the chair in a works series of different raw, techniques and media, he also differs the material type where the most important material was the plastic, electricity and photo, the chair vision at Hamzah has accompanied with a series of banners made of white fabric which was filled of many words, such as the names of many local artists and some comments that explain the intellectual meaning. The chair work according to the artist where the shape of the chair and its material play only a symbolic material of the idea, it directs the idea.

Hamzah discussed within the plastic scene what is new locally to find relational form between the artistic image act and the language of his chair project; he tried to search within clear ideology to analyze the psychological mystery of daily life details, especially the (ego) phenomenon dimensions. Hamzah says about the chair that is important because every man needs to symbolic seat to practice his beliefs, the voter also looking for a seat in the Council indirectly through the representative seat.

Ideologically Hamzah discusses two issues, the first one was the materials meanings, its capacity and its understanding at the viewer, they have historical and contemporary dimensions and they indicate to achieve special meanings. On the other side the artists looking for establish a relationship between the language and the artistic image or artwork. He put in front of the viewer a new scene of artwork valuation within new artistic standards, especially the artist puts his vision of his idea in front of the viewer

sight directly without the halls obstacles, its time and his commitment to present a specific pattern of images, he tried to solve a social issue. Hamzah chose the chair because everyone is trying to find a seat in the life, this is in a symbolic meaning where he looking for any position within which he lives his life, and reflects the Jordanian viewer view of contemporary art. Hamzah presents a hard political and social critic of the election concept, and he considers it as a selection for the seat only and not for any other aim.



(112, 113) Khalid Hamzah, the chair, video and installation-2005

In addition, the chair connected with global, historical and contemporary contexts, Hamzah meets with the artist Joseph Kousth in his conceptual work "the chair", in terms of using the chair and the language, but Kousth focused on the art as it is an idea but Hamzah affirmed on the art as a material and then as an idea. But about the language use, Kousth has been used the language word descriptive explanations, either Hamzah has used the language as ironic expressions. The global influences appeared through the democratic extend status that began to spread as a sociopolitical awareness within the cultural structure of the Jordanian society and the Jordanian artist. According to Alfar It is evident that there were rapprochements between Hamza and the international artist Joseph Beuys, where the last used the chair because it represents a kind of human anatomy through the human form which formed with it, and associated with the body will movement, emotion and expression in various types of emotion, meat texture is a

symbolic expression of the society composition, the lipid chair represents the jamming case in the raw material and reflected into the cross-section fabric of the fat. Beuys and Hamzah put their work in an artistic form as a metaphor of the society status. The materials used by the two artists are used elements in daily life and non-linked directly of art (Al far, 2008, p. 91).

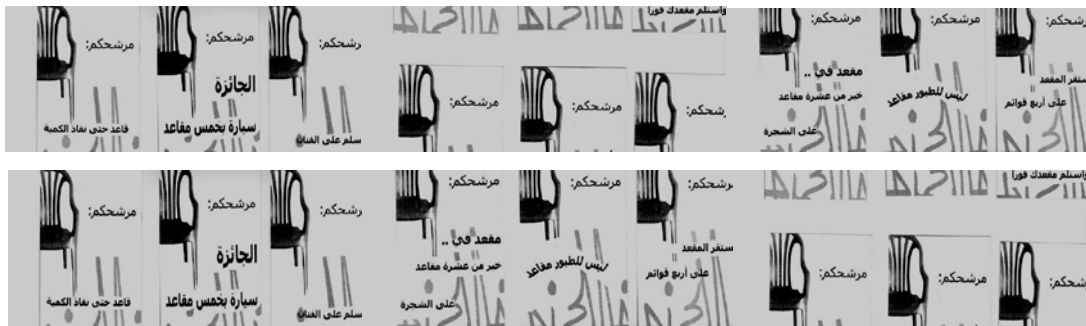
The global influences appeared in Hamzah work as well as in one seat that formed from luminous electric wire. Hamzah has been affected by Warhol work in his chair, Hamzah used the electricity, as a sign of welfare or murder in other subjects of Hamza, he tried to build a project of large chair of lighted electric rope, the chair raise to a base up to 6 meters, he put the chair in the reach of viewers, especially the nightly ones in an open area, he also has influenced by the electric chair position of Warhol 1967, and denominator between them according to Al far was the use of electricity, and the idea of electricity must be thought as something that could kill or offers the luxury, if we see the filth and stench associated of the kerosene lamps and candles the electricity is clean and odorless source (Al far, 2008, p. 92). Hamzah has used the electricity and lighting as one of the means used in propaganda, advertising and decorating that are associated with colors and the ability to attract the attention, as he closed to the propaganda for the elections idea. Of course, it is an influenced by the propaganda means style, which filled the storefronts but without any referring to a mark or trademark on light that the chair expresses Hamzah idea within its artistic framework. This is considers one of the manifestation of the artist influence by the pop art and the propaganda style which the media presents for the masses in the globalization era.

The Third work -The chair and signing

Installations- 2003- 2004

His work, "the chair and signing", is a real plastic chair, use it particularly with a group of chairs hanging vertically with a plastic ropes. The artist also used the video, posters and catalogs as an artistic work part which contains many sentences, such as limited quantity, shake the artist hand and receive your seat immediately, a five seats car, sitting until stocks last, in the Boeing plane there are 320 seats, and no seats for birds,....

etc (114). But the chair is a grey color and the first social expression for the new political changes reality through the conceptual and installation art intermediary, which strengthened this trend by using the campaign advertising banners inside Yarmouk University adytum, the artist entered himself inside the image if he is the candidate, This is considered one of the most important international effects, whether in his promotional propaganda campaign style by using the media tools and linguistic banners images with different influenced meanings, as well as, the artistic style or the using of the symbolic chair as an idiomatic symbol.



(114)Khalid Hamzah, The Chair and Signing, Installation- 2003

The global influences at Hamzah works caused by a factors the most important one was the artist was educated in American academies, he has influenced by the freedom situation, intellectual and artistic openness of the American culture, where he testified the latest international experiences. The other factor supported the first one, the contemporary and globalized think that promised of the human’s democracies on all worlds, their spread and their reflections on individual, artistic and intellectual freedoms. The chair idea discussion and the critic state which the artist presents is a mental critical state of the think who run for elections, it is due to the political change case in Jordan and its reflection of creating artistic critical ideas.

Hamzah discusses the political reality of the parliamentary elections, who has found that the artistic styles which appeared during the past 15 years have turned greatly compared with what came before, whereas the Jordanian artist becomes interacts with the political changes and its developments, while the political life as the parliamentary elections phenomenon has taken the attention of the artist Khalid Hamzah, where the

image structure reached a new phase of the mental and visual interaction of its halves, in addition, the political life behavioral change has become the main concern of the Jordanian social think through the practice of voting and rights expressions, and the demands legitimacy, so Hamzah discussed the chair conception as a term which has its indications at all people levels, it is an idiomatic symbol of the authority. The subject of the chair is considered as one of the new artistic cultural themes in the Jordanian art, and also Hamzah considered the first Jordanian artist who entered the installation and conceptual art to the Jordanian art.

The new political values diffusion which appeared with the globalization era, and the democracy cultural spread compared to what was in the past, which was represented by restricting freedoms, the democracy cultural led to general new values in the image culture in the local media, and certainly on the socio-cultural. So, Al- Hamzah is trying to reaffirm on the political importance in both for the life and art, where the image structure is a new political values re-generalization and a re-confirm on the political life efficiency in the artistic image, while Al-Hamzah when he discusses the election subject confirmed on the social humanitarian justice values important, and not local. Al far says that Hamzah "trying to open the local art on the international one , that he is a supporter of the international art, she thinks that Hamzah met with Duchamp in the ready elements use in the artistic work (Alfar, 2008. P.78-85), it is clear through the artistic image conceptions of Al-Hamzah that the image connects with policy, and in Danto words that all the cultural forms have a political nature, as it surrounded by conflicts between social groups (Janait, 2007)

In comparing between the art thought of Hamzah and what the Jordanian art had discussed, we find that Hamzah is the first Jordanian artist who proclaims that the artistic image must interact and created interactively between the artist and the audience on the Jordanian art scene, where the installation art idea was new on the critique, artistic, local and public scene, where theorizing and criticism of this kind of subjects didn't exist in Jordanian art, on the other side Hamzah was the first Jordanian artist who discussed a political issue directly, which is the parliamentary elections, in irony way for the social ideology, candidates and parliaments members desires. Hamzah used in his work the promoted sentences that the candidates use, but in irony way. Hamza is one of the first

Jordanians artists who believe in an open art for the international experiences, he is one of the artists who have a clear orientation toward the global artistic ways by their ideas and their meanings.

Khaled Khrais

The First work / untitled

Acrylic - 1995.

In his work (Non title) (115) Khrais treated a configured of two human bodies their stereoscopic features are removed, the artist kept away from the direct diagnostic. The work consists of acrylic colors panel, contains two body where all the humanity features and details were removed. To add expressionistic values more influential Khreis used the abstraction style, the abstraction appeared in Khreis work in simplified the human form and its very simple colors, which didn't exceeding the 3 colors. This is considered new in the artistic structure in the Jordanian art.

The artist uses the abstract style and the acrylic technique in abstractive style to formulate the dramatic relationship between men and women. the artist deals boldly the presenting of two bodies idea, despite he used the dark colors for the two bodies, he suggest the nudity idea , it is an intimate term about the man and woman relationship, which is about the frenetic love affair, the spiritual and physical eagerness, what resulting of begetting and life continuation. Khrais says we have a spiritual energy more powerful than any other energy to life continuation, and no matter how we tried to search, know and analyze this energy we stay within the unknown scale, either the art can fills that unknown gaps (Khrais, 2012).

The artist suggests of the spiritual powered for two bodies through the higher abstraction of the two bodies, their background, the resulting of the spiritual and physical meeting of the two bodies, these interfaces between two bodies which similar Thamudic and Safawic symbols are encoding that consequent energy by the intimate meeting, where each of them extend his arm to the other by an equilibrium symmetry, that is hint of create this spiritual and magical power amid a group of colors suggest Sahara and its

earthen colors, and amid of disappearance any features of spatial expressions, that reinforces the hint idea of two bodies nudity and the image vacancy of any details.



(115) khaled khrais,un titled, acrylic on canvas,90×90cm- 1997

The relationship between man and woman and the hint of biological and sexual relations was considered as a bold signs in the Jordanian art scene in the mid-nineties of the past century compared with before, due to habits, traditions and customs of a conservative society as the Jordanian society. The man and woman theme has varied of eighties and seventies stages. The Western styles influences appeared at Khrais, where we can follows the trace of abstraction style and the minimal art.

The Second work- The cry (The war against Lebanon)

Oil on canvas – 2006.

One of the constants become clear at the artist Khreis through the interaction with the political regional issues, in the work (the war on Lebanon in 2006) (116) we could see the change in the artistic style due to the media effects, the broadcasted images volume via media was influential on the image concept change at the artist, we can traced that through the transformation which we see in the image space. Where we can see the status

of turmoil and elements crowded within the painting in a complex way and differs from what is in the last painting, the components and incomprehensible form complex configurations interacts to express the state of war and its devastating effects. the scene reminds us of the disintegration of the realistic structure shape, which the European art witnessed after the two world wars, and the transition to the formless, according to the artist that caused by the images disorder from the war and their intensity through the media, this change is one of the transformation form in the interaction with the regional developments, which is the war on Lebanon, to remind only the Jordanian art significantly interact with the regional conflicts surrounding.



