

## **Conceptual metaphor as an alternative to the symbol in contemporary Works of the painting Art**

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### **Summary:**

Conceptual metaphors achieve the artist's goal; this is reflected in the concept of the American philosopher Morris Weitz of art in revisiting ancient theories under modern technological changes. The symbol played an important role in art in ancient times, where it emerged as a tangible representation of the facts. The artist recreates the reality to symbolize it. Thus, the artistic work was an innovation that was accomplished to reflect it according to its conditions and in accordance with its uniqueness. It allows the meaning to present itself because it represents it. This concept, which has been transformed into modern values and concepts based on disassembly, has allowed the artist to expand his awareness of the truth of himself, and to present works that carry multiple visions as evidence in the form.

This continuous change that characterizes the plastic arts historically, is driven by shifts in the ways of thinking that resulted from political, economic and social changes alongside the tremendous revolution of technological development. Therefore, the objectives of teaching art must be consistent with modern thinking methods, today society needs people who can make unconventional decisions, and are able to think differently, creatively. The study explores the development of metaphorical thinking in the works of photography, and this calls for a reconsideration of visual metaphors in the practices of artists, this leads to the question of research: Is there a descriptive conceptual structure on which the contemporary artist depends on his artistic work, an alternative to using the code? Is the cognitive perception of conceptual metaphor helps in the development of creative thinking?

**Keywords:** Conceptual metaphor - Symbol - Creative thinking - Contemporary painting.

### **Background of the problem:**

Political, economic and social changes - in addition to the tremendous revolution of technological development - have brought about major shifts in ways of thinking, And thence The rapid and continuous change that characterizes contemporary fine art, which His language becomes great Values, Its elements were intertwined, And it overlapped vocabulary; Thus puts an area of urgency to update the concepts and objectives, that underpin the process of learning and teaching art, So as to keep pace with contemporary ways of thinking, For today's society's need for people who can make non-traditional decisions, And are able to think creatively. Which called on the researcher to re-see and interpret the experience of the art of painting, from several aspects, the most important of which are: (the artist - Artwork - art student) By monitoring and studying the development of metaphorical thinking in painting work, This is what necessitates the need to deal with artistic work as a concept rather than just Search in the formal aspects of his only, This calls for a reconsideration of visual and conceptual metaphors in the practices of artists, By using in that the metaphorical conceptual structures as one of the most important ways contemporary thinking.

**Research problem:**

**It is determined in the following question:**

- Is there a conceptual metaphorical structure on which the contemporary artist depends on his artistic work, It becomes an alternative to using the symbol old? And, Is the cognitive perception of conceptual metaphor helps in the development of creative thinking?

**Research hypotheses**

- Conceptual metaphor has become an alternative to the symbol in the work of contemporary photography.
- Conceptual metaphor contributes to the development of creative thinking.

**Research goals:**

- Disclosure of metaphoric conceptual structure on which the contemporary artist depends on the art of painting.
- Utilization of conceptual metaphor in the development of creative thinking for art students.

**Research importance:**

- Contributes to the discovery of a metaphorical conceptual structure on which the contemporary artist depends in the art of painting.
- Emphasis on the intellectual and philosophical developments that help in forming a clear vision that helps the artist to express artistic.

Contribute in scientific and cognitive enrichment regarding the evolution of metaphorical thinking in painting Artworks.

- The use of evolution in conceptual metaphors using in the painting Artwork's In the development of teaching programs in the Faculty of Art Education.

**The search limits:**

- The current research is limited to the study and observe of the development of metaphorical thinking in the painting artworks, Which led to the conceptual metaphor has become an alternative to the symbol in contemporary painting artworks.

