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pejoss.editor@gmail.com

Dr. Öğr. Üyesi Ersan SARİKAHYA

<https://orcid.org/0000-0002-2245-6995>

Bandırma Onyedli Eylöl Üniversitesi, Sanat Tasarım ve Mimarlık Faköltesi, Grafik Tasarımı Bölümü, Balıkesir/TÜRKİYE

THE STRUCTURAL FORMATION AND EXPRESSION OF MORPHOLOGICAL AND BIOMORPHIC COMPOSITION IN GEOMETRIC ABSTRACTION

GEOMETRİK SOYUTLAMADA MORFOLOJİK VE BIOMORFİK KOMPOZİSYONUN YAPISAL OLUŞUMU VE İFADESİ

ABSTRACT

Figurative painting was used in detailed landscapes and realistic portraits for decades then after geometric abstraction emerged. This fundamental change consisted of the use of “horizontal and vertical lines, squares, circles, triangles” of simple geometric figures, combined in subjective compositions that inhabit surreal spaces. There were no references to the real world, only fictional, utopian scenarios. The purpose is to define painting as simple activity. In this study, the structural formation and expression of morphological and chromatic composition in geometric abstraction have been tried to be examined, especially in terms of the functional design of horizontal and vertical relations. In epitome, the abstract form moves the subject matter from the scope of the particles to the space of the whole. As a sample, by defining the data Mondrian and Malevich of the works were used the analytical descriptive content analysis method between (1912-1942) the years.

Keywords: Art, Abstract, Design, Composition.

ÖZET

Geometrik soyutlama, detaylı manzaraların ve gerçekçi portrelerinin kullanıldığı onlarca yıllık figüratif resimden sonra gelmiştir. Bu temel deęişiklik, gerçeküstü boşluklarda yaşayan öznel kompozisyonlarda birleştirilen basit geometrik figürlerin “yatay ve dikey çizgiler, kareler, daireler, üçgenler” kullanımından oluşmuştur. Gerçek dünyaya atıfta bulunulmayarak, sadece kurgusal, ütöpic senaryolar üretmiştir. Sanki amaç resmin basitçe kişinin yaptığı farklı bir şey olduğunu söylemekti. Özetle soyut form, konuyu, parçacıkların kapsamından bütünün alanına taşımıştır. Bu çalışmada, geometrik soyutlamada morfolojik ve biomorfik kompozisyonun yapısal oluşumu ve ifadesi özellikle yatay ve dikey ilişkilerinin fonksiyonel tasarımı açısından irdelenmeye çalışılmıştır. Örneklem olarak Mondrian ve Malevich'in (1912-1942) yıllar arası yapıtlarında verileri tanımlayarak analitik betimleyici içerik analizi yöntemi izlenmiştir.

Anahtar Kelimeler: Sanat, Soyut, Tasarım, Kompozisyon.

1. INTRODUCTION

Geometric abstraction came after decades of figurative painting, in which detailed landscapes and realistic portraits were used. This fundamental change consisted of the use of “horizontal and vertical lines, squares, circles, triangles” of simple geometric figures combined in subjective compositions living in surreal spaces. There was no reference to the real world, only fictional, utopian scenarios. The point was to say that painting is simply something the person does.

In the definition of the term; Composition according to Saliba; “The act of invention and imaging and create something in its present case, or it is the sum of preceding pictures with their relationships with affective conditions in the progress of that thing” (Saliba, 1982, p.333). Connecting all the parts of fine artwork by a system of connections and relationships to achieve an idea and concepts, which make the work integrated and harmonic in every part. Additionally, it is what is gathered or collected according to relationships and effective conditions by the artist in order to create an integrated, harmonic and creative work. Reflection: (reflected) the thing bounced and turned, like light on the mirror reflected it and bounced back from it (Humadi, 2004, p.85). Also, it is what transfers according to the rule of composition system to make a visual, social, ideal, psychological, and aesthetic effect on the artist himself and then on the audience.

