Western Plastic Art After Impressionism From The Color Revolution To The Bankruptcy Of Form

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Article Info

Abstract

Impressionism was the most important point of separation between form and content, and the beginning of departing from the concept of "constancy of form" in parallel to "open content" on the absolute idea that the artist intended to express, and from the color gate and monitoring the influence of sunlight on it, European impressionists discovered that the shape changes and that they can go out on the old classic style and presenting what was considered a violation of the "SALON" laws and requirements, but these "rejected" did not stop and continued what they considered a necessary renewal to bring art to wider horizons, and they did not think that this step would be the window from which unknown people would jump to unknown horizons and mysterious. Then jumping from that window continued until that jumping process became a path for everyone who possessed talent or did not possess, so western art descended until it reached a point from which western critics complained and described what western art has reached as a stage of artistic bankruptcy.

Keywords

Western plastic art, impressionism, color revolution, bankruptcy of form

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1. Introduction

Since the start of the French Revolution in the year 1789, which is considered the main turning point in the life of Europe and Europeans completely, souls, souls and minds were freed from the domination of heaven and began to search for life on earth. The divine promise of the kingdom, paradise and the Last Day extended, awaited long until boredom, and people's lives and souls were narrowed by the hegemony of the spokesmen in the name of "God" and they were eager to know themselves in this tremendous midst of the Church's teachings and perceptions about their lives and beyond their lives and its control over the details of their living and the hideous exploitation of all the basics of their existence. There must be change .. There must be a revolution. The revolution is an act of change par excellence, which is a qualitative change that always results from quantitative accumulations that reach a critical point and then an explosion, which is the qualitative change called “revolution”. And when the revolution is comprehensive, this means that the accumulation that led to it is an accumulation (dialectical materialism, p. 227), promises of the future and the manifestations of its promised presence.

Almost the entire history of mankind is itself the history of changes at all levels, individual and collective, because history usually monitors events in the event of their changes, not in the event of their stillness, because the only constant in all existence is change, and it is the constant that the universe does not accept change, because its change means silence. And stillness is death.

Perhaps politics is the most apparent recipient of the affairs of change in revolutions, because the writers of history take, the first that they take, what appears to float on the surface of life, and the first thing that floats here is political action and its consequences such as changing regimes, the fall of governments, assassinating figures, executing others, and chaos caused by conflict Among those who hold fast to yesterday in the face of those coming to tomorrow, and they all follow the compass of their interests and orientations, whether in the revolution for the sake of change or in the counter-action in order to remain steadfast.

Looking deeply into the content and content of revolutions, he finds that the declared totalitarianism is the basic feature of the revolutionary process, what emerged from it as we have mentioned about politics, and what did not appear as we will see in art.

The past has its features that were present when he was present, which are features, conditions and rules for life that were placed within an extended historical process. In the first beginning it was just an idea in the mind of a genius or madman with a deep vision, then after acceptance and satisfaction it became a philosophy adopted by the elite in the second beginning, to become later Part of people's awareness and their culture, and perhaps of their original beliefs. The worst thing about this process is that, by virtue of its slow formation and the depth of its roots, change in it becomes slow, rather almost impossible, and that revolutionary societal actors have to exert a lot of effort and pay the very high price to effect a change in that solid, stable and stable mass of long ages, the process of change is The other is a process formed through a lengthy historical process that is
constantly preparing for a battle in which it may be defeated, so the vehicle of history returns to square one with a grim feeling that makes just thinking about change an adventure that needs extensive preparations and introductions.

And the most difficult change adventures are related to literature and art, that is, in the superstructure of societies, whose statements cannot be established in the public consciousness before massive changes are made in the infrastructure of those societies, and in light of these tremendous changes, the process of change begins. It took the Arabs for more than a thousand years to dare to change the construction of the classical, vertical poem, and this change still faces condemnation even today.

