

## Body shape transformations in contemporary Turkish sculpture

By

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### Abstract

The current research ( Body shape transformations in contemporary Turkish sculpture ) included four chapters; The first chapter included the methodological framework of the research, which included the research problem, its importance, the need for it, and its specific goal in revealing the body shape transformations in sculpture. While the second chapter dealt with the theoretical framework and indicators of the theoretical framework, which includes three sections, the first of which was concerned with the study of the aesthetic form in thought, knowledge and beauty, and the second section dealt with the structure of form in contemporary sculpture, while the third topic dealt with the study of contemporary Turkish sculpture (references and characteristics).

The third chapter included the research procedures, which included the research community of (50) models. In addition to the typical research sample, which is (3) models, for the works of contemporary Turkish artists. The fourth chapter came with the results and conclusions of the research as well as recommendations and suggestions.

**Keywords:** structure, shape, sculpture, contemporary.

### Among the results of the research

- 1 Revealing formations separated by geometrically regular spaces, in addition to the extensions and communication between men and women in the cohesion and horizontal and vertical extensions of the blocks forming the formation.\
- 2 The artist's employment of vision adopted several references, which are the history and nature of societies as well as their civilization.

### The first chapter / the methodological framework of the research

#### *The Research Problem*

the form was directly related to contemporary sculpture with the human theme, which led to the emergence of transformations in form, especially within the limits of Turkish art, which was adopted as a figurative rhetorical discourse in general, which led to the emergence of transformations in the structure of the formal, cognitive and aesthetic image

It produced enormous shifts in the structure of communication with the other. And that each stage of art, we find that it bears social, cultural and political implications for the era to which it belongs, and thus the structure of the form changes in the arts in general and sculpture in particular, as these factors and transformations affected the contexts of formation in international sculpture, including contemporary Turkish sculpture,

Which highlights the problem of our current research, the importance of form and its transformations in the modern Turkish sculpture developed technically, cognitively and culturally, so that the study becomes an attempt to show the nature of the formal diversity in contemporary Turkish sculpture, and from here the question is: What is the body shape transformation in contemporary Turkish sculpture?

### ***The importance of the research***

The research contributes to shedding light on the concept of shape and its visual structure in contemporary Turkish sculpture, as well as its contribution with human studies in raising the cultural and cognitive level.. to benefit art students and specialists in Turkish arts with the details of the study.

The aim of the research: to reveal the body shape transformation in contemporary Turkish sculpture?

### ***Research Limits***

- 1 Objective limits: a study of samples of sculptural works that pertain to the structure of the figure executed in various techniques, materials and methods
- 2 Time limits: (19 51AD - 1987AD)
- 3 Spatial limits: Turkey

### ***Defining the terms***

#### ***The structure***

Structure language: means building or the way of order the things with each other or construction.

#### ***Structure idiomatically***

Lalande defined it as Defining each component of coherent phenomena, so that each component is related to the other elements and can only be significant within the scope of this whole. Structure: procedural: [Structure is the whole made up of a group of related parts in a way that makes the part meaningless without its relationship with the other parts. And the structure can only be understood through the interconnected whole in its essential and fixed elements that are not affected by changing situations and attitudes].

#### ***language***

Ibn Manzur defined it: the form is the likeness and the proverb. The plural forms Al-Zamakhshari defined it : his likeness, and his forms are few, and these have forms and form. and this is from the form of that (of his kind).

#### ***Idiomatically***

Form is a mental combination of signs between the sensory elements that make up the formal organization and its aesthetic value, that is, the value of the formal system itself. Jerome Stolntez defines it: it is a term that denotes the way in which this form takes the place of the elements in the work, each in relation to the other, and the way in which each affects the other. Procedural : [is the harmony of the elements with each other in the artwork and the installation of the parts in a balanced and harmonious organization, to embody the idea of an external physical reality, to forming an image of an idea].