2. THE CONCEPT OF FORMATION AND COMPOSITION

Formation or composition of artwork is a process of arranging and organizing graphic elements aimed at creating a technical work unit that embodies human experiences. Artwork is the choice of a subject from reality by the artist through which he creates an interaction between the recipient and the artwork. This interaction varies from person to person. There is a group that may respond to a specific artwork, unlike another group that does not, Artwork is not just about color relationships, it is an added work of that imagination, goals, and ideas in order for the artist to reach the result in creating an aesthetic sensitivity in the artistic topic of the recipient (Al-suadi, 2001, p.19). The artist can translate the ideas which he has taken from real life to produce creative works by regulating all the forms and elements so that each one of them does its expressive and aesthetic role, according to the artist's style. Any fine artwork contains concept, shape, and raw materials together to make an expressive form under a system of mutual relationship. The most important question here, does the composition has the same meaning in plastic art, does the composition is the work itself?

Scot defines the composition as an "organic integrated system because it contains a special system of closed relationship which result in Unity" (Scot, 1951, p.38). Composition is the result of the artist's effort to create an obvious form picture with the valued concept, besides the artist's imagine, talent, and vision in addition to the psychological effects inside him (Kamal, 1978, p.169). Therefore, the artist can translate his ideas to produce creative works depending on the composition's elements and principles and choose suitable raw materials according to his experience.

The configuration of all the parts of the fine artwork is formed with an arrangement to touch the audience's emotions and sequence the meaning, that the artist wants (Almutably, 1999, p.11). Plastic artwork is one of the most important achievements of humanity, and since ancient ages, it was the best way to express the mental and emotional situation of people by using different raw materials to exceed its nature and being an individual body, which has its own life and exists and real which is not similar to real life (Radhi, 1986, p.48). The artwork has its own aura, the quality of the aura in the artwork is realistic, and it differs from the quality in real life, and this is what distinguishes art from life and makes it an independent world.

Every fine artwork consists of many elements melting together to be one unit, the fore if this work loses any elements, it will lose itself, every work has a concept even the artists who believe that form is the most important, their works have an idea in regular forms (Plekhanov, 1983, p.27).

We can find an idea even in the symbolism and abstract work; this idea refers to a concept, which achieves the aim of the work.

The form is the most obvious element in the work; it puts every element in its position, and regulates the areas in the work, the fore is the most special element which has the meaning and expressions which give the work its meaning and mold the final shape of the subject (Abdulrazaq,2001, p.30). As a result, it regulates itself by a technique that comes from the subject, the aim of the work, the knowledge stored by the artists which come from real life and nature, and finally the recreation of all into the structure of the work.

2.1. Structural Elements of the Form

2.1.1. Line

it is the most sim pleas well as the most important element because it rules the direction and movement in the space extension by its different types (straight, curved, ext..) and intersections which make effective visual pathways that give the sensual exist to the form by managing the distances and depth that take the audience beyond his own visualization to discover the function of these lines (Ismael, 1976, p.54).

2.1.2. Color

another important element, sometimes called the music of visual arts which has a different rhythm in each work, the color source may be painting or lights. When lighting a prism, the results are different colors with different wavelengths and physical characteristics, which give the color identity.

The projections of light make us able to recognize the surface, it is impossible to recognize the form without color because the color is the virtual side of the form (Read, 1975, p.31). Color is a physical phenomenon. Each color has an effect on the eye.

Those rich plastic artworks by their semiotics, psychological effects, way to create blanks, and most important things how to mix the colors and they interact with each other (Myers, 1966, p.242).

Therefore, the artists have to study the color theory and the color's psychological effects to reach the aesthetic expression, which is the secret of every successful plastic artwork.

The importance of color is not less than the importance of line and if the artist discovers the secrets of colors, he will investigate his talent in planning not a random way.

2.1.3. Texture

It is one of the contents of the form that depends on the surface characteristics (rough, smooth dry, wet, dark, etc...) which result in different cases when the light falls on it which is used by the artist to give an aesthetic touch.

The texture has importance in distinguishing a material from another and giving the function to the relationship between form and content (Abbo, 1982, p.145).

2.1.4. Space

There are many opinions about space because it exists in different domains in plastic art it is one of the designs in artwork's characteristics (Elliott, 1977, p.48). It plays a big role in the creation operation; the first steps in the work begin with the space.