**Research Methodology:**

- Use the search the descriptive analytical method for the relevance of this study

**The core of the symbol in the painting art:**

The artist {Gustave Moreau} [1826 1898] is a pioneer of the symbolism in art, His art also distinguished by the visual overlap with the unrealizable, and the embodiment of symbolism in a dress more abstract and purity. In the painting (a girl carrying the head of Orpheus) [1865] form: [1] He was painted in it the head (Orpheus) Who died physically, However, he is continue in his singing, this picture is depicted in a symbolism that represents the conflict between good and evil. The symbol in the works of fine art works to raise thoughts and thoughts in the memory of the viewer, The research of the artist {Paul Gauguin} [1848 1903]

About not mimicking nature, He wanted to find an equivalent in the drawing holds ideas that would like to express them Through symbolic metaphors. Such as a painting (Jacob wrestling the angel) [1888] form: [2].

### **Evolution of metaphorical thinking in painting works:**

Throughout history, the artist has used methods that represent his experience in the form of symbols, formulated using metaphorical simulations. {Van Gogh} [1853 1890] deliberately Using colors and artistry vocabulary in a metaphorical concept, In the painting: (the chair) [1889] form: [3], We note the multiple possibilities of the concept of the Suggestive symbol of the artistic composition, we see a pipe placed carelessly on the chair lonely miserable, to be as a symbol, Through which he wanted the artist to express himself As if he were inside the work itself. The task of art is to "represent the world fantastically to make what is behind the visible thing visible, this requires taking care of the artistic forms and manifestations its commitments imaginary" (Atiya, p. 9, 1996). The artistic work: (fat chair) form: [4], by {Joseph Beuys} [1921-1987] Where the artist used elements (ready-made), It is a chair made of wood placed upon the amount of fat, the artist wanted to explain how two popular substances can become used in everyday life to a superposed metaphor express the presence of the human body and his non-permanent condition. Then comes a creative artist can be free in thought from the traditional tendency; He is the artist {Joseph Kossuth} [1945 -] In his most famous works (chair and three chairs) [1965] form: [5], He wanted to reflect the intense presence of the idea of the chair as a fact of knowledge and mental experience it is realized through art, the chair was not expressed as a function, or an alternative to human existence, but the representation of the thing and his perception by the real thing. We also find in the artwork: (normalization) form: [6], that the artist {Josh Kline} [1979 -] has expressed what was left by The man who was living in the place, sitting on the couch, eats using a fork, watch TV, drink in the cup and smoke the cigar; It is a metaphorical mental image of a full life, it is a collective memory of every human being around the world, Conceptual metaphor has become a universal concept and not local due to communications technology and openness to the other. "The good art is not just a picture, but it is a picture that makes art understand differently, nobody is doing anything new, it's like the language: Thus, said the artist {Urs Fischer} [1973 -] said when he was asked about his artwork: (Untitled) form: [8], which reminds us of the artwork: (urinal) form: [7], By {Marcel Duchamp} [1887-1968] which was produced in [1917]; {Fischer} wanted to shape his symbols through visual language change the length of the display artwork constantly between the real and conceptual metaphor of existence.

### **Interpretation of conceptual metaphor in the contemporary art of painting.:**

Conceptual metaphor theory is based on three modes of interpretation metaphoric conceptual: (Ontological Metaphor), (Structural metaphors), and (Orientationally Metaphors). {Lykof} and {Johnson} determine the importance of interpretive styles as conceptual metaphors in art and seeks to express about meanings and concepts different from reality in a structure that goes beyond formal appearances to make the moral and metaphysical be sensual, to create imagine and a new concept. We find in the artwork: (unemployment) form: [9], by the artist {Josh Kline} [1979 -], which it was presented with the approach of the election date and Some people lost their jobs; The situation he presented in the show was ugly and frank, where humans appeared in the form of three-dimensional printed sculptures, dumped on the ground inside plastic bags, The metaphor by {Klein}"it is not a decoration of the form but is

considered more than an emotional value, because it tells us something new about reality" (Ricor, p. 94). The structural metaphors is a metaphor based on the controversy, and are closely related to our daily lives; According to {Wyckoff Johnson} It is a natural and convincing metaphors in our thinking, "it allows the establishment of a certain perception, it is the controversy mental something more easily understood "(Laikov, p. 81). We find in the artwork: (Untitled) form: [10], By {Maurizio Cattelan} [1960 -], it is about five Mummified horses stuck in the wall. What the artist seeks "is the effect that reaches the viewer when he sees the horse hanging from the ceiling or his head stuck in the wall, and not in a farm that is the natural thing for him but hanging in the museum! This is the thing that raises questions, and many come Interpretations give way to multiple interpretations and comments of the public" (Chiaraluce, 2015).