(116) khaled kharais, The cry (war against Lebanon). Acrylic, 5m ×150cm- 2006-2007

If we studies what Khreis did and what the Jordanian art did during the seventies and eighties, we find that Khreis discussed a part of what the Jordanian art concerns previously, where she touched the subjects which have a liaison between women and men, and the war themes, but we see that the relationship between men and women according to Khreis represent another type, where she described biological and sexual hints between men and women, and we await a state of expected and supposed hugs between men and women which is new in the intellectual approaches in the Jordanian art structure. Despite the abstraction was too clear but it was connotative of the relationship between women and men. but Khreis's image of the war on Lebanon were differ where she represents the hints in a symbolic forms through the bereaved women and the martyrs

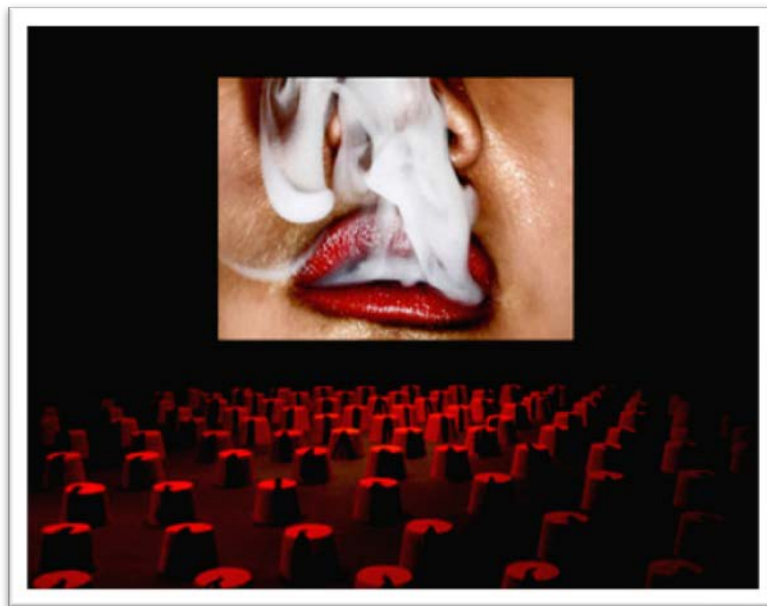
in a systematic and clear way, the war image appeared demagogic and non formal controlled by the chaos and reason absence.

Hilda Hiary

The First work –The fezzes/ Al tarabeech

Video and installation -2009.

The artist discuss a social issue which has a significant painful influence for woman in general and divorces woman especially, it is a negative view directed towards the woman by the society (117, 118). The artist used the diagnostic figure of woman mouth in red, which suggests of grooming, it is one of video parts where the lips has occupied the big space of the screen show, a series of images of the lips movement with its heavy red are viewed and dense smoke the women puffed of her cigarette, with a movements issued voices. The artist use interrupted photographs, integrates and put them together to be having a strong effects on the viewer, with the sections passage the confirmation continue on the lips size sovereignty on the display screen, the artist accompanied the lips form diversity with the voices of sighs and taking breath of boredom and confusion status the women launched a cause the outlook against her as a divorced.



(117) Hilda hiary, The fezes Tarabeesh, video and instalation art, 6mnts- 2006.

The artist has overestimated of the red color as an expressive feature to intensify the meaning. The video display accompanied with an installation work represented by a group of aligned red fez their appearance accompanied with video display, the fezzes were a symbolic expression of the view against the divorced woman. That is a hint about the negative criticism of the divorced generally and the masculine view, that provokes the women in particular. The researcher considers the use of red lips which took the sovereignty lead is a clear influence of pop art, and specifically the artist Andre Warhol, as well as the promotional images influence that extend the woman appearance and her shamelessness.

About the male seen of women the researcher agrees with what put in two critic article of John Berger, titled *Ways of Seeing* in 1972, and the other is for the writer Laura Mulvey and titled *Visual Pleasure and Narrative Cinema* in 1975. The two articles discuss the male seen style and turning the women into just thing (objectify the women), and the man just observes or resists the masculine seen. (Mathews, 1991, p. 415-430). That is what Al Ghanem tried to note that the woman is a thing and not a spirit, she says “the woman doesn’t have her value as a human being in spite of all popularized in the media and global platforms about woman and her rights. The woman has become a commodity to be exploited in the media to achieve profits and the provoker eyes see her as toxic arrow seen, Hiari add for example the divorce woman rights played down socially and made her an easy prey for the hard criticism because she divorced, and I find that the art is strongest way to send a message to demand our survival as women (Hiari, 2012) .

The artist symbolized the fez to men, the fez were similar in sizes and colores to unify the eye that the man directed to woman, she distributed those fez regularly on the show floor as an expression of outlook inferiority, the indulge in sensuality, sanctification the women charms and the man slavery for female body, It is a feature which the media devoted as the researcher noted. There are two clear effects of the media influence, which are the note and repeated and continuing sexual hints and increasing the impact of the women presence in media. This reference to an imminent man look of women is an

example in the Jordanian art because it represents the intellectual freedom of women in directing its pungent critics for the male society.

But it must be noted that the fez and specifically the man who the artist suggested through the red fez which are a masculine symbols, they remind us of Ottoman rule stage and its spread until the beginning of the last century in the Arab States, it is a reminder of authoritarianism, cruelty and injustice. As the work is video it is possible to repeat the display many times.



(118)Hilda hiary, The fezzes, video and installation art, 6mnts- 2006.

The Second work- Us Market

Acrylic on canvas – 2004

In her Us Market work which consists of two paintings(119) where Hiary using the artist Racine imagination of model wrote on the head of one of them in English(market place) and wrote on the other(Wall street), it is appeared through the technique used by the artist as she distorted the heads and their backgrounds by way suggesting of placeless, it is the new global culture influence amid the concepts of capitalism and consumption which the contemporary human lives, and certainly is a global issue, not local, but a Jordanian artist, Arab culture and use English language vocabulary referring to the turn

and spread the media and globalization culture clearly. Despite the new technologies which the artist used but she in this work still uses the oil colors technique. The change in the artistic image structure was clear through the image techniques, themes and some elements that suggest of the global culture influence, we note the English phrases use. The researcher explains that it is try to form a new structure to the Jordanian art image in declaiming the other, and the speech is clear where it did not aimed to the general public of the Jordanian society.



(119) Hilda Hiary, us market, acrylic on canvas, 90 × 60cm- 2004.

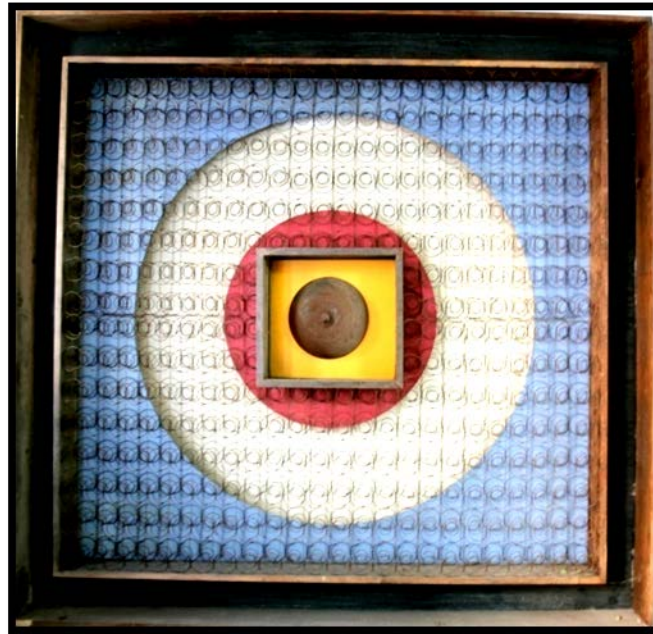
In comparing between Hilda's Hiary artistic think and the artistic think of the Jordanian art until the mid-nineties we discovered that Hiary adopted two directions which are: adopting a new artistic think and different from the previous one which existed on the local scene, and using an untraditional intermediary to reach the image idea in a stronger way and to create an interaction with the viewer, she discuss something differs of what was existing in the Jordanian art through discussion the positive aspects in the woman life and her relationship of the society. Hiary tried to direct the critique idea toward one of the negative aspects of each masculine community and to her look of woman. On the other hand Hiary describes how the modern man becomes deformed and consumer, thus Hiary entered a different thought of what was previously in Jordanian art.

Ghassan Mafadleh

The First work – orbits forming

Mixed media and installation – 2005

In his work orbit which is a series of works that are similar in their nature, raw and style (120), Mafadleh tames the mineral and woody raw and change them to a philosophical image, the metal and woody leftover pieces referred to new structure, either the style belongs to the (installation) style.



(120)Gassan Mafadleh, Orbits forming, mixed media and installation, 120 × 120cm- 2005.

Intellectually Mafadleh treated two issues; the first is the manufacturing art ability of the neglected article, where in its new context has an interpretive dimension in the think and its considerations at the viewer. Either the other trend is submits those materials to an interactive contemplative dialogue between the viewer and nature, especially after the estrangement cases with nature in the Jordanian art especially after the mid-nineties era. For this Mafadleh aim to create a square window it hanged in the external frame of window, (121), where we can see what is beyond the image magnanimously and vitality, it is activate the space role in the image instead of the mute surfaces, and inside it there is

a circle resembles the eye. It is an invitation for the viewer to see to the true nature through the art, and the viewer be able to receive a visual and perceptual shock according to combine the real world and the art world and joining both through a single surface.

Mafadleh confirmed on the nature influence especially on the metal to get the oxidized iron color. The art according to Mafadleh "is energy that can flow and penetrate through the reality, so long as the art has the super magic ability combine the world opposites, it is also able to respond with all culture vocabulary, with nature, man, and even non-harmonious "(Mafadleh, 2012). The researcher explains that this type of works is capable to change in its visual structure and its concept.



(121) Mafadleh, orbits forming, mixed media and installation, 2005.

That is become clear through Mafadleh work entitled (the life), of ability to integrate with the contemporary image culture's as a kind of dialectic converges between the human think patterns and the art. The integration is a testing for new intellectual patrons in the contemporary image language in the Jordanian art structure, it is a confirmation on the artistic image interaction in Jordan with the promotional and marketing field, especially after the appearance of new local trend representative by the private sector companies support the art and artists, as a kind of promotion for their products, it is one of the contemporary art features that we started seeing since the pop Art create.

Mafadleh entered an empty water cans inside metal springs on a wooden base in an installation work, where he set 300 empty water can, those empty cans carry the brand and Logo of Umniah company for mobile phones (122). This experience considered as a kind of given the cumulative and dynamic feature for the art work, so it is characterized by its ability to absorb the emergence and current developments, that meet with the ideas of Dutch art historian Camille Van Winkle, he considers that the installation works in our day definitely are a moving pieces which moved from place to another and sometimes they obeyed to a simple temporary adjustments to become suitable with particular context. (Salem, 2009, p. 172).



(122, 123) Mafadleh, orbits forming, mixed media and installation 120 × 120cm- 2012

In the beginning Mafadleh presented his work without adding the empty cans, the researcher see that this feature is one of the new intellectual features in Jordanian art and new for the viewer, which is moving the artistic and aesthetic domain and appoints it within contemporary image language context, as it interacts with the propaganda feature which reminded us of Andy Warhol works that used the goods and brands covering cans. Mafadleh experience is bold in its interaction with commercial and advertising fields. Despite that the artist says “I found in the Logo of the brilliant green color an aesthetical

dimension conjuncts with the nature and vital which rose in our souls" (Mafadleh, 2012). The work showed up of an entrance and development to the idea of the art production and according to the invested and supported events by private trading companies, which is an influenced factor in the intellectual changing features in the Jordanian art. The artist and the critic Mafadleh is one of who calling of attendance the contemporary artistic think.

In his work (orbits) (124,125) the artist embodied the real world unit with real world rhythms which reflected inside the mirror, he reflects the complexity and difficulty that the comprehend can deals with. he combines the world reflected in the mirror and the real world at the same time which can be seen through the shape spaces, and shocks us in its imagination, the hollowed circle from the center achieved the ability to see a part of reality, but the mirror allows to see what behind and in front the viewer in reflective image. The artist collects the lost nature with art, where he used the palm pieces (palm sprig), and shape them in abstract shape imitates the human body, and combined them with the religious historical context of man, where the palm sprig pieces may resemble the regular structure for the people performers of religious rites. The art has the ability to collect the contradictions. Mafadleh use the installation style.



(124, 125) Mafadleh, orbits forming, mixed media and installation, 200 ×120cm- 2005.

Mafadleh is seeking through what he added to his compositional art to build a hybrid world, as he combines between an artistic non pragmatic think and industrial wastes, it is critical world look much like the sponger on the industry and human world of being non functional, it stimulates us according to the artist to stopping for reflection of our actions and our world , it is a system of dialectical questions and suggestions to the viewer in the vision and perception, it puts those waste within an aesthetic system thinkable, he poses a questions about our visual, mental, interpretive potential, our thoughts, our aesthetic judgments, and about our relation with the world around us, both of art, industry and nature world.