It has a relationship not only with the subject but also determines the many things related to shapes and volumes and also color (Elliott, 1977, p.49). Space represents the spatial space gained by the characteristic of permanence which is containment and amplitude, it allows those blocks to swim in that harmonious space between them, overlapping relationship facility is the backbone of the artistic achievement.

3. STRUCTURAL FEATURES FOR GEOMETRIC ABSTRACT ART

The concept of abstract and its characteristics Initially the word abstract means getting rid of real life and not connecting with it, the geometric shapes are abstract to many real shapes which have their common character, this means a feeling of the common character represents a configurable generalization of the base. This art school depends on geometry, vertical and horizontal lines circles, triangles... etc., as an abstract to the real shapes like in Cezanne's works. This trend, like that of the Cubist school, can be stripped of natural shapes and returned to their engineering origins.

When the structural features of geometric abstract art are examined, it is possible to believe that abstract art was one of the most important artistic styles that absorbed the mental direction (rule, order, harmony, structure). The emotional and spiritual are beautifully expressive of non-representative things, thus achieving a balance between mind and imagination in forms that can be adapted as needed. They are new elements whose goal is not imitation, but absorption and rebirth together. The whole motive in any tendency aimed at formation is the rational explanation of artistic development. That is, towards creating a balance between the inner feeling and the external world of abstraction, and between expression in abstract forms such as line, space, and texture, and between color combinations and contrasts, and in the various spontaneous forms that are extracted from abstract expression. Where the interaction takes place with tones, beats, and rhythms, so that the souls are affected, which results in some meanings such as enthusiasm, sadness, and joy, and this is the basis on which the plastic artwork is based in the abstract expressionist direction. The aesthetic content is achieved in the abstract when there is a correspondence between the internal necessity and the expressive significance (Al-Mahmoudi, 2017, pp.179-180).

This school gives great interest to the natural origin which can be seen in a geometric perspective and transfers circles, squares, and other shapes to a harmonic piece in the work. Also, it is a direction that represents the feelings and imagination of the artist not intimate the real life but discovering the truth beyond the vision which is the core and reality of the thing beyond all the senses to reach the absolute. Abstract as a style exists since the prehistoric age, we can see it in "The Altamira Bison" cave

drawing, its concept has a philosophic root in Aflaton's work, it means refusing the foolish imitation of real life and the desire to raise beyond the real world.

Abstract appeared in the 80th in the 19th century as a reaction opposite neutrality and it had two pathways: first the Path of the Symbolists and their Spiritual Expression of Painting, and the second path is the impressionist pathway that took the importance of shape in a beautiful and expressive composition, the abstract movement has taken any form of expression, including not related phenomena but rely on elements of image expression that relates to metaphysics. It also depends on the images related to 'absolute'. In their expressions, these images are perceived marks or symbols in the formations of lines, sizes, and colors. Abstract in art is either proportional or absolute, which means the ratio of the abstract is different, Egyptian arts are more abstract than Greek art but less abstract than Islamic art, in the modern arts we can notice the highest ratio in the Cubic than in the Savage art and then in the impression, according to the absolute abstract we can find it in some old bowels and but in modern art we cannot find it until the 20th century (Fawzi, 1970, pp.427-428).

Abstract art appeared after the artist separated himself from the external subject, and tries to create according to universal concepts like (harmony, equivalent, and rhythm). This design included the artist's subjective sensations, meaning their expressive ability and blending them with the first subjective element (Flanagan, 1962, p.251). Although the abstract artist tried to incorporate the subject in the formations of something, then developments mixing of color in 'George Braque's works then he tries to incorporate the topic into the object's configurations. He glued various materials like newspapers, metals, and glasses to the canvas. Abstract art is subjective art that seeks to form shapes different from the usual form, it means changes in the structure of the artwork.

Abstract art wants an unusual form of art, which means exchanging the form and structure of the work is not depending on the subject or the concept but depends on the artist himself and how he simplified the shape and color to reach an ideal result like music (Al Hattab, 2017, p.108). The artist does not pay tension to details but to the hidden meaning in the work. Kandinsky (1886-1944) emerged with his new vision; he frees color and believes that the form is formed from the characteristic of colors to create pure art, which as the first direction of the lyric abstract movement which he was the leader of (Jarda, 1975, p.66). Kandinsky's works have three important stages; The first one is characterized by using normal abstract shapes, during his stay with the 'blue knight group' in Munich. The second stage is using the geometric character in shapes and relying on design, not color. This stage is characterized by using geometric shapes like straight lines and circles like in fig 1.