After the dominance of heaven, represented by the Church and its powers at the political, social, economic, cultural and philosophical levels collapsed, and people began to return to Earth, art found itself in a confrontation that required it to engage in the process of change to obtain its share of that battle and in turn contribute to making the next tomorrow. But what always happens is that the revolution begins and succeeds, then it achieves its goals and then the cosmic year runs on it, and it begins to decline until the beginnings of the need for a new revolution, and so on ...

the importance of studying:
The importance of this reading lies in the fact that it records an evaluative judgment on the march of Western plastic art through what Western critics said about this march in terms of its development and its response to the changes required by the nature of development in the affairs of life at the time. The reading comes out with the results indicated by the critics themselves, with a difference in the research methodology and methods.

the study Problem:
The problem of the study is represented in the opinion that still prevails in the cultural and artistic circles in our country that Western art is necessarily going, and since the impressionists' rebellion against the conditions set by the classical evaluation bodies of art, from one advance to another, and that with the results it creates that deviate from the concept of art, it is just going On its ascending path towards the better, and reading here says otherwise, since Western art has since gone out on the rules, and it is permissible for anyone to ride his silence, and he adopted the machine and devices capable of presenting what he wants, he found himself without a human art, and that what it produces has only brought it to a stage Bankruptcy, his critics say.

The limits of the study:
No study in a conference paper can get acquainted with all the variables experienced by the Western plastic artist since the beginning of the journey of change, whether it was before or after the French Revolution, so reading will suffice with the most important stations that the Western artist reached, which mostly converge with the dawn of the twentieth century until the quarter. The last of it. The spatial extent will extend across Europe at the beginning and then head towards the United States of America, which became the incubator for art and artists after the second war, (Hosenbaum. The Age of Extremes, pp. 864-865). Also, with its concepts of freedom, it unleashed the genie of renewal from its head to reach what reached To him from bankruptcy we are still seeing its effects there.

Study questions and hypotheses:
The study starts from the aim of responding to the hypothesis that Western art is now better than it was in the period of the emergence of the Impressionist style in art and before, hence the questions that the answer to which is considered to be the fulfillment of the saying that sees the opposite of the above, and that Western art is still on the way that it arrived To the stage of bankruptcy, these questions are:

1- Is the passage of time considered a measure of development for the better, and that the future is always better than the previous, and how is this measured and why?

2. What are the motives behind the emergence of artistic currents, how do these currents emerge, and how do the people concerned with artistic affairs receive them?

3- What are the aspects of change in the art field, and how do they arise?

Foreword:
TS Description Elliott's literary criticism approaches in the West with chaos and turmoil, albeit one of their origin is the romance that branched out most of the literary and artistic production at the time, and this description of Eliot was in the year 1919. (Khafaji, p. 5).

Herbert Reed believes that the revolution that swept the arts in Europe in the twentieth century presents a qualitative difference from its predecessors in the arts revolutions throughout history, as it is not a reversal of the page of the present, or even a return to the back, but in fact it is a break in the path and a transfer of power, which some may call a dissolution. The character of this revolution is catastrophic, as historical revolutions usually begin in the form of isolated fermentation, and then spread little by little until they infect, spread, and then the entire body of civilization absorbs them slowly. As for the last revolution in the twentieth century, it placed us in front of a new body, or new bodies distinguished by personality and incapable of fusing with the old body, and thus this revolution produced a new, different world that does not belong to the previous human spirit in any way, hence the critical discussion about this revolution and its products is an issue in It is extremely
complex and only leads us to descriptive approaches whose methodology cannot be elaborated as was the case with the artistic revolutions that preceded this revolution (Reid, Art. 37).

Art is a cart drawn by two horses: form and substance. And each horse has its own details that add to it and distinguish it from its other counterpart, and many critics have tried to detail the relationship between them and how harmony is achieved in their course, and what happens when one of them accelerates and goes out of the two-way road to separate the carriage and drag it alone in a different way, without thinking about what will happen with his peer The other horse, and what the cart is like next. The emergence of religions as pivotal events in the history of mankind will certainly leave great effects on the overall social, intellectual and artistic life of the peoples in which these religions appear or embrace them.

For example, one of the important changes that made an impact on the artistic style of European painting in the third century AD was the conversion of many individuals to Christianity, considering it the official religion of the empire. This important social transformation led to the emergence of new incentives for art, after artistic incentives remained the preserve of the leaders of the Roman state for many centuries, representing the renaissance of the Roman Empire and its vast economic power (Povini. P 35).