In a new change Mafadleh enters in his work (shadow)(126), a work that consists of canvas and large color blows in style combines the abstracts expressionism and the performance art together, the work has carried out by pronouncing a poetry text, and registering his physical and psychological impressions during the listen to this text in form of kinesthetic performance to do and make a blows color, the artist says, "I caught the text words rhythm without understand the meaning, the meaning formed by my jumps between word and another to form non- definitive meaning by the colors and the guests that I did, and the meaning still open to the viewer (Mafadleh, 2012), and work consists of large white Canvas , and highlighted by back light. the artist leads an artistic act on the stage and in front of the public

The work brings together the body and performance art, it is a new formula in Jordanian art scene structure, Mafadleh enters a new philosophy in front of the viewer which is the artistic work watching directly, the viewer live the audio language in a specific meaning, while the artist swim in skyline certain terms of that text to hold the special configuration language, Mafadleh keeps a dummy wall between himself and the viewer in order to the viewer couldn't watch it directly. The artwork forms from the poetry art, music rhythm, movement, sound, and the acrylic painting (painting) in one artistic work considers one of the most important intellectual developments that

characterize it. The artist Mafadleh is one of the known theorists and critics on the local and Arab Fine scene, he is one of the missionaries and the supporters on the Arabic art language development to suit the universal Fine language, he is one of who influenced by the global art, Mafadleh considers the cultural identity of the image does not have any limits.



(126) Mafadleh, shadow, mixed media- performance, 222 ×140cm- 2012.

The Second work - composition

Mixed media– 2005

In his next work he used what the industrial environment products of wastes, plates, metal screws and fiber on wooden flat (127), where the artist associated them on wooden flat divided them within 3 parts, The top piece was the tinplate fixed by screws and glued material, either the second part is a metal net component of long screws and wood fixed upper it, either the bottom is a tinplate piece surrounded by pieces of metal and they were empty at the center. The artist was settled for limited colors to deliver the idea of interact with environment remnants, but the artist is still, despite the new technologies on the image in Jordanian art, in his two works still confirm the regular idea in the image, where the search for balance, symmetry, opposite color relations, and at the same time he

confirms on the positive contradiction between the random and organization as a kind of interactive dialogue.



(127) Gassan Mafadleh, composition, mixed media, 100 × 80cm- 2005

The artist presented to the Jordanian art new things representing by the artwork raw nature and its unknown mediator, the Jordanian art didn't know before his experience creating an artistic work from trash, scrap and residues, he also used a new style which the Jordanian art didn't had in past, it is a work that he created during listening to a poem, directly in front of the audience. At the level of the subject and the artistic think he use scrap raw details to employ them in the artistic work, he indicates to the women with the palm leaves and the hole in the middle of the palm leaves to create an intellectual chaos to the viewer; between what he sees in woman and what he sees through the hole, which means between the true things and the reflections, it is a new form in the contemporary Jordanian Art.

Diala Khasawneh

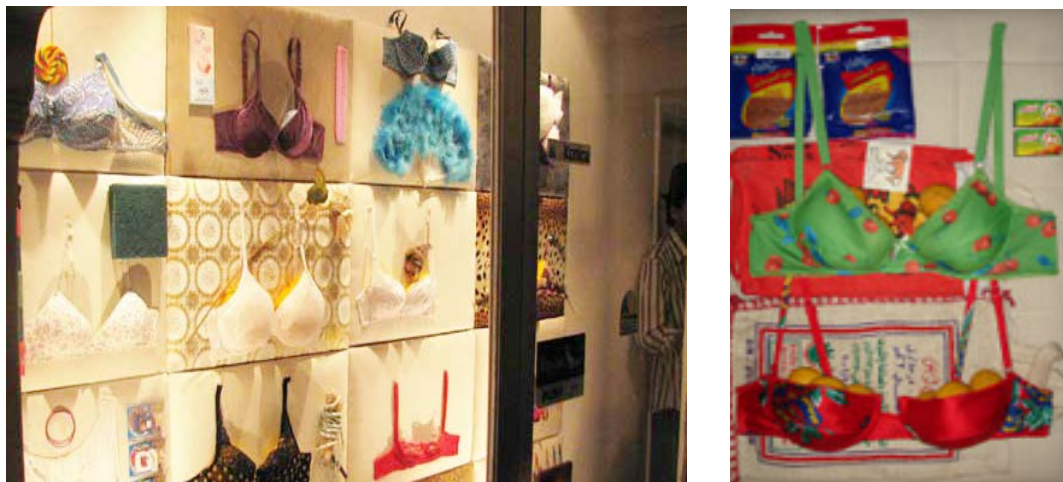
The First work – The bra

Installation- 2008

In her installation work Diala Khasawneh showed her work the Bra(128), which component of different sizes, colors and shapes bra series, which she has decorated by

different forms of fruits and cosmetic accessories, and she offered these bras in a shopwindow.

The artistic image represents a new trend in the Jordanian art image structure, in terms of the presented idea of the work, and by both the work contractual forming and the kind of the work, where the artist addresses an idea which is shameful according to the customs, habits and social traditions. Where it discusses the first bra of the girl, and how she changes from childhood to femininity stage. The artist considers that issue as a mechanical, suffocating and annoying function for the girl. In spite of all beautification and adornment forms of the bra styles and their colors but they are all annoying and insomniac for the girl, while the other side is that the artist does not mentions the bra in an abstracted way but she uses real ones. Of course, this is an international artistic influence in terms of formal and structural side. The artist separated between use the bra realistic and its true shape, as same as for Duchamp artistic work the urinal as a ready theme which considers a previous intellectual where he isolated it from its reality and put it in another reality. Those are the artistic image structure changes, which exclude any joining with classical image techniques, but about Diana Khasawneh the most important change factor was the social life quality, her study at foreign schools, study and stay outside Jordan in the United States of America.



(128, 129)Diala kasawneh, the bra, installation- 2008

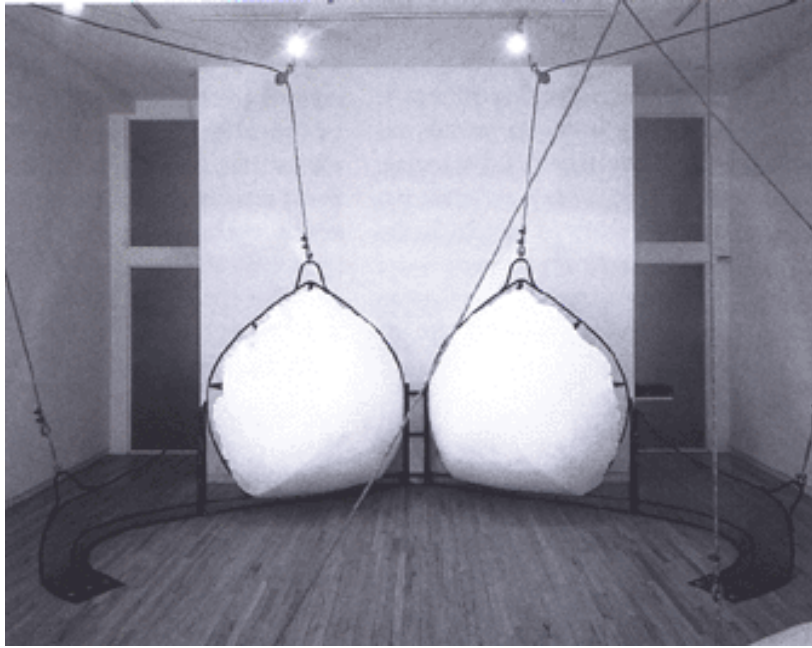
The changeable thing is that the artist discusses a conceptual sensitive of the social offer, which concerns of the sensitive woman body (the breasts and their underwear).

This issue is agreeable with the artist ideology where she presents a general think belongs in its identity to the international experience which refused to wear a bra because it is annoying, and refers directly to women as it is also known in the seventies of the last century.

The feminists association discussed the bra publicly, as an indication of its role for the sexual identity determination. The using of the bra-burning term started when some feminists struggled in the United States in 1968 when they burned the bras during a demonstration against the miss world contest. In an inspected scene they threw all the tools, clothing, accessories that symbolize the castrated woman according to an Australian writer Germaine Greer, in addition to the high shoes, red lip and the bras(Zaatari, 2008) and the image discussion accessed from what the artist Acconci Vito discussed in his work, which consisted of mixed material on the wall. (129).The difference between them that Acconci showed the bra as a female symbol very important in express the emotional activities of women, to understand those psychological and physical emotions, Acconci tried to enlarge the bra very much, it express the femininity, beauty and the big woman heart who want the freedom in the early seventies, it is an issue associated with the globalization based to publish its ideas, either Dyala show it as a rejection for it, the change here when she put the bra despite its beauty, style and brands in a veterans as a rejecting expression of its existence, Dyala and Acconci sharing the express of women freedom and female charisma which women owns.

The researcher sees that the change in the social ideology, beside the individual and women civil rights growing. These topics led to the entry of that topics in the contemporary Jordanian art, in art, regardless of the idea, which the artist discussed, she was approaching from the style that reminds us of the sexual temptation image we receive within the daily visual culture through the media, shops fronts and advertising offers that fill the propaganda posters in bus stations, on streets and on the buildings fronts, which invests the women beauty in badly way, where the artist offers a kind of shows which present the excitement like the women's underwear. That is one of the ways of intellectual globalized influence, where we can see the propagandas styles; which

resemble the consumer trade shows, and in terms of the freedom that the Jordanian artist enjoyed.



(130)Vito Acconci, "Adjustable Wall Bras,installation- 1990

The artist interact with the bras subject by their frank shapes, she see that the bra represents the typical way to provoke the man, she adds: there are many stories in the first experience, which created a horror for the young girls, where the Boutique employee practiced a violent in dealing with the girls who come to wear her first bra, without any consideration for the horror that she senses toward this symbolic step of her transformation from the childhood to adulthood (Zaatari, 2008). And the image structure of the artist shows a new stage in the image think and moves it from the elite case to the general one, and such trend is a kind of the barriers removes between the elite society and the public. “These tactics created a lot of artistic and critical controversy in the Jordanian artistic milieus and created a lot of questions like; is this art or an artistic think. (Shimon, 2012).

Khasawneh discussion was Differs of what Korn referring of women in the middle age, the most important thing for her was the indication to the first bra experience for the girl, but Korn indicated to the preconception of the middle-aged women and the beliefs

associated with them in the community, they are genderless so he presented controversial plates. The artist reacted with this social view through when he use an evidences formed socially about the gender to create his Portraits about the women in middle age that lacks the sexual charisma (Salem, 2009, p. 83).

Secend work – Diana car

Installation- 2006

In a new change of the artistic image structure the artist discusses another structural subject which is a Toyota Diana car (131) which is the one used by the industrial and business owners, the work has a huge accessories to decorate the car body outside and inside the cabin, the accessories includes decorative forms of plants that are rich colors and shiny, filtration writings and a picture of masked woman. The artist chose truck already decorated to add some elements such as C D, lamps, colorful stickers and rope of plastic pink roses to presents it as an artistic installation work, and the work describes the relationship between drivers on one hand and their cars which brocaded by soft accessories and bright colors. In other hand, this is a female part reflection of the man which he sometimes needs to devote a corner of his world for this hidden part of his personality. This considered as a change in the ideas, structure and direction of the image system, where the artist works approaches from the street ideas it is considered as internationalization the pop art idea, the image moving to pass the elite and the ideal to be an artistic interactive image with its social reality. The truck during its hard service is an artistic moving environment, it contacts with disadvantaged of art testing groups, a category of workers and industrialists, the owners of this type of car when they decorates their trucks despite the laws that blocks the decoration they do and insist on it.

In comparing between Diala Khasawneh works with the previous Jordanian art works we considers Khasawneh as one of the most brave artists at the local level, she pass a lot of social obstacles and artistic and critique norms in the Jordanian art structure, she discuss a private side of women, which is the bra, it considers a sensitive issue locally, she presents a different symbol from what the earlier Jordanian art discussed in the past, especially during the seventies and eighties stages, where it focused on the women

modesty, reflected the conservative community and used the traditional costumes, but Khasawneh style reflects that the Jordanian artist has an open mind and set free from his social pledges. In her second work, dyana car, Khasawneh presented new idea between man and all that is Female which includes the car, where she see that the driver coddled due to its femininity, Khasawneh here expand the femininity concept in the Jordanian art, in addition she presents new mediator to create the image, which is a ready thing presenting an art.