The third stage was mixing geometric shapes and abstract expressive designs, which result in a calm and soft line like in 'Several Circles' fig 2. Kandinsky used micro-creatures that cannot be seen without a microscope, this stage is controlled by the 'mind, awareness and intent' he gradually left the spontaneous expression and neglected both the subject and form, because he wants something more important something ideal and spiritual. This abstract art is not interesting to the eye but an interest to the spirit (Read, 1975, p.114).



Fig.1: Wassily Kandinsky, 1927



Fig 2: Wassily Kandinsky, 1926

Kandinsky in his research tried to eliminate color and shape to express the inner necessity not using the shape as similar to real life but using abstract shapes which have inspiration power to reach the metaphysics and meta phenomena (Amhaz, 1981, p.143). And take a geometric direction to be typically geometric (Muller, 1988, p.65). Kandinsky deals with spirit, he is far away from any physical thing, he believed that the artist has to reach this spiritual depth and he express this belief in his book 'On the Spiritual in Art' 1912. His writings were about the psychological effects of color. Lines, geometric shapes, and abstracts had clear spiritual properties. Transmitted to the recipient and it was

affecting his soul with the excitement of human senses (Muller & Elgar, 1988, p140). Therefore, his works have spiritual characteristics, which affect the spirit of the audience and the senses directly with an emotional charge and pure art beyond the human struggles even in that dark period of fear and sadness.

There are three spiritual sources of abstract art:

1. The direct expression of nature which is called the impression
2. The subliminal expression called improvisation
3. The insert expression appears gradually, this is the honest one which we called composition, which is a shortcut for emotions and feelings.

The abstract school depends on the shape to reach the essence by adding an expression value using colors and lines and neglecting the physical shapes and the imitation of real life (Al Zaabi, 2015, p.294).

Composition in the abstract school is a close system in his structure and imitation of real life by using abstract and geometric shapes, but it is an open semiotic system in his meanings, which interact on the surface.

There are two directions in abstract school:

1. Lyrical abstraction direction; which is concerned with the color and his expression power with soft curves without using sharp straight lines. Kandinsky believes that colors sounded like music, and he could see the music by color impression (Horst, 1989, p.66).

Kandinsky was one of the important artists in this direction. He believed that the colors have tunes similar to music. He broke the dividers between drawing and music.

2. Geometric abstract direction; is an extension of cubism, it reduces the shapes and lines from a physics thing to reach the essence and 'expressing abstract truth in drawing art' (Heath, 1998, p.13).

Mondrian was an important artist in this direction, he didn't reduce the shape and line only but also, reduced the colors in his works, he used only essential colors (red, blue, yellow) and if necessary he added black and white fig.3.

Mondrian focused on geometric shapes in his works, he used especially rectangles, and vertical and horizontal lines. He thinks that it expresses a kind of harmony, we can also see that in ancient religions and Greek ideas (Humadi, 2004, p.90).

Famous geometric abstract art painter Theo Van Doesburg 'co-founder of De Stijl' created a series of figurative works to abstract them into geometric shapes made up of lines, colored rectangles, and squares. Later, he added lines of different lengths, widths, and colors, providing the aesthetics of movement. It caused a break with Mondrian in De Stijl because the artist followed a different path from the one set in the manifesto fig.4 (URL1). The abstract movement is concerned with building the structure using the vertical and horizontal lines to make the pictured space into a harmonic system connecting the shapes and lines that it will be very difficult to split any one of them from the others, and every line in the work represents itself only by representing an equivalent case which gives us a feeling of calmness and purity.

Mondrian said that "in the dynamic truth of the abstract art, the new man exceeded all the feelings of sadness, fairness, happiness ...etc, to reach the passion of making aesthetic and results in the pure version of this feeling" (Bowness, 1990, p.214).