This religious transformation in society and the subsequent secretion of new incentives and requirements led to a shift in the structure of the artistic style, specifically the style of painting during that period and the decades that followed. As the Christian religion gave special importance to art, not because it is a decorative art, but because it is a good tool in propagating the Christian religion by explaining its ideas through pictorial terms. This religion needed someone to present religious beliefs in pictures that could be understood by simple people, either symbolically or Narratively (Hutter. P 94), adherence to the classical traditions of painting and sculpture, no longer fits with the new religious thought, due to the wide intellectual difference between the previous beliefs of Roman society and the beliefs of the new religion. The Christian aesthetic concept is completely different from the Roman aesthetic concept, describing Christian art as a missionary art, while Roman art tends towards the values of embodiment of beauty (Bitar, p. 30).

**Dual form and substance:**

The artwork consists in its entirety from two main components, each of which has its own details, and they are two components that are usually subject to the prevailing culture in society in a specific period of time, and in different cultures and times, those components differ. The content, in essence, is the idea that the artist embodies in his artwork and wants to communicate it to everyone who cares. While the shape is all other components of the artwork, the method of its implementation and its material, that includes the type of raw material, the quality of colors, the implementation tools of bedding, knives, etc., and this includes the method that is supposed to implement the painting by it, the method of implementation, the requirements of this mental and material thinking, and other materials. Used in building the painting and other things that are not unknown to those concerned with art.

Before the French Revolution, and specifically in the Middle Ages, from the tenth to the sixteenth century, the classical style prevailed in art, (The Swedish and Al-Ann, p. 30), which is a style that is formally derived from the Greek and Roman heritage, and it depends entirely on the appearance of the content clearly and committed to the form The photographic traditionalist in the implementation of the painting or fully committed to the strict conditions of anatomy in the field of anatomy for the manufacture of statues, and the conditions of precise engineering in the implementation of artistic architectural evidence.

**in the beginning**

From here it was necessary to have jury committees, exhibition salons, strict standards and strict bodies to judge the works, and from here also were the beginnings of the battles between the classic jury and the pioneers of change of artists, and we have seen how the Emperor Napoleon III intervened and allowed the "rejected" artists to exhibit independently as they did not Any artist who is not approved by the jury is permitted to exhibit his paintings, and the transmission and transformation of classical forms and subjects has attracted the attention of critics such as Panofsky, Abbey Warburg, Kasserer and others (Kleinbauer, p. 99).

Starting with becoming a human being, then painting. Later, the person uttered words that he understood, and soon he put symbols for him from his drawings, and it became writing. And then came criticism, which set standards for judging and evaluating artistic works .. Criticism is, in essence, a judgment on the work of art in terms of that dialectical relationship between form and content, and critics have their visions and differences, so the human mind tends to reject unless the consensus is tight.

The idea of "form and content duality" means in its essence the compatibility between the form with all its components and tools, and the content with what is an idea, and the more this duality is intertwined in harmony, the more beautiful the painting, the closer to the essence of the taste that sees and feels what is in the work (Al-Annan, page 10). The "content" topics that artists deal with require different materials to be implemented between them. What is suitable for using watercolors is not suitable for pastel pens or oil colors, and for using soft "canvases", it may not be suitable for using a rough texture, and what is suitable for carving on stone may not be suitable for a prominent or recessed engraving, and this is how the content sometimes controls the form,
because the form is the tool and the means while the content is the original, so a painting or sculpture is not
devoid of content, and the abstraction is not empty of the content, but it deals with the content as a
psychological and emotional structure more than it is a realistic idea As is the case with the artists of classical,
romanticism, expressionism, or impressionism, because the difference between the expressive image and the
surrealist image is the difference that arouses protest and strangeness in the soul. (Atiyah, p. 55).
Are these changes in the employment of the form and the decline in the apparent value of the content stemming
from an aesthetic philosophy, or is it just evidence of the artist’s weak capabilities to accomplish the work
properly, so he resorts to the shattering of the form to address its deficiencies and weaknesses? And this is the
most important dilemma in the critical position, which often forms the smoke of obscurity and presents a
misleading vision, because criticism carries in itself a dynamic dialectical relationship based on the ground of
constructive dialogue between art and society (Al Wadi and Salman p.11) and with this relationship it
perpetuates the system of change until If it was not positive.