(131) Diala khasawneh, dyana Toyota car, installation – 2007

Eiad Kanaan

The First work– The expulsion

Digital printing/ 2010

The artist discussed one of the famous historical topics (132), which is Adam and Eve expulsion for Michael Angelo, which consists of a processed photo by Photoshop technology, where Michael Angelo's panel appears within a digital processing, where Kanaan entered geometric spaces with purple, white and turquoise colors penetrated and

intersected with the expulsion scene, removed the landscape features from the original topic, Adam and Eve bodies overlapped with the engineering spaces, which eroded some its features, and in the right part of the same work added Kanaan his eye, this work belongs to the digital printing technology and computer art.

The artist uses the expulsion thymes quotation as an expression of humanitarian fall case which experienced and still going by human. the artist tried to make an approaches between the photocopying idea and what the digital possibilities of computer software allowed and the ability to fuse the human thought way since the classics up to the contemporary technologies use, which means between the historical origins of image in the Renaissance and the photographic technology history and the mental image that formed with contemporary digital culture. Kanaan says "I think that image can express the humanitarian concern, it can also interact between different parts of history, and is able to obtain all the world contradictions." (Kanaan, 2012).

The digital technology use in the artwork is one of the new changes and its technologies in Jordanian art. The technology integrating with the historical model of expressive content considers as a mental adding using the technology in the artistic expression at the local level. The digital technology became an expressive way, it able to deal with reality or with the image by change, deletion, added, replace the colors, and merge and movement. The artist made an interactions and approaches between what the anatomical engineering achieved in the Renaissance and the digital technology engineering achieved in the technology age.

The change in Kanaan's image appeared that he depended entirely on the computer in the artwork execution; this approached of what Warhol did in pop art in terms of use the readymade form and the repetition. Kanaan says "my work is repeatable and reproduce able unlimitedly, we are today in the image age and its creation" (Kanaan, 2012). and from other side despite the artist used the Photoshop technique to create the artistic image, but he used one of the universal artworks which is the subject of expulsion from paradise, that was a historical work of the artist Michael Angelo, the artist used it to give an intimation of technology capacity to distortion or improvement or removal, which were the age features in dismantling and deform history.



(132) Eiad Kanaan, The expulsion, digital painting, 90 ×35-2010

It is a philosophical change parallels and changes the values in the globalization age, the artist intellectually deal with a philosophical think; which set by the religious literature and the artistic philosophical think historically. It was the Lost Paradise idea; this subject is one the dialectical subjects which captured Kanaan's attention as a new dialectical theme in the Jordanian Fine arena. Kanaan insists to hold approaches with historical universal human think and the contemporary human think. Despite the revolutions, technological leaps and technology and luxury means the human still looking for the Lost Paradise, where the massive technological achievements and human revolutions didn't aid to reach to this Paradise.

One of the cultural structure components appeared clearly in the culture forming of artist Kanaan through following the global art effects, where the globalization culture merges with the technology. That as a type of the most important image change in the Jordanian art. the traditional mediator is differ and the integration associated with questions about the differences in humanitarian and cultural values at the artist Kanaan confirms the cultural values differing in the Jordanian art scene, and stay away from any connections represent the local identity or home and others, with confirmation that the

cultural reference of artist Kanaan back to more than a cultural reference, where he has lived in Morocco and Lebanon the most open to European culture (French, Spanish and Italian). That had an influence on discussing a subject contains a nudity scene. The artist sees that humanity despite the technology and its scientific developments failed to achieve the Lost Paradise, it is not possible to stop our wars and famines, we are trying to look for this Paradise and we cannot find it (Kanaan, 2012).

The artist reinforces the change in language in the Jordanian art according to the idea of ideas and multiple elements in the same space combination, back to the assembly idea returned to the think and globalization culture which believes in pluralism. Although the artist combines those elements with something of symbolism, but it is clear for him that the images combination evoked its attention more than the meaning. Kanaan refers "here the viewer's role is searching for his private meaning and the reading for every viewer will be according to his culture and ideology if I didn't release a title for my work" (Kanaan, 2012), it is known that leaving the meaning open at the viewer is one of the strong postmodern art features, the clear artist goal was showing many of the historical anchors of the human, where the artist combines between the civilized anchor system according to its influence to change the human course through the religions, knowledge and technology. He focuses on giving a catalyzing effect to the dialectical think through mentioning those anchors as an item to think of the viewer, where we see the photography techniques, printing and Photoshop technology.

The artist put a picture of his eye as a symbolic case of the astonishment and shock state which became experienced by the modern man, where the artist meets between the current era humans and the ancient man, like this meeting which outreached the place and local, there is no place nor horizon nor any indication of spatial identity or local subject in the contemporary culture. Michael Nikolas believes that the public place dies where is a place that was associated with culture, meaning and hard facts production. In other times with its transition to transformational, unstable and uncontained (Nicolas, 2003, p. 27-28) it is a progress aimed to restoring the overall human body in the front, which is Adam and Eve's body in the expulsion subject, the idea here is the human alienation of the teachings

and his submission of the technology and media influence. Despite the artist interested of collecting, he aims to restore the body idea to the front again, but he indicated to the expulsion idea and its effects on human destiny, to stay evoking some questions, interpretations and perceptions over the human life on this earth.

The Second work _ War against Gaza

Installation art/ 2010

In his structural work which is consisted from human bodies forms made of emptied inside gypsum where the artist put lights inside it, and also put the bodies on the desert sands (133). The artist used the white color as an expression symbol of the innocent Lebanon and Palestinians as a result of Israeli attacks, and use the black backgrounds as a room walls opened painting through doors and windows which reminds us of Picasso's lamp in the Guernica inside the darkness paining, the artist enriched the symbolic side by lighting of the inside bodies by using the lamps.



(133) Eiad Kannan, War Against Gaza, Instalation- 2010

The structure image is approached clearly in the bodies' scenes with the image structure at George Sagal. As same as the in the artwork of the eighties and nineties

artists of the last century where they indicated to the suffering and unhappy body as a signal for the negative side of life. The martyr and martyrdom think influence played a grand role in changing a pain type and form and its result, so the artist used the candlestick form as a signal of the martyr honor. Despite we can't generalized on the universal high diverse artistic field we can say that the body artists in eighties and nineties were insisted to show the pain and concerned of it on the psychological and bodily instead of try to bridle or overcome it.

The main element embodied by the self suffering whether it was real or symbolic. (Alfar, 2006. 81) It's notable that Kanaan despite he didn't used the real bodies he tried to give an optical equivalent contradicted what the body artists insisted to do during the eighties of showing the pain, this evoked the symbolic element which represented the soul superiority, pureness and probity despite the pain and the die. He covered the pain by the pureness and probity essence, he specified this symbolic by the candles ignorance or waxcandles inside the bodies, he considers the pain as a bodily value facing the spirituals values of pureness which exits of the soul and the pain centre producer. Kanaan says; the art presents a human value and deepen look aims to human sublimity, justice achievement and purification in return of wars, murder and ruins influence, in this sequence the artist embodied the justice and human values breakdown between man and his brother the man, Kanaan says: " I tried restoring a human values which lost in the technology and satellites age, where the artist give in to the digitals skills and consumption inside the technology, specially he indicated to the influence of technology and its machine of swallowing the human values that the artistic image presented historically." (Kanaan,2012).

In comparing between the artistic think of Kanaan in terms of the nature of his subjects, the thought and media which he adopted, and the artistic think of the Jordanian artist during the earlier stages, we see clearly that Kanaan belongs to the young generation, and he is more open about the artistic styles that represent the modern style, when Kanaan represent the expulsion idea and the relationship between woman and man led the artwork in Jordan to change some stables rules which presented previously as a

form of the local culture, Kanaan discuss the relationship between man and woman as a dialectal idea, he presented it through expulsion idea of Michelangelo, he represents it to pose some questions about the human and his fate which considers something new in the artistic image structure. As for the themes and styles, Kanaan used the falling idea which means fall of man as all, which is as the opposite of what the Jordanian art focus earlier of respecting the human glorifying him. As for Kanaan's styles which are new in the Jordanian art structure, especially in 'expulsion' work, where he used the digital programs to edit the image, as same as he use the transparence plastic and paints upon it to present new case of creativity in the Jordanian art.

The Third work _ The Falling

Mixed Media- 2012

In a new try of Kanaan who tried to embody new idea by using new optical untested locally language, its cardiograph of falling human body on ground on transparent plastic material (134), Kanaan draw the external lines of the body movement that obtained by committing the falling body on ground, he draw the external lines for every part of movement. Mohammed Jebreel says that Kanaan observed by his structured work the human fall stages, followed it with an eye catching every scene and deepen influence.(Kheder,2012).Kanaan says:" I discusses the falling because we lives in the speed era, we can see building a skyscraper or project during not long period and as same as we can see its disappearance, the media and image manufactured in media can create and engineer our world, we are in both image and speed era" (Kanaan, 2012).

The artist keeps the modern life features through the idea of building the work itself and the idea of man falling together. It is the idea of embodying the human emigrate values in the contemporary life, the Claire feature was we can follows the falling stages according the directly and speed which the media cached through the transported image, where there isn't anything hide the image and media influence, that what the artist

indicated by using the transparent plastic material. They are Claire intellectual developments of the image think in the Jordanian contemporary art.



(134) Eiad Kannan, The failing, mixed media 200x150cm- 2012

Haya Awwad

The First work- Doll 1

Installation - 2007

Awwad artist go toward an artistic way where she combined between the fine image of the human body and the fine artistic image of fashions(135), she paired between the artistic fashions and clothes fashions. The artist exhibited three dolls put on every doll an elements which supports particular idea, in the first one she exhibited a doll covered by chocolate covers with different kinds and brands such as Snickers,Mars,Kitkat,Cadbory, Galaxy, M and M and its cover forms. The mixed covers create with this organization a character dominated by styling and publicity feature. That led to an idea of connecting the female sex with chocolate, so it included indirect signal which expresses of pleasure, delight and longing to chocolate. She translate the image which embodies the era speech through the media, it is a speech at first addressed to the senses.

The Pop art influences appeared through the optical and intellectual context, where the engagement represents between the excitement idea and the excitement achieve. This remembers us of Andre Warhol's works and his discussion of Coca Cola products, tomato paste and beer cans, he indicated to era features which represented by produce plenty, its publicity and consumption. The artist joined the ideology of the artistic image with publicity ideology. Here we can catch an impact of the globalization culture influences which is the commitment of the universal optical code, one of its features was it wasn't connected of any signals related to specific region or geographic, the chocolate brands represents one of the globalization identity types and more spread universally of specific kinds of chocolate than others according to its quality and its name's power. The artist says about using the readymade head cutting dolls; I use it to confirm the loss of mental and spiritual values of human, and stay running after the body needs and realize them, then satisfies them by the sensory values which supply the bodily excitement and rapture. Despite I love eat chocolate I want give it symbolic and expressive dimension.(Awwad, 2012).



(135) Haya Awwad, Doll 1, installation-2008.

The artist remembered what the American artist Shanabrook did, he realized some of its early works by seeking to help of sugar, chocolate and candies, in his work “Resurrections Unknown” he joined between owt figurative dimensions didn’t have anything common between then, which are the chocolate and the body and its hurts, where the chocolate indicated figuratively to the excitement without fault, whereas the hurt figure indicates to the fault without excitement. The symbolic meaning of chocolate joining with the excitement, and symbolic meaning of the hurt joining with the pain dimension, therefore they produced a sense of confuse and upset in Shanabrook works, the result is feeling of nausea, lost, agitated and destruction.(Alfano, 2003, P 36-39).

We are here in front of sweet taste thing but they evokes a sense of nausea, it just like the thing which overcomes the horrify and beauty and found inside it a fresh affirmation on this model which refers that the art stronger than die. The chocolate appears here in a forms which lose the beauty context in its origin inspiration and its joining of high tasting, it presents itself as a necessity of the “ego” which ask us to stay forever, we are here in front of vision of hard death by presented it in safe formula and able to consumption through turning the artist to make his forms of chocolate. The candy in Morgue Chocolates series are a Claire produce of the artist vision about the life and death in America where the people remainders who murdered in savage, they were a bodies can’t be possible to re-gathering, they consists what it possible called “silent bemoaning” (Alfano, 2003, P 36-39). The artist use the readymade elements represented by the chocolate covers with its type, kinds and brands, she also use the sugar candy as a necklace around her neck, besides the female shoes, the artist use the collage technique in gathering all this consents.