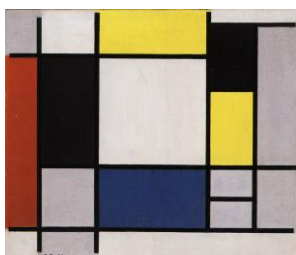


Fig.3: Piet Mondrian, 1920



Fig.4: Theo Van Doesburg, 1918

Minimizing materiality, corporeality, and representation of the image in the painting, Malevich leaves only a certain empty element in his work. The void itself (black or white) to Zero. Nothing, as a sign-invitation to an endless deepening within itself. He believes that he should not look for something valuable in the outside world, because it is not there. All that is good is within us and Suprematism contributes to the concentration of the pensive soul in its own depths fig.5 (URL2).

Important artists of the suprematism movement, especially Kazimir Malevich, used very simple motifs such as squares, circles, crosses and flat surfaces in their works because they wanted to reach the 'zero degrees' without preventing a painting from being a work of art fig. 6.



Fig. 5: Kazimir Malevich 1916

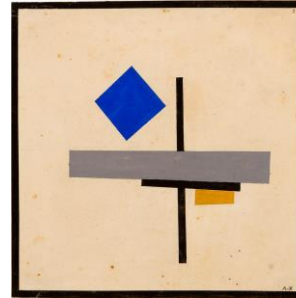


Fig. 6: Lazar Khidekel, 1921

The structural formation and expression of morphological and biomorphic composition in geometric abstraction, especially the expressions and meanings of the elements included in the functional design of horizontal and vertical relations are different.

Vertical lines emphasize a dormant resistance to gravity. They are seen as a sign of prestige, discipline, and an impression of power. It symbolizes the direction towards the sky, the ascension. If it's high enough, it evokes a sense of superiority and great purpose. Lines directed downwards, on the other hand, evoke death and lifelessness. Horizontal lines reveal the image of static and dead. They express calmness and confidence. Short and dashed horizontal lines appear energetic to the eye. Diagonal lines create the effect of dynamism and movement as they appear more active. It can be characterized as a movement of directional repulsive forces, and horizontal and vertical instability. Diagonal lines are active, reducing the credibility effect of vertical lines and the calming effect of horizontal lines. They eliminate the monotony of horizontal and vertical lines. Wide curved lines are inspiring and therefore symbolize creativity. A long, horizontal rectangle has a restful quality. A vertical rectangle is motionless, safe but alive. Triangles and diagonals are often dynamic and indicate movement (Yazıcıoğlu & Meral, 2011, pp.113-116).

The morphological and biomorphic composition in geometric abstract has the following characteristics (Bowness, 1990, p.214-215):

1. Using reduction of shapes to symbols or colored surfaces or horizontal and vertical lines that connected the shapes with the structural relationship.
2. Using total free expression by movement and confirming the inner functions of the form.
3. Understanding the abstract work as a composition by two, one related to the artist himself and the other related to the material of the work.
4. Deals with work by what the colors say instead of the real shapes far away from any imitation of real life.
5. Deals with lines by their hidden power of expression to transfer the meanings, abstract works are the abstract of real life during and after the Wars of the 20th century.

4. REFLECTION OF HORIZONTAL AND VERTICAL COMPOSITION

Curves, lines, and half circles replaced the traditional styles to manipulate the space in cubism works, but the journey to nature by self-subject, straight angles, and pure make abstract the most daring trail to return the art to itself and make it pure. That is what Mondrian did with the shapes and depended on the straight angle and straight line, he also considered the line as an expression of illusion. It is impossible to draw any part without referring to a natural thing like a head (Albahnasy, 1997, p.235-236). Therefore, there were two directions in abstract art; the Lyrical Abstraction Direction of Kandinsky and the Geometric Abstract Direction of Mondrian. The shift from nature with subjective