## **Theoretical Framework**

### *The aesthetics of form in thought, knowledge and beauty*

#### *Transformation concept*

Modern art in general has been subjected to many transformations in terms of the structure of the form and the various artistic styles and genres that have appeared in various stages since its emergence in the early twentieth century in various works and exhibitions. Then it was followed by its emergence in the artistic groups at the beginning of the fifties, as various styles of form were presented, such as “expressionism” and cubism, as well as the fields of painting, sculpture, ceramics and poster design. Then this artistic form was followed by another transformation towards the decade of the sixties, where the trend towards new forms and the experimentation of artistic raw materials with renewed visions, as happened in the works and activities through which the tendency towards rebellion against the aesthetic values prevailing in the previous decade emerged, and the shift from the manifestations of diagnosis towards abstraction and the experimentation of unconventional materials, As well as the use of verbs in the transformations of visual methods and techniques to embody the circulation of the verb of the modern artistic form, Which merged with the traditional and inherited cultural form within the society.

So the self-transformation is achieved in a work of art that is social in its nature. The uses of forms varied in the plastic arts, in varying proportions. The form also occupied in the “expressive” style combinations of a single form between the geometric structure of the forms, and between the free and curved structure, as well as the reduction and omission, as well as the transformations of the form within the genres of sculpture, as well as in the illustrations, And in models of total and partial transformations at the level of formal vocabulary, composition and artistic style, as well as in partial transformations at the level of the type of sculpture and forms of artistic experimentation through the diversity of its production and its transformation between other artistic genres, And the formal transformation in different artistic methods, to achieve a fertile imaginary possibility to generate various forms of craftsmanship and knowledge in the ability to experiment with the types of raw materials and the level of their techniques. This is nothing but a reformulation of the reality and society in which the artist lives, provided by the consumer and industrial environment.

The researchers believe that the diversity of forms is one of the necessities that accompany the environmental developments that relate to the social life surrounding the artist “the sculptor” and his historical and civilizational references. The person expresses what is in his mind and what is going on around him, either by movement, pointing, drawing, speaking, shouting or whispering.

The transformations of formal structures have been linked to mental and sensory references since the emergence of the changes that occurred in the forms, and in turn produced the external dialectic of the structure of the art form in modernist thought. As the art forms went through multiple transformations according to the visions and extrapolations of artists and researchers for successive periods that adapted to the spirit of the age ... all the way to the modern era. However, the transformations in this era were an actual turning point separating the old and the modern, and it was also a stage in the development of the construction of the art form in terms of its structure. And the formations that changed the structure of this shape and played a brilliant role even in changing the culture of societies and the different

transformations of time and place, and the transformation is either slowly... so that it is difficult to touch the changes that occur except with the passage of time. As for the second way it can be a fast movement like a wide jump.

The researchers believe that the formal transformation through pragmatic philosophy is utilitarian and empirical by means of continuous action directed by the mediation of thought. By this, it emphasizes the continuous change that occurs through continuous work that leads to a change in reality. Change is the characteristic of the permanent work practiced by man in order to tame his environment and make it suitable for his requirements.

### ***Body Shape Transformation In The Contemporary Structure***

Contemporary artistic trends, with all the means and tools they have possessed, since the beginning of the twentieth century until now, have sought to quarrel with the dominant presence in sculptural formation, and consider it the influential language in formation, which should be re-analyzed according to a scientific method, to find out the strengths in it as a material medium, and a sensory aspect of performance, and an exploration of what can be found of visual outputs that have elements that can be called in moments of creativity and contemporary plastic production.

Here the problem crystallized in the study of the formal positioning of the body and its performance as a transforming visual language. Accordingly, we will witness every day a transformation, or let's say that we will witness every day a modernity, so that today's romanticism is tomorrow's classic.

The means of communication in the recognized human contexts depended on several media, starting with the oldest throughout history represented by sign language, sign and symbol and ending with them, until countless of them became icons circulating between the societies themselves or with their neighbors, and these in many cases are considered formations that represent a visual discourse. Icons broadcast from the sender as a mediator, and a message at the same time to express a phenomenon in society or in its human self, so that the sender or performer and artist in the end take a specific mediator from it to carry the content of that speech and deliver it clearly, and the presence of the body was in its various representations of the system. From ancient civilizations until our contemporary age is subject to the formal manifestation of that presence and is representative of the performative and intellectual followed by the artist or producer, the researcher sees from this simple introduction of the language of the human body in the contemporary thought of visual discourse, whether embodied or announced its absence. And that the world is in its origin represents the moment you gravitate towards it.