The second Project - The doll 2

Mixed Media - 2008

The second doll shows a series of computer components represented by keyboard (136), mouse and electronic area, the artist use the readymade elements and the collage style, it is an indication to the intellectual interest size of human of media and computer,

which was a reason in changing the human and woman styles and ceremony in this world, , In addition to the above it is a prop useful critic of technology disadvantages where the technology has invested our bodies, our minds, our souls and our time, that led to the human become inhabit to return back. What distinguishes the image at Awwad artist she discussed another topic, where she replaced the human body image by abandoned covers and computer damaged tools, it is an optical interactive model raises a lot of questions about the human fate in heart of revolutionary transformations in the world. The artist influenced by the postmodernism artistic think, which began to face its ideas and themes that asking about the human in heart of this technological world. The Australian artist stellar is a phenomenon known to the postmodern critics who were interested in the technology at end of the millennium. The artist talks himself in living the last day of the human in a terrifying world where the borders between man and machine disappear. His slogans were as an important thing today not the information freedom, but the individual freedom in distorts and modifies his body, the information's were the power that formulates and modifies the future body. (Amelia, 2001, p.21- 23).

In comparing of the Jordanian art image during the previous stages, What distinguishes the image in two works was keeping away from any signs, which studies the location or geography or privacy identity, whether cultural or humanitarian privacy, but the search efforts appeared in the new identity features of the era; which the human relates, the artist here indicates to the industry world and not to the spiritual human world or the nature world, but she refer to contemporary culture as an influential culture on our universal man. It is a clear change in keeping away from the cultural privacy features of the artist, even though the artist discuss the humanity models as a humanitarian sign but she covers them by a commercial, materialism and consumerism values, she granted the consumer signs a dominated features on the female model, that represents the propaganda phenomenon to consume the woman form which gets the advertisements and magazine covers to publicize the food or technological or cosmetic, etc produces. Those dolls characterized by being without heads, that confirms the women presence in this age, it was a presence for propaganda purposes more than being humanitarian and spiritual nature. the artist approaches between dolls that showed dressing clothing and women being presents the marketing thought by material and physical expressions, she offers this

by the exciting sensuality or without emotions and just for promotion purpose, it is a critical look for the women presence in these commercial goals in all levels.



(136) Haya Awwad, Doll 1, Mixed Media/ installation

In studying the two works we realize a big change in the intellectual values and the modern culture influences on the artistic meanings of Haya Awwad, on the other hand she discusses the women subject in a different way from what was in the Jordanian art in the seventies and eighties stages, where she focused on the women's essence and her value, she considers her a priceless icon and represents a deep-rooted social tradition, as well, Awwad used global cultural codes not local ones, which is a different approach from what the Jordanian art had during the eighties decade, where the women appeared as spiritual and material elements holding the heritage values of costumes, jewelry and social values. Awwad left the locality idea, she uses the consumption idea and joins between woman and chocolate, which led to another idea concerning femininity.

Samah Hijawi,

The First Project – The bisexual and identity

Video and performance – 2012

The artist Samah Hijjawi discussed one of the subjects that are the most sensitive issues at the local society (bisexual) (137, 138), she adopted the art video and the direct speech to the audience. Hijjawi used Menology display way, and the time show get about 45 minutes, Hijjawi presents the identity and belonging issue, its idea centered on the dividing line between the biological pivoting and the hermaphrodite personality, and between the dual identities. the presentation discussed the mental frame and the complexities posed on the person from medical research (Hijjawi,2012), psychology study, study the concept of sexual belonging at them, and the artist suddenly stop at talk about Palestine, its beauty, plains, mountains and its streams, then she talk about Palestinian identity that a lot of Palestinians lost, the artist presents two paths of identity which are the sexual identity of bisexual and the geographic identity of the Palestinian, both of them lost their identity, the artist evokes some controversial questions inside two belonging psychology to the bisexual category, those questions are represented by the coercive citizenship psychology and bisexual psychology, any built between male and female, in your psychology the result was: The affiliation to the sexual privacy and nationality was unrealized for such category according to the artist, especially in the suffering case experienced by this group of affiliation sense to geography or gender, the artist evokes the issue for social and political considerations, this category according to the cultural privacy deprived of declaring and express their rights in society as a Gay category in accordance with ethical, religious and social standers, it was a call for the human rights of this category and the importance of community.

The artist embodies the contradictions ideas collection, and separate ideas at her work the nontraditional invoking of concepts related to what she discussed ,the sexual dichotomy ideas, the place dichotomy and stopovers at specific geography, although they are dichotomical in terms of character, but they are different that each one has his property. This combination of separate topics was as indication to the intellectual nature of the artist, she jump from talking about Palestine and the beauty of its land to talk about the bisexual subject. the joining occurs by using video technology that has the installation, deletion and editing details capacity to reach to the suitable combination, the research in such topics and talk about them or combine them in an unusual speech was

impossible, the art one of the subsidiary means of expressing about sympathy with those who are less chance.



(137, 138) Samah Hijjawi, The bisexual, Video art, 45mnts- 2012

The video playing accompanied with text improvised by the artist with using a large bowl of oranges and cucumbers, which supports the confusion case between her work axes, the artist express the cultural, social, media and artistic chaos that we received now naturally, so that makes us in state of wondering and surprising about what we watches.

The Second Project - Roll and Rotation

Video Art - 2006.

The artist presents the gate issue that joined two buildings (139), where she presents a video work which filmed many footage of students in college trying to pass through gate, the artist has closed the door and made the door panels in status where she deluded the viewer of the possibility to open and transit through it, the show duration about 10 minutes.

Hijawi discussed the closed gate subject in one of colleges buildings as one of the daily practices imposed on us, and that including what effected in our life like shock and disappointment, where we affected and shocked by closing specific stations such as roads, colleges, buildings, homes and other public and private places, the artist takes a

sample of the daily natural behavior which the students practice, who are used to do specific daily habits, suddenly they shocked by the door lock that they can do their works, where they uses one gateway that facilitate the passing process through specific gates, from a building to another, it a daily using door. The artist work embodied by closing gate up between two buildings in front of the passing, she registered their shock from both sides of the door due to its closure where the usual passing surprised of the shut down gate, so they forced to get around the building to reach the other building. The spontaneous work discusses the obstacles and barriers that make the simple life, such as access of building to the other part is a complex world.

After study for such these business influence in terms of ideas and media, they were not present on the local Fine scene, it should be noted that Hijawi bold ideas come from her influenced by the artistic and social Western culture that she received during her stay in Western countries such as the United States, there were the openness and the ability to discuss and study any subject boldly at the local level, from the daily life heart. Hijawi says that our lives are full of the expressive features about life in general and our individual life especially (Hijjawi, 2012). The artist studied the Architecture, she interests in media and technical information culture, and she studied outside, as well as she joined with two artists to establish a Gallery (place). It is a gallery received great support from the European Union to facilitate, this activities has reinforced the artists to communicate with Western and global Arts, Hijjawi one of the Jordanian artists who create a remarkable changes at both the conceptual and media, that made her adopt interactive media such as video and conceptual speech. Hijjawi confirmed in her topics on the identity idea or the local culture, except the political relationship, and she discuss it because it represents a humanitarian dimensions and not local one



(139) Samah Hijawi, roll and rotation, video art, 2006

This type of artistic works is new to the Jordanian plastic scene in terms of subject, its techniques, dimensions and objectives of the project idea, in light of that the influences of the global art as the event and video art style in Hijawi works, the global intellectual influences becomes clear in Hijawi work, where Hijawi joining with Richard Serra artist in his ARC work (140), where Richard put a wall of steel plates which covering the entrance seeing in front of Federal Building in New York, either Hijawi has used a piece of wood, and the difference that there is a difference between the wood and steel material used to shut the two gates, that Hijawi wanted to divers the receive style at the viewer, and enter him in the image idea from the receiver position to the interactive receiver role while Richard use the wall to prevent the door seeing with the possibility of passing.



(140) Richard Serra, ARC, installation

One of the clear intellectual developments was the artist does not address the scene as being a part subject of the reality, in spite of fabricating the wall situation according to the artist perceptions as a Psychology study to the obstacles impact that disrupts our daily life run and of the simplest things (passing through a gateway between two buildings), which presumably should run normally. The artist indicates to clear contradictions between the door idea that contains two woody plates opens but what was beyond is closed, the door is closed and we cannot pass through it into the other building, the viewer mind must has about that direct experience a paradoxical conceptual equivalent between possibility transit idea and its impossibility, the door suggests that is open but it closed by artificial wall.

The artist want to put the viewer on the other side of the passing idea that (non-passing) and join it to the professional performance of the passers, that all passers are participants in the artwork, through their natural performance of passing try and surprised them by the impossibility to do that, thus turned around the building to reach the point desired. This artistic type works is locally new where it raises new questions to the fine local scene about the art nature, and the people destiny. the viewer stay in expectation status without having certain case of what will happen to those passers, the viewer stay within the broadcasting possibilities circle in this image and keep him in run case of what will happen. These stimuli and shocks received by the performers or the viewer of the intellectual changes are the contemporary art concept features, where the image embodies in new essence where the reality, technology and art are penetrates, which step out the context which characterized the Jordanian art before the nineties. The artist embodies the spatial subjects left or what indicates to a local social issue but she discuss it as humanitarian issue.

Although the artist discussed a subject of daily life belong to events of one college's students of Jordan University, but she does not discussed any symbols or signs indicate to the locality. This indicates that the artist confirms on humanitarian issue though it she criticize the contemporary life details and its daily obstructions despite all the luxuries. She also used the media style which is the video technology use, this technique characterized by workable in light of presence the facilities necessary for the display.

That is the technological development influence and spread. Samah Hijjawi one of Young Artists category, they are the most affected by global technical styles and the most discussing of the new subjects in the fine scene.

Samah Hijjawi- shatana and Stone Crushing

Video- 2007

Hijjawi shows a video consists of 6 minutes and 58 seconds discussed through the environmental pollution problem (141), the work presents one of archaeological and historical sites, a Jordanian village called Shatana located in the north of Jordan. The video is divided into 3 parts coincide in their presentation to describe the cut Stone, it's crushed and the pollution spread in space and village houses. Where we see on the first screen the process of cutting and plowing rock from the Village Mountains. In the second screen the grinding stone process and turn it into a sand of various sizes, either the third screen the artist show the sand dust spread in the sky and houses and the landmarks disappeared due to the dust accumulation on them.



(141) Saammah Hijjawi, Shatana, video art, 6:58 mnts- 2007

Hijjawi discusses a new subject within the image. She also discusses one of the humanitarian and environmental issues which were not discussed before in the Jordanian artistic structure of the image. The work is a video art that concerns of one of the archaeological and historical Jordanian village called Shatana. The video is divided into 3

parts coincide in their presentation to describe the way of the crushed stone and the pollution spread on the village houses. We see the first screen of the drift and cutting rock process from the village mountain, the second screen shows the grinding stone and turns it into different sizes sands, while the third screen, the artist shows the sand spread on the traditional houses to defile and lost their features due to the dust accumulation on them. Here the art meets with the life and with most issues that relate to the human fate as a whole which is the pollution issue, which takes a considerable, international, official and private institutions attention to preserve the environment.

The artist also used the most interactive visual show means between the sound and image through the video technology, which is one of the media interactive techniques. She says "I inspired my interactive image techniques, whether the video, the installation or a live show from the topics nature that I discuss because they express what I want." (Hijjawi, 2012) As the artist was discussing one of the local topics, but she says, "I discuss the pollution as a humanitarian and international issue, as which happened in this village, where its inhabitants left it because of the pollution caused by the stones and sand industry and because of the economic and earning aims superiority on any other aims". (Hijjawi, 2012) this is considered one of the globalization characteristics era influences and its repercussions on the environment, health and social think. Here, the image approaching of the environmental artistic aims; which are of the postmodern artistic trends, which interact with the environmental and earth subjects, especially, after the war repercussions and its destroyer details on earth and human.

According to the researcher the artist presents different thing from what was in eighties as she presents the image in a typical way intellectually and visually, she present different subjects such as the gate project, the bisexual project and the local nature, where the gate is new and different study of Hamza, she tries to shock the viewer, a different kind of the Jordanian artist orientations during the eighties and seventies, either the bisexual work is a new study in all-dimensions socially and culturally, she pass the Jordanian art style when it discuss social life, and she did the same thing when she touched the norms, customs and traditions, either when Hijjawi presents the nature subject she discussed it as non aesthetic sign or as an identity refers to a spatial or local

which the Jordanian artist used it always, but she refers to negative values, system which has begun to be in our modern world, and which caused the harm to nature and humans at the same level.