Directional metaphors are metaphors that depend on the formation of perceptions and concepts in our conceptual system on the perceptions of sensory and dynamic, being a means of human communication. The artwork: (Finished!) Form: [11], by the artist {Fabian Burgy} [1980 -], it is an Installation in space, in the form of (sliding play) for children, placed a large brick wall in it middle, the artist wanted to subject the viewer to what he described as a violent and somewhat annoying process a little to shift, distortion and dysfunction, and put a wall loses (sliding play) function, as if to say to the child (stop, end!); {Burgy} created conceptual positions inspired by a wide range of earthly things and manifestations, He takes specific ideas and develops a struggle through precise and limited means, it is a search that explores the point at which known things become something else.

### **The conceptual metaphor as a starting point for painting art:**

The need to understand the cognitive processes of artists in the completion of artwork, has become one of the most important educational goals; at a time when the development of thinking skills is particularly important, This is a time when it is expected specialists prepare learners of art to work in more than one profession during their lives. The contemporary artist offers an invitation to attention to elevate the role of the mind along with the emotions and feelings, which has become the appropriate language for reading and understanding contemporary works of art. {Arthur Efland} [1961 -] says that "Innovation through the metaphor is one of the cognitive processes used by the artist, and that the creation and use of metaphors by students in the works of art should be the primary objective of art education, because it is the process of making meaning in art" (Efland, P.153). Every student of the art of painting must be aware that every artwork belongs to any direction of the art of contemporary painting, is an open debate on a specific problem, it is not intended here to artwork in itself, but is intended to re-ask questions about the nature of the artwork, and its new ideas, perceptions and concepts, As an optical position that reflects a real reality that simulates the mental sensation before emotion and emotion. In this respect, it is necessary to allow contemporary artists to updating and revision of the aesthetic values in the plastic arts.

### **Research results and recommendations**

#### **First, the most important results:**

- Conceptual metaphor is one of the most important methods to achieve the goal of contemporary artist, and it has become an alternative to the symbol - which was characterized

by superficial and direct - to keep up with intellectual and philosophical developments, to become a language of continuity characterized by contemporary painting artwork.

- Disclosure of conceptual metaphor structure which the contemporary artist depends on the art of painting, contributes to the development of creative thinking in the art student.
- The creative artist is the person capable of understanding the hidden links between things, and able to achieve excellence, uniqueness, challenge, risk and freedom of thought from the traditional tendency and common perceptions.
- There is a change in the aesthetic concepts in contemporary painting, led to the availability of new approaches to artistic expression, can be used in painting teaching for undergraduate and postgraduate students at the Faculty of Art Education.

### **Second, The most important recommendations:**

- To provide more specialized technical studies that monitor the development and change of other technical and aesthetic concepts; which in turn will benefit the development of visual culture and improve the level of creative process.
- Supporting and developing the courses of the drawing and painting department with the possibilities that make the methods of teaching match the variables of the age.
- Making use of conceptual metaphor in the design and preparation of a proposed educational program in drawing and painting for students of art.
- Developing methods of teaching painting courses in the light of the innovations of the period, in all fields of education and artistic culture.
- The contemporary artist must know the immediate and future needs of the recipient as an individual or group that forms the society.



**Form (1)**



**Form (2)**



**Form (3)**



**Form (4)**



**Form (5)**



**Form (6)**



Form (7)



Form (8)



Form (9)



Form (10)



Form (11)



Form (12)

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