When is change justified in art?
Change is the essential characteristic of all existence, and without it the universe would have dwelt, that is, it
would have died, so existence is based on the movement that means permanent transition in time and space,
(Jasim, p. 18-19). Nature and society, and the conditions for its transformation into a new reality / The
possibility is transformed into a reality as a result of the necessity and codification inherent in the being
"(Group. P.220) and this is the essence of change, so speaking on constancy is adherence to the old for one of
the reasons, not to be convinced of the essence of change. Change is justified, even inevitable, if assets become
an obstacle to life's progress towards the better, and those assets become a problem facing life and hindering its
progress, because art itself is a solution and not a problem, and if it becomes a problem it must be reconsidered
and work to make a change in its essence, whether in form or in The content. How is the change in content?
How does it occur in the form? How is the conflict that is the origin of creativity, and what are the subconscious
forces that lead to the creative solution, according to what psychologists say (Saleh, p. 16).
The content, as mentioned above, is the idea that the artist wants to convey to the viewer, in one way or another,
in one style or another, and the more appropriate method or method in this area the better. The idea is a
summary or the outcome of what the artist has acquired during his previous life in terms of culture, beliefs,
psychological and spiritual components and relationships that leave their mark on his conscience, so it comes
from the artist's ability to condense it and to comprehend the divergent parts, and focus its components around
one focus and then choose the appropriate form, the appropriate tool and the appropriate style And the
vocabulary, no matter how great the implication of the subject of the work, when taken alone, it remains unable
to exhaust its artistic and intellectual value appropriate to express it. (Cagan. P. 18). In the distant past, when
man began to liberate himself from the animal kingdom to ascend to the kingdom of man, and thus to acquire
what other creatures did not acquire in terms of capabilities, foremost of which is awareness of himself, his
surroundings and the nature around him, he used the drawing on the walls of his first shelter "the cave" to
achieve the goal of what inhabits his brain, which began to discover Being around him, so the content was the
basis for him, and the form was nothing but a continuation of the realization of the content. (Al-Ann, p. 19). It is
a saying that emphasizes the precedence of content over form, and it still needs more research to prove it.
But the continuous development of man’s mental pushed the matter to more, so the details began to enter the
context of his artistic work, as he initially used the general outlines surrounding the shape to clarify it, but then
he added the details, and this change was necessary in response to the development of the vision and thus it
became a positive development that won The admiration of the human being, and pushing him for more change
to achieve more effectiveness of the content by adding and diversifying those details on the form. The form
acted as a lever for the content and an impetus for it towards upgrading, and the more it added, the clearer and
stronger the content. This can be seen in the first drawings of the ancient man, especially in the lower, middle
and upper Palaeolithic periods, and each period has its own methods of art. (Al-Ann, p. 38), then humanity
developed and formed its communities and villages, and art was a companion to its journey in development,
developing with it as it developed, and its goals became more connected, detailed and in-depth with the life of
the surrounding human being, and his development in general was a push towards more perfection, accuracy
and simulation of the reality to be expressed. Creation is a difficult demand, but re-creation is a more difficult
demand. "(Jabra, p. 11). After the emergence of religiosity in human life and human consciousness, and the
emergence of worlds beyond matter in human consciousness, art was employed to serve this new component in
human life, and when religiosity took on the character of the unseen unknowns, the expression of it became
more complicated, so we see the remnants of different civilizations from countries Mesopotamia, the Nile
Valley, China and even Africa are indications that art accompanied the mental and spiritual development of
humanity. Just as religious life varied in the human mind, its expression varied, so the symbols, pictures,
sculptures and geometric formations were reduced to expressing the complex in perceptions, and this diversity
did not stop at any limit, so permanent innovation was man’s perseverance in his path, so the content in itself
was different by virtue of the difference between human beings from each other. In the perceptions, but a
difference in form was evident. The difference in materials, materials, methods, and methods made the difference in serving diversity, and every new addition was a qualitative addition to the artistic harvest in human history.