content had the concepts of the subjective tendency in pure formation. This is evident in Mondrian's works resulting from the perpendicularity of the main and horizontal lines. That achieve a balance between the shapes. It expresses intrinsic purity and enduring truth in nature. Considering that the vertical and horizontal relationships are the most important relationships that organize the structural forces in the membership of an image. This represents the basis for the structure and construction of existence. The vertical ones show the equilibrium and the frequency of the dynamic charge. As for the horizontal, it has a static nature. Mondrian reduced his themes and made them into signs of lines and rhythms aimed at creating a special, independent world (Attia, 1997, pp.165-166). Mondrian thinks that the geometric relationship between vertical and horizontal lines expresses a kind of harmony, as in ancient religions and Greek ideas (Humadi, 2004, p.34). He considered that the vertical line refers to the sun when the horizontal refers to the ground, therefore his compositions were individual and far from the emotional expression and also very near to the real essence. Also appeared the works of Malevich which deals with areas and geometric shapes, giving them the pure sense of using mini geometric shapes with sport style.

Mondrian work has diversity and progress, he had four works, repainting two of them which the "Apple Tree" is the subject, the dark green branches of the tree, which live up to the sky, represented a turning point Then he simplified the apple tree, taking only the curves and abstracts it with only the connecting curves to draw the dwarf's apple tree in 1912 (Heath, 1998, p.11). He studied the compound components especially the Composite of two relations 'plus and minus' which are obviously more than the sea and wharf in Scheveningen city where he lived (Heath, 1998, p.120). These visions left Mondrian with a great impact and reflected in his drawings during his period of living there and the appearance of signs (horizontal and vertical) in his works is only a reflection of these various combinations.

The horizontal and vertical composition has reflected in geometric abstract art with simple shapes, colors, and rhythm. They looked at the contrast in value and hue, their mixing is harmonic and inspired, and variety in colors reflects the differences in expression of design even if they are limited to vertical and horizontal lines or symmetric rectangles (Read, 1975, p.157). These reduced colors are made by his design to the structure after the mind analyzed the geometric relationships to recreate new shapes come from the connect these shapes and their rhythm of movement. The consequence of 'horizontal and vertical' lines in geometric abstract, works make in an illusion of movement and becomes a starting point in his abstract space. Besides that, there are only four rigid angles that illustrate the movement, these angles may be vanished in edges to make a cross or touched to be square.

Mondrian said, "I find that the angle is the best way and connect because their edges could make a live movement" (Humadi, 2004, p.34). The fact of geometric abstract structural being rather of than the images and visual forms of the natural forms. Fit the infinite universe into abstract spaces within narrow geometrical fields. In the artwork, the structure bounded by the natural extensions of the object has gradually turned more abstract. Geometric forms, they are abstractive artworks that consist of geometrical parts drawn with thick contours. This prediction is undoubtedly a revolution within the field of art (Altintas, 2013, pp.25-26). The meaning of rectangles and lines is expressed in absolute orthogonal terms of surface tensions. This is obvious geometry. Neo-Plasticism is in this sense geometry of art (Turani, 1995, p.181). The philosophy of the founders of the Neo-Plasticism movement is this, art and culture should be reformed to eliminate obstacles to development. Mondrian, who works in this philosophy, has completely excluded his imagination from his paintings. He cared about the universal principles of balance and harmony, and personal elements have turned into universal elements. So, he developed compositions based on mystical and theosophical thinking. Apart from aesthetic purposes, artworks are emphasized their spiritual aspects. He characterized a language without narrative in nature. Nature is freed from all kinds of diagonal structures and round lines. At the same time, it was created with a dynamic description by simplifying only the horizontal and vertical lines (Karabaş & Güdür, 2016, p.335). Artwork according to Neo-Plasticism, refers to a geometric order opposed to nature. This geometric order is basically a geometric structure. A work of art, which has a proportionate presence, is similar to both an architectural structure and a musical work. Because, when each work of art is shaped by basic colors, vertical lines, and opposite horizontal lines, the harmony of the elements used in the composition is formed here (Tunalı, 2008, p.181).

5. SAMPLES ANALYSIS

Sample No: 1

Artist: Piet Mondrian

Date 1929

Dimensions: 33.3x41.2

The name of the painting is: Composition C (No.III) with Red, Yellow and Blue.

It is located in the Museum of Modern Art in NYC.