Joumana Al nimry

The First Project- comfort of soul

Installation – 2010

Joumana Al nimry shows an image conception change in two-ways, the artistic style and the subject, her work was a synthetic construction, consisting of dozens dolls which are different in their forms and fashions, which hanging in the air by nylon threads, and the artist used the wing for the doll, and she dressed them a costumes reverts to different cultures (142, 143).



(142) Jomanah Al Nimry, Comfort of Soul, instalation, 2010

The artist also presents her ideas through the woman contemporary image conceptual think in the artistic image through her marked work comfort of soul. The work is a contractual work consists of dozens puppets created by the artist, which dressed a global and local cultural fashion. The artist sees that the women suffer from the subjugate,

extortion and suppression power in the contemporary world, where the artist does not only concern of the Jordanian woman, but she considers the injustice of the women as a dominant feature in the contemporary world, where she forced into prostitution and unpermitted working, and she suffers from the rights ingestion and injustice (Nimri, 2012) That gives the artistic image an identical expansion from local identity to human one. It is a different image of the Jordanian artistic image think, which was produced in the seventies and eighty of the last century.

About the toys which has created by artist herself the researcher remembers what the feminists artists were done to challenge the difficulties that separate the art from the craft, through introduction the needlework to their works and placed the female domestic traditional body for the creation, different artists like Ghada Amer, Orly Cogan Andrea Dezso, Elaine Reichek and Sybille Hoiz approached the attention to the complex nature of the feminist needlework history. (auricchio, 2001, p. 27), respecting the needlework art the researcher confirms that Rozsika Parker position: "of needlework which was as a source of pleasure and power for the women who were associated always by the helpless. The paradox here was while the needlework was used to promote or instill the female concept in women it allowed them to dispose of some restrictions imposed on female. The female artists who entered the needlework on their Works worked inside this paradox, where they use a traditional female activity in create new models of female and they consecrated an identity to an elegant art, (Parker, 1980, p. 38-41)



Al nimri confirmed intellectually on the female capacity not only in produce the art but also on their capacity in splash the hard work and create the dolls from many materials, she joined with them in create the dolls with needlework as two arts special of women to confirm on female identity, when she did that she confirms on woman capacity as a female.

The artist was brave when she discussed the critical issues of the society and contemporary life, her work characterized by the interaction with the viewer, it has also expressive values when it addressing the viewer and forms his impressions, the idea of hanging by plastic thread in space is a representation of the idea that human has freedom and he is free from any restrictions or it represent of specific things, which refers to the idea that a man is unstable and he is authority prisoners in his fate, whether it was social, cultural or religious manipulated of him as it will. The artist says I leave the suspension for the concerned and there are many choices of the viewer, but I want to be free of all restrictions as a woman, I leave the viewer touch and move the dolls, it will dance in front of him as an expression of the feminine world that is full of gentleness and softness, as well as I leave the viewer feel the restrictions that control of woman, so I used plastic transparent thread which the dolls hanged by, as an artist I see the hanging of that threads represent the freedom and the chains idea (nimri, 2012). Those dolls are moving or as the artist called the bride by touching or the air currents movement, that give them a dynamic dramatic interactive feature between them and the visual surroundings.

The second Project – Bull and Group of women

Printing – 2009

The work bull and group of women (144) is printed on paper, it discussed the subject bull, the artist used the bull in ready state and take the upper part of the image space, its upper third shows interferes with the sky and the rest of its body joined the ground, the artist make the bull look to women in the lower part of the work, its appeared that the artist influenced by the Spanish culture through the bull form, also that represent the Spanish culture penetration in the Jordanian art structure. The artist used the bull shape as a sign of manhood authority in the world, and the masculine society's culture and the

inferiority look of women, it is indirect critic for the authoritarian traditions of the women in masculine societies locally and globally, according to the artist. The printing art technique is one of few used techniques in the Jordanian art scene, and the artist used it due to it's widely spread since the mid-nineties; the young artists used it more than their predecessors.

The presence of women during the eighties in the Jordanian art was very rich, where the women represent the motherhood, grandmother, the house wife, who love her husband and the warm relationship between them, but Al Nimri in her two works the comfort of soul and the bull presented the women in weakness case and fighting with the man, according the artist point of view the woman lives in a negatives environment controlled by the masculine such as the injustice and violence, at the same time she indicates to strength points in women such as her delicacy, fineness, gentleness and her pride in facing the man roughness, therefore Al Nimri presents dialectical think to the viewer as try to understand the relationship nature between both woman and man. It is considered as a comparative thought during the eighties.



(144) Jumana Al nimri, Bulla an women Photographic, 90 × 55cm- 2008

In other work Juman Nimri used the photography technique when she discussed an issue that has a silent nature (145), she filming a part of metal fence without adding any epithets, gestures or address, this was post-modernist feature without any spatial reference, the artist choose a parts of topics she saw before which were details of unknown place, as well as the artist correlated a communication relation between the partial place structure, and not the collective one as a feature of leaving the image identifying or its affiliation or its discussion to any subject. The image focuses on the metallic fence presenting accurately and it marginalize what was behind this fence, Al nimri says that " the outlook formed by contemporary culture was limited and precise, amidst the information and the confusion during the media following process the world has become telescopic. The photography may achieve the same outlook, it was characterized by accuracy or canceled this look, it may express our emotions and our expression like other arts " (nimri, 2012), the image contains a set of dolls inside metal cage, it didn't inspired of any diagnostic identity to any culture, Al nimri add " the identity and locality in contemporary culture couldn't be a goals for the contemporary artist but he run to be close of the human globalized culture, I find myself when I'm close of my humanity and female identity, which is stronger and more understanding of the world, so I use the dolls as a sign of woman and her pains without hesitation "(l nimri, 2012).



(145) Jomman al nimry, photograph, 40 × 25cm 200.

Oraib Toukan

The First Project - The War Against Lebanon.

Installation - 2006.

The artist Oraib Toukan discuss the most important regional political events, which is the war against Lebanon in 2006, but in unusual way in the Jordanian art, where the artist using her e-mails to form the artistic image as a new and non-traditional mediator(146, 147), "the work is a paper roll its front extended to the hall floor and wall, and the writings on the roll paper made up from the messages received by the artist during the war at Lebanon, where the war repercussions made the artist friends send her their impressions and reactions about the war barbarity" (Mafadleh, 2012), where the artist has printed all the electronic messages which she received about the Israeli war against Lebanon in 2006 on a large paper roll, and she showed its pages on the hall floor and wall using the newspaper in a zigzag shape.

And the artistic image of the artist is a texture of interactional of think, event, digital and material media (internet), The artistic image also connects with the technology that introduce the moral and emotional values of the contemporary human, she could transport the expressive values to interact with the reality, here the artist will meet the viewer and courage him to interact with the human think through the technology. The artist connected through her style with the installation art techniques influences, and the media influences that she had, which means through her received e-mail that contained subjects about the Israeli war terror against Lebanon in 2006.



(146) Oraib Toukan, War against Lebanon, installation- 2006

The artist still express the political changes that formed the intellectual reference of the image in the Jordanian art, Because of the Palestinian issue influences at various aspects of intellectual and cultural Jordanian life, the expression of the political change at Toukan was by the interactive art which gives the viewer the possibility to share in the artistic events, in new nature, new style, in different symbolic language, it was not diagnostic or documentary or symbolic, and non-familiar for the Jordanian art known vocabulary, it is a new image forms in the Jordanian contemporary art scene.



(147)Oraib Toukan, War against Lebanon, installation- 2006

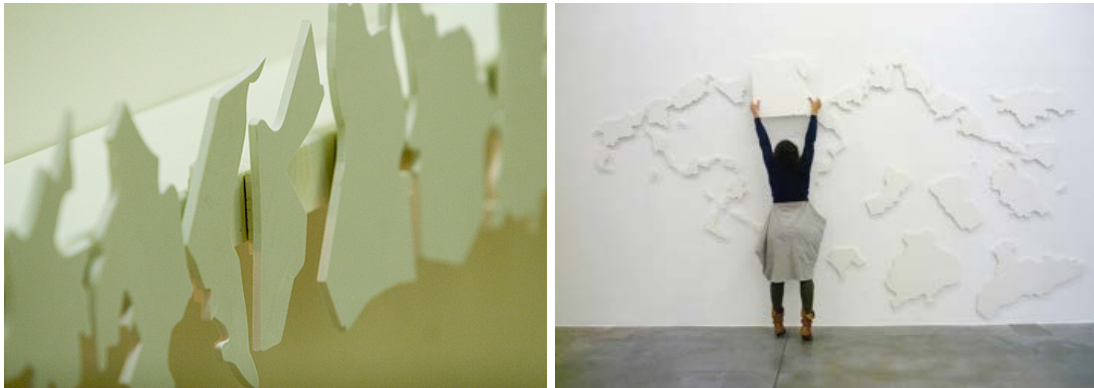
The Second Project – The map

Installation - 2012

Toukan discuss a new political and psychological factors in the Jordanian art scene, she discussed a political reality that is more than the occupation of Palestine and Iraq or other countries, in her installation performance and interactive work she discussed the New Middle East subject according to new vision, where it was different from what was showing during the seventies, eighties and nineties of the past century in discussion the political issues, which presented the dimensions of the Israeli occupation of the Palestinian territories as a real fact. Toukan used different ores such as foam, metal and magnetic minerals which shacked metal wall by the magnetic absorption (148, 149, 150, 151). This is an interactive construction works, where the foam pieces which represent the Arab countries may move.

The artist presented in this work an idea which has its dimensions for the Middle East future, it could change the present status, the political and social style, it will change ruling regimes and the Middle East map, and turn them into a fragmented and weak and frites the region countries into small and strange in their shaped, composition and culture. She use a maps of foam and metal material, where the public change the countries places in new way, finally we can see strange and unknown forms, this distribution will reinforce the isolation and exclusion among the new states as same as a differences, wars and conflicts among themselves, that led to destroyed all what the language, geography, beliefs, history and same culture achieved.

The artist used the installation art to reinforce the work idea, which was joining the viewer with the artwork, where the viewer can move and sets the foam pieces which supplied by magnetic metal pieces on metal background. In the local art scene this style is the newest one in terms of sharing the Jordanian viewer in the artistic image production by using non-traditional materials, Oraib Toukan is a Jordanian artist living in Jordan and the United States of America, she had influenced by the political changes, the artistic and intellectual openness culture, the viewer psychology who creates a changes on the image structure, she is also influenced by the contemporary American culture..



(148, 149) Oraib Toukan , The map, installation and mixed media, 2012

The Second Project – The Tattoo.

Photograph - 2005.

Oraib Toukan used the photography technique which created a change in the artistic image structure (150); she used it to express the political significances related of the Palestinian people tragedy. The artist used a body photo repeats three times, tattooed on his back one of the familiar Tattoo form between the Palestinian people which has a social and political content. The tattoo form is as two eagle wings, the Palestinian flag and a “Palestinian” word. The artist also intends to put a black background for the work personality, and in its role the work personality looks at the dark background, where the artist justifies the resistancePalestinian political personality idea in this way despite of all obstacles and difficulties.



(150) Oraieb toucan, The tattoo, photography, 70 × 30cm- 2005

The change in Oraib works appeared by using the communicational media as an artistic image source, and as well as her photography use, such as the body photograph and shows it as an artistic work which as an artistic image change. The stable structure of the artistic image is the awareness process for the events fact of wars, homeless and displacement influence, hopes, wishes and the collective conscious of the place, the artistic image is filled by trying to preserve the Palestinian identity which is taken forcedly from the refugee.

When we studies Toukan works: war on Gaza, the tattoo and the bisexual, we found that she presents new concepts to the artistic image, the most important thing was she change the political indications language about the war on Lebanon and the Palestinian issue, where the artwork doesn't has a gun or war scenes, in opposite we find e-mail messages which the artist received about the war terrors, the viewer can read large parts of them, as well as we find that's Toukan's image presaged the political issues of the Middle East, in her work" the map", that shows the political plans to divide the Middle East to small countries conflicting and have always wars between them. In another compare image where the homeless Palestinians, the identity loss, the Palestinian camps scenes, the firing photos and the killing children image didn't exist yet, but we see artistic symbols presented by the photography technology, within global artistic styles different of the artistic image speech during the seventies and eighties.