Specialists also find that the aesthetic form of some sculptors adopts multiple methods that are almost unique in many mechanisms and techniques or in their philosophy, for example, if we take the thought adopted by "George Sekal" and "Dwan Hansen", who were distinguished by their influential presence in the contemporary American sculpture.

and then the global sculpture. To establish this at the crossroads of the humanities, making it vulnerable to instability and continuous transformation. The Impressionist vision of reality embodied by the painters in the colors of their paintings is the same that Henry invested in treating the surface of his sculpture, so he met the brush technique with the effect of God and did not seek for smooth areas and trimmed blocks, but rather was expressive of what was

dictated by his inner sense as in Figure (1).

The two researchers believe that many recent studies on the shape and its aesthetics support and prove many of the ideas of this language that all people use voluntarily or involuntarily. As in Figure (2), which represents the statue of Mercy by Michelangelo.



The form represents one of the basic artistic composition elements in sculpture, as it highlights the volumes of the sculptures, and also focuses on the human body, and on the bodies of animals to a lesser extent, and we rarely find in body language in landscape sculpture and silent nature. Rather, the language of sculpture mimics the characters and shapes in the void and shows their movement and position. It is also based on the laws of harmony, rhythm, balance and mutual influence in the surrounding medium.

The intellectual structure of the form represents an important part of the construction of the human self, which can crystallize ideas, capabilities and talents, draw its limits within its capabilities and energies, and discover the best ways to achieve creativity.

It is the barrier that separates it from dependence and blind imitation devoid of any intellectual visions towards excellence and creativity.

There is no doubt that the creative process is one of the priorities of the plastic arts, as it is an intellectual practice. In contemporary sculpture, in particular, we find a tendency to approximate its form with the content of sculpture, as its field expands to include flat shapes and various types of flat surfaces. Thus, achieving a plastic artistic identity for contemporary sculpture is a matter of proof of identity and entity, because it puts the sculptor at a crossroads between the attraction to Western artistic propositions and their spread on the world level and considering it the language of contemporary art, and between inspiration from the legacy or completing the path of modern sculpture, which dates back to Its roots are in an ancient civilization that spans centuries full of creativity.

There is a traditional perception of the relationship between form and content from which the formalists were liberated, which is based on the basis that the form is just a cover that includes the content, that the distinctive differences of art do not represent the same elements involved in the composition of the artwork, but rather in the way they are used.

Many of the sculptural works were distinguished by the liveliness of expression and the aesthetics of form in the composition and the lines that appear in the structure of the form and sensory images expressing topics that seek to reveal the soul in its dignity, calmness and immortality, and these are all characteristics of classical art, which tries to show the element of tragedy such as: death ,the torment and crucifixion of Christ. As in Figure (3) by the artist Auguste Rodin.

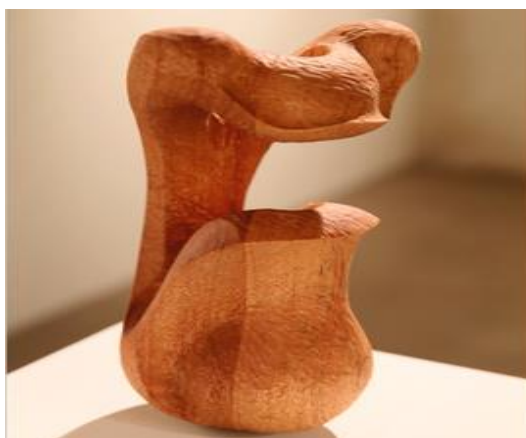
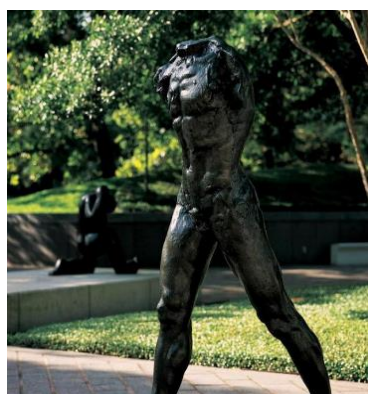
The artist "Auguste Rodin" (1840 - 1917), one of the famous French sculptors, we find that he made a qualitative leap, changes and transformations in the nature of forms and in the simplicity of aesthetic values, which created a kind of renewal in the aesthetic taste despite the reductions here and there.