Oil on canvas

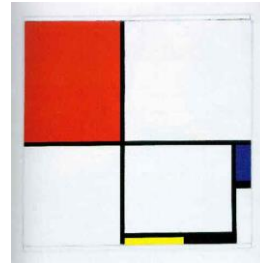


Fig. 7

The painting is a big rectangle inside of it there are two intersecting black lines that make four small rectangles, in the right, there is a small blue rectangle, above there is a red rectangle, and there is a yellow rectangle, in this painting we note the artist's invitation that artist makes all the shapes and colors as fixed elements unit and to the basic colors, he intended to subdue these shapes and colors within the scope of the general effect of total unity. Mondrian has attempted to make the art of photography merely a formal organization based on identifying the fundamental kinds of harmony inherent in the nature of the universe, his art became a realization of the "pure picture". This is evident in his work. We note that Mondrian brought the painting out of its traditional frame, and displayed it on a bright white wooden base, well-painted, and above this cross-section of the vertical and horizontal, interspersed with rectangles. What is important in Mondrian's work and his other works is that he indirectly called attention to Islamic heritage, and that is through his abstractions that depend on engineering, mathematical equations, equalization of space, and the balance of voids, and therefore his work has become valuable by relying on this ancient heritage.

In this work it is worth noting the impression it leaves you with its relation to the art of architecture and the softness of the overlap of forms with balance and harmony as if we hear someone tell us, look at this.

Sample No: 2

Artist: Piet Mondrian

Date: 1942-1943

Dimensions: 127x127

The name of the painting: Boogie Broadway dance

It is located in the Museum of Modern Art in NYC.

Oil on canvas

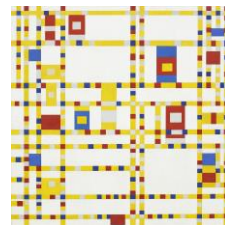


Fig. 8

The board is a square shape that is crossed by vertically spaced lines with a difference that crosses horizontal lines, some of which are incomplete, and on these yellow lines a group of squares in different colors blue, yellow and White, in the spaces between the lines, there is a group of rectangles with squares in the middle, and there are squares on the left and at the bottom, independent at the end of some of the cross lines.

We note that the artist combined the basic yellow, red, blue and clear without mixing, and the neutral white colors and gray, which he sees as the intimate and friendly neighbor of all colors and color spaces that he uses to achieve his own concept of "pure image. Mondrian also depends on the orthogonal lines and pure colors in achieving beauty values and laws, this painting shows us the amazing diversity within the unit, the simplicity within the complexity, and the harmony with the contrast through the horizontal and vertical in lines, the basic, the neutral, the cold and the hot in the colors. Also, in this painting there are aesthetics of diversity in space and the artist controls and controls the void within the artwork, also, the amazing balance in the harmonious color distribution within the artwork. Rhythm in this artwork has two types: Rhythm through repetition and rhythm through diversity.

In this artwork, we feel that strong interconnection and connection through the intersection of lines and the entry of shapes into their sermons and their superpositions, in this painting, we feel the strong overlap and connection through the intersection of lines and the entry of shapes into their sermons and their superpositions. What makes us walk along these lines with the sound of the diameter as it crossed from in front of us and we moved from one line to another to move us from the various and varied painting stations, and we stopped to rest, even for a while, those shapes that permeate our way to give us the necessary dose to continue traveling in the plate.

Sample No: 3

Artist: Kazimir Malevich

Date: 1915

Dimensions: 38 1/8 x 26 inches.

Name: Supremus No. 50

Display location: Stedelijk Museum, Amsterdam

Oil on canvas

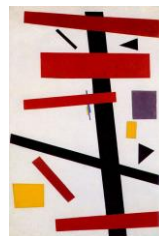


Fig. 9

In this work, we can see many rectangles and triangles with many intersections among them, in red, white black and yellow colored, also we can see that the red color is the most important one in it and take the sight perspective.

The artist here controls the space and areas to make an equivalent harmonic work, and all the shapes and connected with each other like a wood board fixed by the carpenter, the work as one unit refers to power and rigidity.

We can also see the freedom in the distribution of rectangles in the work.

We also notice clearly the balance in the painting through the distribution of shapes in a vacuum, as well as the occurrence of balance through the artist's use of color in a wonderful way, which led to this harmony and harmony, and also repetition has a great role in that, it is also evident in the painting the freedom brought about by the rectangles right and left, as well as the direction of the triangles added to the movement of the eye inside the plate.