Conflict between human beings is the characteristic of human presence throughout its history (LaRoc p. 49). Conflict has its causes and justifications, which artists belonging to one of its two sides must support and reject to contradict and express this with the creativity they have acquired.

Before the advent of Christianity, art had its patrons and protectors, as the conflicting forces employed it in their favor, as artists immortalized the achievements of kings, emperors and leaders in different ways according to the environment in which the artist lived. Where the land was clay, and clay and its potentials were discovered in it, and it was shaped accordingly, while papyrus in Egypt was the most important documentation, next to statues, carvings, engravings and high-tech drawings, and the difference in shape between one civilization and another is noted as the difference in content, but the difference in form here was what was required by the nature of this or that civilization, as required by the culture and nature of the people in this or that region, and we can say that with regard to the civilizations of the Romans and Greeks before them and the civilization of the Aegean, China, India and others. The difference between the products of each civilization can be noticed at the first glance, as it can be distinguished through "form" not only through content. Form is what appears first, before one begins to think about the content and the context.

After the victory of Christianity, art split into two parts: one joined the sky, while the other remained on the earth. The churches agreed to permit painting after fierce battles between priests and popes, between prohibition and analysis, so that analysis triumphs and the church begins to employ art in its favor (Rustam, p. 29), while those with "worldly" temporal power of kings, emperors and leaders kept their artists who joined their service. Art lived under the auspices of one of the poles, either the church or the palace. Despite the fundamental difference in content between the two directions, no difference emerged in the form, for the Greco-Roman style remained the dominant one with all its strict rules and the commitment of its artists to full details.

In France, more daring philosophers appeared who announced their battle and expressed their hostility to the prevailing ideas, whether the ideas of the church or the ideas of the imperial palace. And the French Revolution broke out. And an era called the Age of Enlightenment began, and people dared to criticize the Church and the Emperor together, and restlessness began and the revolution began. Brotherhood and equality: "These were the slogans of the French Revolution that prevailed at the time, despite the blunders that occurred in the revolution and the terrible repressive practices that were practiced by everyone against everyone, and this is the case for all revolutions in history. Intellectual, cultural, political and economic life, in order for a new socio-economic variety to emerge from the ruins of the previous formation, the bourgeois class was forming on the ruins of feudalism at that time and presenting its new perceptions and culture, which is usually expressed by the class distinction between them, which is the distinction that includes various aspects of life, whether in housing, clothing or food. Or entertainment or the arts. (LaRoc p. 18-20). On the arts level, the first result of this change was the end of sponsoring the previous parties of art and artists. Neither the church nor the imperial palace any longer "employed" artists to make works of art and spends on them until they complete their work, and the artist has to search for a new space to present his art. Before he painted for others, he was paid, and now he has to paint and then he searches for collectors to buy his paintings. (Hosenbaum, The Age of Empire. Pp. 424-425)

He was drawing what he was asking for, not what he wanted to express, for the saints and angels and what was going on in their orbits were the subjects of the church, while the emperor, his families and his achievements were the subjects of the other side, and with the collapse of the church's control and the fall of the emperors it was inevitable. From facing the issue: the question of what to draw and for whom?