Bader Mahasneh

The First Project, untitled

Photography - 2009

Mahasneh discuss the modern humanitarian situation, he presents a scattered portrait where the familiar humanitarian identity dissociates, he has been used the photography technique, it presents an imaging film several times, we can see the portrait which has been mixed of random color shots look like a dense and complex of color shots, it consists together the portraiture rhythm, the blue background, the lighting variations, the spot light on half back head and the back of the arms formed among them the power to show the complex net line(151), which differed in their colors rates, colors and the random senses as to vision of the artist wants. he translates his vision in light of developments, the contemporary intellectual changes, the human rights, children's rights, property rights, as well as the war, famine, murder and extortion, which form a cultural shock for the modern man; where the technological progress and knowledge revolution didn't help him to face his hardihood.

Mahasneh discussed the similar subjects of futuristic in translate and analyze the movement among the fourth dimension concept, there are think differences between what the futuristic discussed and his vision, the body according the futuristic submitted to a systematic analytical vision that try to explain his movements even the silent ones, they tried to realize the fourth dimension , but according to Mahasneh the human body is a contemporary, the contemporary human being needs more reflection and concern, he has more worries and therefore more troubles and chaos.

Mahasneh cut the contemporary body structure to scattered pieces, this differs from the body anatomy as a muscles and bones have features, forms and colors characters it and the viewer also distinguished them, the body tested the contemporary life, which presented and facilitated everything for the human, and make him tried the hard tasks, wars, hard work and living situation, famine, disease, poverty, complexity and other

forms of fear of the future, and made him implicitly follows his needs according to unfair systems. Lubna Assfor says: “that Mahasneh used a configuration doesn’t accord with the natural logic in the human body form deliberately, Mahasneh also absorbed its force, through the general construction, to make the portrait moving in an instable psychology state, which make the viewer astonish of the portrait. It was a try to understand the liaison between the optical changes in the artist portraits and the intellectual changes in the contemporary life “(Asfor, 2010).



(151) Bader Mahasneh, orbits, Photography, 80 × 80cm - 2009.

The artist presents his experience product which characterized by the search for the human essence in light of contemporary culture data; which put the life within specific paths that depends on consumption and seeks to satisfy the senses, damages the spiritual values, pricing everything and deal with human as a number. Mahasneh influenced by the contemporary non-familiar trends especially when he used the shots, which covered the chest and the middle, as well as the emotional and interlocking shots that covers the body. these white color shots remember us by Jackson Block style, Mahasneh put them inside the body structure or around it or give us a sense of some parts missing as the left arm, which means that those shots take the body form rhythm.

The lines formed a disassociation case, the deformation that we see in the portrait and the dark gray background represent the human unknown fate in the modern life, the

humans has no value except by being a good consumer or a rich object, all that explains the contemporary revolution against the values, the civilized systems and caring the morals. The dark shots represent the bitter conflict against the revolutionary values and the pained slaps which the human values faced. These body parts represented by the mixed color shots show the intellectual, physical, moral and ethical disassociation. Mahasneh reforms the contemporary body in light of humanity values changes, which characterizes him at the local level to reform the body, not attack it, and change it into a new form of the artistic expression in the Jordanian art. According to Mahasneh the new intellectual concepts are one of the main revolutionary values in the familiar traditional image structure in the Jordanian art, he is one of the young artists who care about the modern life influence on the human psychology, he didn't discussed the intellectual concept of his subjects according local or self considerations; but he presents them due to humanitarian considerations in general.

The second project- Untitled

Photography -2011

The artist discussed the women subjects, where she wearing liberal fashions at the local level and she dissents many customs and beliefs, she hide her face and jumped toward the front. the artist uses many photography techniques (152) , we can see the simple photography with small woman's body details, either the complex techniques represented by the background which resulting by putting the film several times in lighting process, it appears like the screw aura which creates the lines movement that inspired of their activities. The artist used the printing technique where the background spots and its colors are overlapping in the woman's body. Thus the artist succeeded to give the vital feel of the background, he did not supposed any hints for the background material, sometimes it is like an aura absorbed everything and sometimes looks like one of the space forms. Although the artist discusses the women subject but he eliminated the women joining of the modern life changes, he expands the objectives and the artistic aims area to be rich in front of the viewer, which is one of the most important intellectual features of the Jordanian art.

When the artist discussed the women subject in the Jordanian art scene he presents the most important features of the intellectual change in Jordanian art. The women action and her clothes are movements which interest the viewer and penetrate the social beliefs. That reflects the Jordanian art path and its change from the conservative values to the openness ones, especially when it use the woman's body in art, Mahasneh does not use feminine icon for fun, but in order to find an ideological dialectic between the feminine beauty and the conflict situation, that she experienced as a part of human nature in general and being a woman in particular.



(153) Bader Mahasneh, untitled, Photography, 80 × 80cm- 2011

Although the artist has given the woman's body a mobility status, but he catches the body movement and fixes it, it seems as an actress play her role to acquire the controversial idea that the women senses inside her soul, the artist reinforced that through the body status and the aura which surrounds it, the artist joins the human body and the unidentified status, he reflects the contemporary case that the human experiences, especially the overlap between humanity values and the material unfamiliar values, so the dialectic issue of the contemporary humanity values faced the moral and visual impressions; that the human being formed during his long history. the artist says I want create a shock for the viewer due to the situation that humanity experiences today, so I leave a scale open for the viewer to absorb specific meaning, I found in the photography

the good chance to reach to the deep thinking, I use the distortion, insulation, disassembly and installation all are within the photography using (Mahasneh, 2012).

When the artist exposing the film photography to light several times, he could made a liaison between material body and the unknown article, the researcher explains the unknowns article creation idea as it was an explication of what the human produced of technology and the highly complex inventions which became indispensable material, the satiate values and desires prevailed versus the soul values, thus human left his nature as a result of the controversial case in contemporary values, the standards differs and the value system zippered themselves, such as the moral and religious institutions, and isolated them from the interfering in the modern human life organization, and the result was all the value system and morals during the humanity march are falling.

The thing which characterized the artist from the Jordanian art, that Mahasneh presents unfamiliar form of the body image locally, he disunite the human nature from its unity and present it according to point of view, that modern man has become more restricted despite all the technology developments, it is an image differs of man's image in the Jordanian art during the eighties, where it depended on the humanitarian body unit, it did not disjointed him or presented him submissive but presented him strong and able to life and incorporated with it, on other hand Mahasneh presents the women in the artistic image in a liberal way, which is differs of the women image that was modest and respected in the Jordanian art during the eighties.

Ahmad Al Khalidi

The first project –untitled

Mixed media – 2008

Al Khalidi discussed the joining between different scenes of Amman city (153), we see on the upper part of the photo different images of Amman city within an engineering spaces, there is a various sites, scenes and parts of the city overlapping together, where we see one passer amid a town market in one of Amman streets this mixed through Photoshop technique with one Travel compound Al Abdali in Amman city, also there is a city photo in the seventies of the last century, which overlap with one rooftops contains a

reservoir solar-powered, in addition, the photo contains Arabic phrases, which are: my voice is free and also my society is free. Either the lower part contains geometric spaces of different area or sizes, where we can see parts of English words, where we cannot read words, but letters only, as same as we can see one sweet dish.



(153) Ahmad Al Khalidi, untitled, Mixed media, 90 × 35 – 2008

One of the main contemporary culture features was the joining between cultural and visual sources in the same work; the non subject feature appears in the artistic image, it confirms the new form of artistic image that eliminates the intellectual meaning. Al Khalidi says " I was shooting the current situation and not our lives and our culture being, which became visual images and icons, which don't have any emotional features in its natures, and we live and practice this situation" (Khalidi, 2012). Al Khalidi joining between different cultural forms, local and other foreign culture, he lives between Jordan in Amman and Australia, in Sedny city, this helped him to vary the culture structure type, it was diverse culture identity. Al Khalidi influenced by the poster art style. The idea of joining between many cultures in the Jordanian art considers one of the main artistic change features in the local artistic scene which create a popular acceptance in artistic, critiques and popular milieus. Although Al Khalidi presents clips and photos

from Amman city but they didn't reflect the iconic characters specializes the famous sites that reflect the historical, religious or social depth, it is differs about what was current during the seventies and eighties of the last century.

Ahmad Al Khalidi / Karin Mayer

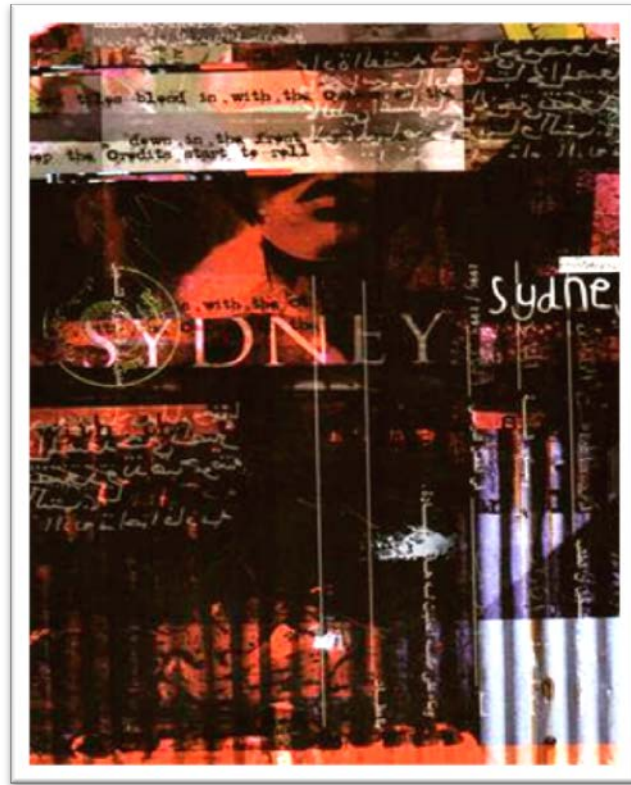
The second project-untitled

Mixed media - 2011

Al Khalidi and Ken Meyer presented a formation, which joins a range of configurations and shapes express a clear cultural overlapping, the image space composed of several realism forms from the public life (154). We see a University form which the student fills before he registers his semester, the artist fills it by his name and his information, and he wrote some Arabic phrases. The artist Karin Mayer has added a woman portrait facing the receiver, also she added a group of English words, and in addition of phrases and words in Arabic and English language, on different colors backgrounds. At the photo bottom we can see different forms of drawings on the buildings walls in the streets. The work is one of the unique experiences in the Jordanian art which combines two artists from different cultures in the same artwork, the artists combination appears within the familiar forms in the public life of the two cultures and put the artwork outside the elite art area, the most important features was the discussion of common and popular of the two cultures, which is a clear feature characterizes the pop art, which see the light since Andre Warhol works appears.

Evolutionary it is clear that the image joins two artists from different cultures, Jordanian and Australian, so it reflect a clear change in the local art scene, where the artists joins between Australian and Jordanian cultures memories, and the liaison idea documenting the knowledge and contemporary cultural case experienced by the artists, the liaison state clarifies a deep humanitarian panorama, the color, language and shapes interference, and the two scenes overlapping within visual icon exceed the differences in the two cultures composition in order to achieve a harmonic combination without any random or unacceptable visually signs. Although it doesn't have a specific topic, but it is as a panoramic combination of the human overlap and participant think, the form and

color overlapping appeared as a historic stratum of the human march in spite of the cultural, environmental and social differences.



(155) Ahmad Al Khalidi, untitled, Computer art, 90 × 35 – 2011

This artwork is more than an optical liaison case between two cultures; it was practical and intellectual exercise by the artists, which showing how we can put a specific vocabulary of both cultures inside the artwork context which has the global imprint reminds us of the propaganda posters, it is of course one of image structure changes in Jordanian art of both the visual or intellectual structure. the sharing concept in the same artwork is one of the globalized participant think influences to produce an intellectual specific state, this is the feature, where we touches the economic activities and the international organizations that unite their goals and published them around the world despite the cultures and races are different. The researcher explains the reason behind this case was the cultural identities melting within the global identity code. So what the two artists did in this work was a clear developments characters in the local artistic think; because it get out the artistic mechanism from the familiar style, and the artistic

individuality phenomenon changed to be collective. This experience defines the intellectual features of the contemporary human in the world, it also presents his ambitions in sharing, acculturation, recognize the other and reach to an intellectual artistic essence that embodies the moral think of the art.