When examining this panel, we note the interconnecting rectangles, as if they were wooden panels combined to form a coherent wood wall. This makes us hear as if a carpenter is hammering nails to meet the panels and this plate is shown before us.

Perhaps the artist chose this position to show strength and durability with these shapes.

Sample No: 4

Artist: Kazimir Malevich

Date 1915

Dimensions: 80 x 62 cm

Name: Suprematism

Display location: Stedelijk Museum, Amsterdam

Oil on canvas

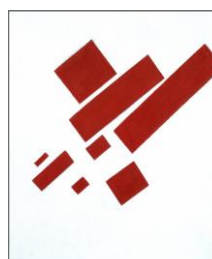


Fig. 10

In this painting, we notice rectangular diagonals that point toward the eight corners, bearing a reddish-brown color. As shown in the work, rectangles direct the eye upward in the form of a start toward the movement of shapes. It represents the process of building a line-up in stability and balance, and we notice this harmony and consonance in the beautiful repetition that the rectangles represent with each other,

We also notice this flatness that shows the feeling in the painting's quiet and consecutive upward start, as we could hear that sound from the soft music coming from the strings of the piano, playing the best tunes. The artist may have chosen this topic to show that transition from the real world to a new one.

The artist also chose rectangles because of the consistency and significance of the firmness and strength.

6. RESULTS

According to the analysis of the Samples and the theoretical above results:

Composition (Formation or configuration) systems have their reflections on the elements of the work especially horizontal and vertical shapes as well as color spaces to manipulate the structure of both form and subject by shafting inside the work, besides we can see that the balance of horizontal and vertical becomes an individual element in the work with any necessity except its sensual powerful that we find in sample one. In the second sample, the balance of horizontal and vertical composition systems changes the old essence of the art and moves towards a new style which reduces all the emotions and feelings that the creative action, it means proximately that the aim of the art mixed with the expressionism and symbolism to refuse the intersection between the social concepts and with the after-modernization. In the third sample adopted in this work the element of the geometric shape in horizontal and vertical balance in order to break the expecting of the audience, this is the important style of the geometric abstract. In the fourth sample, the abstraction took a look through its transmission in the composition systems from the case of celebrating the chaotic and random manifestations of that painting. These artworks are based on the aesthetic connection between the various squares, including the lines themselves. This aesthetic stems from the beautiful and balanced trends in contrast to the weights and squares and their divisions, and the effect of colors. It is the symmetry arising from the reflection of the planes.

As a result; Composition systems give us variety in forms of art work by delivering freedom of transformation in all levels of form and subject. The abstraction style of modernization represents a revolution because it makes the transform action an important principle. Modernizations are the best reflection of social and economic life, which intersects with the historical stages so that they became intertwined with the data of life. The abstraction removes the walls between science and art because both are working to face the faith of the human artist and the aim of both of them is knowledge. Scientific progress put all the truths under the absolute ratio and depends on phenomena and present realities instead. Mondrian and Malevich struck a balance between form and expression of essential purity and of the enduring truth in nature. Considering that the vertical and horizontal relationships in the works of art are the most important elements for organizing the structural forces in an organic form. In its essence, it is the same as installing the foundation and building of existence. The vertical ones show equilibrium and tension of the dynamic charge, while the horizontal ones have a static nature. The geometric art reached the logical end in Malevich's horizontal and vertical squares. It also attained near magic in the interlaced dashed lines and slanted flats of artist Piet Mondrian. Mondrian's vision is purely aesthetic for engineering art.

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Fig. 05: <https://www.flickr.com/photos/63653473@N07/47464065481>

Fig. 06: <https://www.lazar-khidekel.com/5>

Fig. 07: <https://www.barnebys.com/blog/piet-mondrian>

Fig. 08: <https://bayaiyi.com/piet-mondrian-broadway-boogie-woogie/>

Fig. 09: <https://arthistoryproject.com/artists/kazimir-malevich/supremus-no.50/>

Fig. 10: <https://es.wahooart.com/a55a04/w.nsf/O/BRUE-8DP92A>