The artists picked up their subjects from ordinary people, street people who live their normal lives and suffer from the miserable reality in which they live. Art has descended from heaven to earth and has begun to express different lives and different people, with some artists remaining in the church and some in the new palaces that arose with The new bourgeoisie. The prevailing ideas have changed in the sense that the content of the artwork has changed, but the form has not changed. It did not intend the mind of any artist, no matter how daring, to present something that would change the basic components of the artwork. But this was for a period of time, as renewal impulses soon existed within Artists started appearing timidly at first. Innovative impulses may be dominated by the individual character and stem in the beginning from the artist's desire for uniqueness, and thus he produces new with what is out of the ordinary, which are the beginnings or precursors of a revolution in style and change of form. During this period, various philosophies and sciences spread in popularity, making them more The most important intellectuals, and the philosophers of change have appeared calling for a review of all the ideas around them, starting with the religious ideas that some of them demanded to completely eliminate them, to eliminate what remains of the Church's authority, and not ending with a review of the revolution's ideas that have been misused and exploited for the benefit of segments of society that were able to Control over the capabilities of the new situation, and when science revealed its many faces, and the industrial revolution began with it until the situation turned again, and a large class of workers, peasants and the poor arose who were exploited ugly to reap profits and employ their physical energies to serve the interests of the owners of factories,
and then it was necessary From labor, raw materials, and markets, then colonialism was ... and Europe was the new, untouchable beast of peoples who were still in their early stages of development and emergence ... the change included detailed changes In culture, philosophy and the arts, as there must be a European uniqueness at all levels emanating from economic and military control (Yang, p. 121), and sciences that had not yet been known appeared, so there was psychology, sociology, anthropology, political and economic sciences, and capitalism penetrated its economic laws and intellectual rules, and thinkers and writers emerged. There are countless philosophers, and each one of them made his own change in his field... The culture of diversity was based on the rules of absolute freedom with its wide spaces, and therefore the arts had to have a position on which it stood and called for what it wanted to communicate to people. The human being was the eternal subject of the arts, and in light of the sciences and his discoveries in the field of human knowledge, artists and writers were reformulating the sayings of science in artistic and literary creativity, and many schools, curricula and methods arose, and the new contents had to have forms that fit them, and from here the change began... And due to the possession of artists. And writers have the courage necessary to bring about change in order to be unique, for it was necessary to have the courage to do what had not been dared before, namely, the form... whether in visual art or reading art...what happened? "Schleigl!" believes that development begins with growth, diffusion, prosperity, reaching maturity, and then with the disappearance of the desire and the courage to change, matters tend towards rigidity, as annihilation is an inevitable result (Bastawisi, p. 11). Therefore, studying the development of the arts is necessary to reconstruct aesthetics in light of the philosophical development that has befallen European philosophy. The philosophy of art history according to Hegel (Bastawisi, p. 7), there is no separation between philosophy and art, because there is no separation between art and life.

**Before that, we ask: What makes Europe the focus of our issue?**

We know the influence of Eurocentrism on Western thinking, what it left in the thinking, conscience and culture of other nations, and how Europe seized the cockpit and excluded others and ruled and controlled and dominated and dominated and built its own world, which soon evolved and preceded the rest of the peoples and nations, exploiting their wealth, capabilities and the potential of their children in the process. This construction, and this has necessitated the exclusion of the thinking, conscience, cultures and arts of other nations, and throwing them into the corners of the total abolition of the European as much as possible.

The twentieth century will be the focus of the research, as it is the era in which revolutionary visions have clearly intensified, and European centrism has manifested itself culminating in its victory over the Third World, and it is the century that witnessed some of the events that turned the face of European civilization in its entirety, and the face of the world that has become a subordinate to its culture and sentiment to that centrality. The overwhelming western world, and this was manifested in art in a special and specific way, as it is the century that witnessed transformations in art and in various sciences that humanity did not witness throughout its entire life... Shortly before that, France, and its capital, Paris, in particular, witnessed in that particular period, A large gathering of European artists rushed to it from all sides, and they walked to it, either fleeing from their regimes or searching for their glory, or pursuing an ambition flirting with their dreams and a spiritual thread that caressed their anxious consciousness. So it seems natural, without a doubt, to pause a little at the new art in France that the conditions of France contributed to revitalizing it and creating a safe haven for its pioneers. However, we dealt with the research of painters and sculptors working in different countries other than France, whether in Europe or abroad, especially those who represent expressive currents or They direct it, or exert an influence on artistic activity in France itself. Accordingly, we find in this paper references to German and Flemish Expressionists, Italian Futurists, Russian and Dutch builders, about the "Bauhaus" who appeared in Weimar, and American formalists (Muller, p. 18), where we will find sufficient spaces to talk about the transfer of arts from its capital, Paris, came to the United States after the Second War, and Europe was no longer the main home for fine arts, and New York was proud that it replaced Paris as the center of the visual arts, i.e. the arts market, or the place where living artists became the most valuable commodities (Hosenbaum. Age of Extremes, p. 864) As America had begun to take its place as part of the Western world, pushing with its boldness and the freedoms it required as far as possible, and this appeared later as we shall see.