Contemporary sculpting artist sought to express new visions, due to the transition from one life to another life filled with rapid variables with a rapid pace, and the recipient may see this clearly in their works, by adapting forms to show the reality in which they live and directed their expressions to the use of many plastic media

They sought to confirm expressive plastic values related to concepts specific to that era and the society around them and the extent of what they think about and what they were affected by from these techniques to confirm their artistic vision different from previous trends. The plastic work is the perspective illusion within the real and actual field that existed at the beginning of the twenties, and was associated with the experimental work of the futurists.

Revealing the structure of the form in contemporary sculpture, represented by the concept of the formal system and its level of influence on the sculptural achievement and its transformations in the contemporary body, is intended to convey the artist's ideas to the recipient, and this is confirmed by studies of the symbolic function in its expression of itself through the forms. Under every institution and every tradition, in order to obtain the principle of interpretation, it becomes for other institutions and other traditions.”

The Polish artist "Dominika Durtan", her works are always inspired by nature, she grew up in a village in Poland that does not contain more than (100) houses, but nature surrounded her which made her greatly influenced by this nature and her intervention in her works in an abstract and spontaneous manner. As in Figure (3) Figure (4)



Based on the foregoing, the system in contact with form is the discovery and establishment of a new world of forms, and the system of form is rational and its transformation in art is continuous by the action of irrational vital forces

The system is broad and has no limits in innovation, creativity, creation and renewal,

and it is a prerequisite for the rebirth of spiritual and intellectual thought for all generations.

The beauty of the form from a philosophical perspective refers to the nature of artistic production as a result of haste, and it is not from the nature of the aesthetic taste that it is generated by a fleeting look, a quick reading, or a quick listening.. The researchers believe that sculpture within the limits of aesthetics of form carries a lot of bends and twists that give the work A lot of tenderness, as well as highlighting the femininity within him, no matter how hard or solid the material used seems.

These disparate transformations highlight the difference in the artistic worlds that follow the volatile psychological states of the artist between his country and another country. The form is always likened or opposed to the real things of the world, and it is diverse and multifarious of art forms that cannot be appreciated, although the artist's imagination continues to produce all new varieties. There is no form in nature that is not attributed to the work of the elementary laws in light of the motives of growth, and the extent of growth may vary, as well as the basic material, function or use, without the differ in laws of physics.

***Contemporary Turkish Sculpture (References and Characteristics)***

Human interest in works of art goes back to prehistoric times. In these periods, which date back as we mentioned to ten thousand years BC, the first statues were made of the statue of the mother goddess to symbolize birth, reproduction and fertility. These statues were also made for the purpose of influencing the powers of magic and astrology. In our present time, one who sees the temples, palaces, or those wonderful statues of all ancient civilizations cannot but admire them and be fascinated by their charm. They are absolutely awesome buildings and statues. Moreover, those who built these houses with tools of wood and stone, and sometimes of copper or bronze, had no idea of the hard metals discovered today. In the Hellenistic era, this era is considered a repetition of the classical era. This is what greatly influenced Roman sculpture. The historical city of Pergamon in Anatolia is an important center of the Hellenistic era, as shown in Figure (5).



The most important example here is the statue of Alexander the Great, which is in the Istanbul Archeology Museum today. Sculptures of this era gain prominence through authentic expressions on faces and poses. Small clay figurines called Tanagra are also important during this historical period. Among these sculptures are female figurines, and figures that symbolize

everyday life. The concept of the reflection and idealization of beauty was applied in Greek sculpture as well as in Roman and Etruscan sculpture. As mentioned earlier, Roman statues were made to depict the achievements of the ruler or senior figures of the ruling class. The beginning of the art of sculpture among the Turks may depend on the carvings of Balbal at the Gokturk. When the first sculpture appeared in the Balbal Göktürk statues, these historical statues were intended to personify the enemies who were killed by the Turks in their wars. In addition to the clarity of the images of the Balbalis, the clothes, belts, head coverings, the luggage in their hands, the weapons, the hair and the mustache that they sculpt, harmonize as in Figure (6). Which represents one of the ancestors of Balbal-Goturk.

From here, the two researchers see that Turkish sculptures have been affected by many civilizations, and that was at the time when trade routes were opened. The Turks were interested in sculpture so that they did not consider the sculptures to be just rigid statues, so they sought to make the sculptures sculpted with great accuracy so that they are close to Reality, and one feels that he is in front of a real body from which life springs, so they add to it details such as muscles, hair, movement of hands and feet, and facial expressions.