The Jordanian art works during eighties have in all one idea which was a key feature of the artwork, this unit had a liaison with clear symbols play an integral role with each other to present the work's idea, which belongs to a local culture in its social, artistic and cultural values, where they focused on history, nature, heritage and social local features, and they work together to build the subject unity, by contrast we find that Al Khalidi doesn't adopt the unity idea, he confirms the non-unity idea, we see the decentralizing in his works, there is no specific idea or theme which represents the reality, and that of course considers a compare case in the Jordanian art structure.

Chapter 5

The results

The results:-

According to the research objectives, the theoretical study and analysis the samples the research has concluded the following results:

First: At the intellectual developments level in Jordanian art the research has concluded the following results:

1 – The Jordanian art tried to use some universal visual symbols and codes that have the ability to understand universally, that represented by adopting the contemporary image techniques, its tools, cultural symbols joining with the global styles, and with universal artistic works, which also interact with the technology, and influenced by the international artistic styles such as the abstraction and the formless style.

2 – The Jordanian artist jumped from touching the subjects that focus on popular life, the historical parts and local culture to discussion some subjects characterized by the humanitarian issues and the contemporary life in general. the features that represents the local identity has reduced clearly, which is so evident since the mid-nineties, where the search and analysis channel in the local culture has been disappeared, the expression turned into the social values glorification to criticize some negative social values, this period characterized by confirming the free expression culture, the interesting by new bold subject was very clear, and discussion the woman's body, nudity, the sexual hints and the environment pollution subjects.

3 - The visual rhythm of the artistic image technical in the painting art changed from quiet rhythm to fast, vital and intensive one, due to two factors: the self-development of each artist, and the other factor was the appearance of new thought stimulus for the contemporary Jordanian artist due to the heavily images spread through the media, which was one of the artistic culture sources of the artists.

4 - The artistic school, studios and the artistic assemblage completed their roles, and the Jordanian art dominated by individual intellectual freedom which is far away from any institutional idea, which is reflected directly on the artistic freedom within new experiences and trays from side, and on the standards which directs the general form of art On the other side, this thing led some ones to practice the art

easily and repeat the typical style. As same as the art left the institutional values such as the artistic group, or the national values or the critique ideas.

5-The capital played a role in directing the current and the general in the art corner, it has helped the concepts of consumption and redundancy to spread for some artists, also the artists interested in some new universal artistic styles as a desire to sell their productions and establish the exhibition halls where they taste the art.

6 – The Jordanian artist interested in the image structure more than the expressionist concept, despite the development in the expression language for many artists, but some artists (young artists) were looking for visual balances between their subjects and the cultural changes, which led to develop the expression language through the new artistic styles. The Jordanian artist has used the modern styles that get along with the contemporary changes of the intellectual structure, the artistic styles such as the installation art, conceptual art, video art, body and performance art, printing, digital art and other technique appeared at the artistic scene, they greatly helped to try the universal techniques and quite the local subjects directly.

7 - Increase the non-formal style at the artistic scene.

8 - The artistic academic expertise and the classical approach which represented the Jordanian art bases don't existing longer and represent the criticism standard or aesthetic acceptance.

Second - The most important elements which led to create changes in the image structure at the Jordanian art represented by:

1 - The intellectual and social freedoms level developed greatly, especially at the feminine artists and youth generation artists.

2 – The political, social, economic and media developments have been directed the Jordanian art paths and its visual tools. The Jordanian artist found that the use of

most modern styles and media express more than the traditional one, which considered as a change in the artistic image structure.

3 - the openness culture, the global cultural changes, their direct and indirect consequences, the involvements cases in the global cultures (specifically the Western one, the artistic image concept changed in the Jordanian artist mind, it became digital or video or performance image, all that turned the image material and concept from its traditional tools, this case paralleled with change in the cultural reference of the artist, the received images through the communication means put their influences in the mental structure forming, so some Jordanians artists depended on artistic images or media or documentary one more than their depend on the reality.

4- The technological developments, media culture and their consequences influenced on the Jordanian artist more than the reality did. It was found that the use of computer, digital programs, and digital inclusion programs helped to produce the artistic image, which is considered as a change at: the physical and intellectual structure of the images.

Third - The most changing groups in the Jordanian art scene are: -

- The young artists who studied the media using at their academic education or who have received their education outside and their cultures varied according to their origins and their cultural resources.
- The pioneer artists, especially those who have a clear development think styles.
- The artists who enjoyed of social and cultural situations which are more free and open.
- The artists who have a critical think and demanded of renewal.
- The artists who lived abroad and those influenced by the intellectual features of the country in which they studied.
- The artists who did not studied the art in artistic specialized academies, they were more interested in change, specifically in using the video technologies and installation art, that gave them unlimited courage to use the artistic and visual

experimentation at the local scene, some of them studied the architecture, international law, civil law, political science, civil engineering, design, graphics, and philosophy.

- The feminine artists group was more interesting in the renewal than the masculine artists due to several reasons:
 - The women psychological nature desires the renewable more than men.
 - The women are more courage and confident of accept their artistic ideas from the public more than the men
 - The women who we discussed their works enjoyed of intellectual and social freedom and good economic situations.

Fourth: - The globalization influences on the Jordanian art were greatly, there is a search for the global cultural symbols, it touched subjects which get along with the global culture and the humanity, it far away from the local subjects, it use universal artistic styles, it influenced by the contemporary image think which transmitted by the media; it use the modern communication, it had density and repetition in its production, so the artists followed the artistic fashions; all confirm that the Jordanian art influenced by the globalized think beside maintaining the global cultural privacy and not the local privacy.

In the midst of the globalized think influence which has reflected on the local image identity, the cultural identity concept turned from visual-current value to conceptual value, and reflected in the discussion nature with the identity concept alike the conceptual or expressional away from their familiar signs.

- The identity concept turned from expression or cultural symbols or affiliation to the Jordanian culture to so-called human culture or identity
- The identity concept turned from expression about the general social entity to express the sexual identity, which appeared specifically in the feminine artist's works and not in masculine one.
- The identity representation turned to express the division concept of national identity affiliation for someone, especially those who had influenced by the political and social factor which formed their mental and intellectual structure

- The identity concept expands to be more regional and humanity, we touch the approaching from the human history, political, social and regional issues.

The supplements

The artists Biography

The references

The artists Biography:

Muhannah Durrah

- Born in Jordan in 1938.
- He studied art with Russian artist George Allief,
- He was sent to the Academy of Fine Arts in Rome In 1954, to become the first Jordanian to receive a formal art education
- In 1964, Durra established the Fine Arts Section at the Department of Culture and Art, in Amman, and then established the Jordan Institute of Fine Arts in 1970.
- Durra is the first Jordanian to establish an art studio to teach students.

Suha shouman -

- Born in Jerusalem in 1944, works and lives in Jordan.
- Studied Law in Beirut and Paris
- She has studied in the Institute of Fine Arts in 1976.
- Initiated and directed the art program at the Abdul Hameed Shoman Foundation.
- Present Founder and President of Darat al Funun - The Khalid Shoman Foundation.
- Member of the National Gallery Board.
- Member of the Board of Abdel Hameed Shoman Foundation.

Mahmoud Sadiq

- Born in 1945.
- Graduated from the Fine Arts Faculty in Baghdad in 1970
- Get the master and doctorate from Florida University – The United States of America in 1983
- Interested in the Fine Arts courses development in Jordan
- Established a lot of personal and collective exhibitions in Jordan, the world, the United States and Iraq
- Interested in expressive and abstract style.
- He has many of artistic writing in the arts and art history in Jordan.
- Interested in the heritage study and analysis artistically.
- The artist has both the history and the intellectual era changes in his developed style, he also has both the history and the contemporary through his historical ideas

- Currently, he occupies Dean position of the Fine Arts Faculty at the Jordanian University – Jordan

Khalid Hamza

- Born in in 1955
- He has both a master and doctorate of Arts from the United States in 1993
- Interested in the artistic experimenting, especially in the post-modernism methods and its applying in the Jordanian Fine art.
- He held several personal and collective exhibitions in and out of Jordan, in Greece, the United States and the Netherlands.
- He has many artistic books of the contemporary art philosophy.
- He occupied the Dean position of the Fine Arts Faculty at Yarmouk University – Jordan.

Khalid Khreis

- Born in in 1956
- He graduated from the Fine Arts School in Barcelona in 1982
- He got the doctorate from Barcelona University - Spain in 1993
- He joined in many artistic academic centers in Jordan
- He focused on the abstraction and mysticism advantage in his artistic style.
- Currently he occupies a director position of the Fine Arts National Museum

Ghassan Mafadleh:

- Born in 1963
- Bachelor of Political science from the Jordanian University - Jordan
- Specialist of the artistic critical writings in many newspapers and magazines
- Currently he is working to publish a book about the contemporary Arts
- His artistic style is characterized by a trend to revive the industrial raw materials and create artistic works from scrap and garbage
- He inclines to test raw materials and technologies which are closer to the pop art.

- Hilda Hiyari:

- Born in Amman, Jordan in 1969
- Sociology Bachelor from the Jordanian 1990
- Fine Arts Bachelor - 2004 Az zitounah University
- She has many local and international exhibitions in Italy, the United States, Beirut, Tehran, Tunisia, Syria and Dubai
- Interested by the postmodernisms artistic tactics of the installation and video art.

- Iyad Kanan

- Born in Amman in 1970
- Bachelor of arts from the Rouh Al-Quds University - Beirut - Lebanon 1996
- He is now joined in the master's program of arts at the Rouh Al-Quds University - Lebanon
- Interested in the artistic styles that focused on the synthetic computer and printing arts.
- He has many local and international exhibitions in Beirut, the Netherlands, Turkey, Tunisia, Syria, Tehran and Dubai.

Jumana Nimri

- Born in Zarqa city - Jordan in 1974
- Bachelor of Fine Arts - Yarmouk University - Jordan 1996
- Her artistic style focuses on the interactive arts, especially on the installation art, and she also varies her ores and technologies between the installation art, photography and printing techniques
- She focuses on the woman suffering subject.
- She has many artistic Arab and international participations and meeting in Spain, Dubai, Tunisia and Syria.

Oraib Toukan:

- Born in, Boston, USA
- She get a Bachelor of Science (1998), and a Master of Science (2001) from Economics London faculty.
- Also she also got a grant from the French Cultural Center to study at "Seabous" Institute for painting in France (2003).

- She held many art exhibitions, where she focused on the use of postmodern art techniques and methods
- She held many personal and collective exhibitions in Jordan, Spain, France and the United States of America.

- Diala Khasawneh

- Born in Amman in 1974
- Bachelor of Architecture
- An artist focuses on the interactive art use, such as the use of goods transporting vehicles, food containers or food packaging forms .
- An artist used the topics which conflicts with the social acceptance as the bra subject in 2008
- She has many participation in Lebanon, Britain, Liverpool.

Samah Hijjawi

- Born in Amman 1976
- She has a bachelor's degree in the Fine Arts from the American University- Lebanon.
- She has a master's degree in the Fine Arts from the saint Central University - London - UK -2004
- Directs and manages the Gallery Makan in cooperation with the European institutes
- She held many local and international exhibitions in Greece, Britain, Kuwait, Dubai, the United States of America
- One of artists who interested in installation, video and performance art.

Bader mahasneh

- Bader Mahasneh was born in Jerash, Jordan in 1977.
- He started painting on his own at the age of five.
- After graduating with a bachelor's degree in law from Yarmouk University in 2002, he took part in designing the décor for theater in 2002-2004. In the year 2006,
- Bader participated in several print making workshops at the national gallery in Amman.

Haya awad

Haya Awad (1982) is a young and upcoming Jordanian graphic designer , and - fashion stylist with a unique style pop artist and fashion stylist with a unique style

- . Specializes in creating, innovating and building promotional and adverting themes.
- She started out as a junior free- lancer with bachelor's degree in graphic design.
- specializes in creating ,products. in graphic design at Shakat Al Shami group.
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Ahmad khaldy -

- Born in amman in 1978
- He is a graphic designer, illustrator and artist with over 14 years experience in graphic and digital media
- He has worked on a number of projects ranging from online media, motion graphics, publications and illustrations in Sydney, Adelaide, Amman, London, Doha
- He has participated in International Biennial of Contemporary Art 2007 in Spain, Squiggle ,Sydney, Amman Theater & Art Festival. 2007, Oeiras, and Portugal

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