**The Twentieth Century: The Century of Revolution and Bankruptcy**

Humanity is its history, and if we reviewed the history of mankind from the time man became a human being until the beginning of the twenty-first century, we would find that all those centuries since the inception of mankind, except for the twentieth century, include a kind of general similarity in its days and years in the context of its development, variables and events. Only the twentieth century was different... “Our era is very different from what it preceded from eras, and this difference affects everything in life, especially plastic art.” (Bassiouni, p. 19). It was pervaded by the chaos that excessive freedom produced, and the table turned Philosopher Eric Hobzenbaum called his book "The Age of Extremes: The Brief Twentieth Century, 1914-1991" in an attempt to observe the main features of the twentieth century and divided it into three periods of time, called the first era of disaster and the second the golden age, while he called it The third is in the stage of collapse. He reviewed those stages, confirming the difference of this century from the rest of the past centuries,
and between the golden color and its collapse, the variables were faster than they could be monitored in detail at the time.

**Ferriere Jean Louis in his encyclopedic book:**
Art of the 20th Century; The History of Art year by year from 1900 to 1999
Describing the twentieth century in four descriptions, each of which expresses the situation experienced by the people of this century:
1. A century of tears
2. A century of continuity
3. A Century of Audacity
4. The Golden Horn

**Art and Criticism: Concepts of Vision**
In order to know art, criticism is necessary. If we go back to the research on the historical emergence of the term “criticism”, we will find that its technical use belongs to the humanists, and it meant the philological research (jurisprudence-linguistic) of the texts of the Old Testament translated into Greek-Roman. Marx used it at the beginning of his philosophical career in a distinguished way in his doctoral thesis to revive the common usage in radical circles at the time (Ben Sussan and Labica, p. 1631) Marxism believes that “criticism is a measure” (Ben Sussan and Labica, p. 1631), which is criticism, which allows for distinction. Between the private existence and the essence, in its philosophical form, that is, between the specific actual reality and the idea, and it does not analyze the answers but rather confronts the questions. It is also considered as a “self-contemplative activity on the part of the mind, so criticism appears to Marxist thought” as a reflection in the existing theoretical systems to build a new theory Or a new science on its ruins "(Ben Sussan and Labica, p. 1309).

Then the concept expanded in its philosophical part when the thinkers gathered around the Institute for Social Research (Frankfurt School) revived the concept to describe their project of a social theory renewed and enriched by the contributions and studies of the school of psychoanalysis and experimental sociological research. Ben Sussan and Labica, p. 1310) and although what Marxism presented in this context relates to issues of economics and thought, it is in line with the vision that deals with aesthetics as well, so the first and most important thing that should be said is that it is necessary to match Establishing aesthetics with its philosophical concepts and its intellectual and cultural components “in a critical way (Stolnitz, p. 26). Art in itself is an individual experience par excellence, lived and carried out by a single artist, as mentioned above. Therefore, criticism based on specific rules must be an individual activity as well even if it is involved in Presenting it is more than one, because the output of cash comes from its inputs, and both of them: input and output as well as creativity is a completely individual matter. Stolnitz believes that art was interpreted and valued on a basis that is not "static", that is, aesthetic, but rather for other things. Sometimes it was revered for its social benefit, by adopting the content or idea as the main focus, so the form was not subject to change at all. Perhaps he was employed to transmit religious beliefs, or to invite people to better morals, or to provide broader knowledge, and every individual reveres him because he offers him his missing thing, as he is subject to the scale of the results he provides, and the extent to which its content is compatible with the desire of the person who wants to acquire it, and he is subject to the consequences of These results come from a change in the artist’s position in society and its importance to the parties benefiting from it. Therefore, the philosophical interest in static perception arises from historical developments in arts and society (Stolnitz, p. 41). He believes that static perception should be explained by a “static situation” and not by another means. So what is the static situation.

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