After the emergence of Islam, the embodiment of human and animal forms in sculptures was prohibited, and this was reflected in the art of sculpture in the Seljuk era, like other arts, and it was mainly relied on architecture, and Turkish sculpture emerged in this period in the arts of engraving and inlay (). Where attention was paid to the construction of three-dimensional decorative works such as architectural stonework, and attention was paid to writing methods in human or animal form for gravestones sometimes, and sometimes by transforming the gutter into a lion or dragon head. Examples of this are the tombstones and the decorative inscriptions of the Seljuk architecture. as in Figure (7), which represents one of the tombstones.



The art of Seljuk sculpture is one of the important periods in Turkish art. This art, which extends to the regions of Iran, Transoxiana, and Khorasan, is considered in its classical forms an extension of the arts and architectural traditions of the Abbasid, Sassanid and Qarakhanian eras. The main importance of Iranian Seljuk sculpture is that it is the main source of Seljuk sculpture in Anatolia.

With the beginning of the Renaissance, we see that statues were build in the middle of the squares, and at the entrances to buildings, and were integrated with the architecture, and victory stories were written engraved under the huge sculptures.

Up to the twelfth century, we see structures and artistic sculptures made in the Gothic style. Most of these sculptures, which remained based on ecclesiastical architecture, personified the Prophet Jesus and holy Mary in accordance with the teachings of the Bible. By the end of the thirteenth century, religious subjects were moved away, as sculptors switched from sculpting sacred figures to sculpting figures through which humans are reflected as an



individual.

## **Indicators of the theoretical framework**

- 1 The modern form in general develops through transformations in terms of the structure of the form and the various artistic styles and genres, which appeared in various stages in various works and exhibitions.
- 2 The transformation in the structure of the form produces different artistic methods, in order to achieve a fertile imaginative possibility to generate various forms of craftsmanship and knowledge in order to be able to experiment with the types of materials and the level of their techniques.
- 3 The formal structure of contemporary sculpture contributes to the production of renewed artistic visions, provided that the artist is in contact with his environment, culture, heritage and beliefs.
- 4 The transformations of formal structures have been linked to mental and sensory references since the emergence of the changes that occurred in the forms, and in turn, the external dialectic of the structure of the art form in modernist thought emerged.
- 5 The structure of the figure represents one of the basic artistic composition elements in sculpture, as it highlights the volumes of the sculptures, and also focuses on the human body, and on the bodies of animals to a lesser extent, and we rarely find in body language in landscape sculpture and silent nature.
- 6 The constructivism of deconstructing the form is a functional system for the visual text, which is the artistic body of the eastern formation, including the art of sculpture.
- 7 The structure of the intellectual form represents an important part of the construction of the human self, which can crystallize ideas, abilities and talents, draw their limits within his capabilities and energies, and discover the best ways to achieve creativity.
- 8 In contemporary structures, the sculptor seeks to express a new world, by moving to places full of rapid changes with a rapid pace.

## **Chapter Three: Research Procedures**

### ***The Research Community***

the current study dealt with examples of contemporary Turkish sculpture who have a prominent presence in the plastic arena in Turkey, and because of the diversity of their works in the transformations of body shape in contemporary Turkish sculpture, and the research community was limited to (50) sculptural works, According to the limitations of the current research topic and its limits.

### ***The research sample***

The two researchers chose some sculptural works and described them as an intentional sample, according to a group of experts, which numbered (3) models, allowing the space to know the variable in their completion.

### ***The research tool***

The researchers adopted the cognitive, intellectual and technical indicators that resulted from the theoretical framework as criteria that can be used in analyzing the research sample models.

### ***Research Methodology***

The two researchers adopted the descriptive approach in the analysis of the sample

models in describing the work and then analyzing it by relying on the analysis tool.

### *Analysis*

The two researchers adopted the analysis of three sculptural works



#### **Model (1)**

Artist name: Hussein Jazer

Work name: Love Ivy

year: 1951

Size: 115 cm

Material: plaster

Description of the work: It consists of a movement between a man and a woman in a half kneeling manner on the legs by the man holding on to the woman through geometric formations of bodies in the formation of the bodies of each of them. The man looks up and the woman looks down, each looks at the other in formations separated by geometrically regular spaces in addition to Extensions and communication between men and women in the cohesion and horizontal and vertical extensions of the blocks forming the composition. Work analysis: The general formation proceeds in tracing the transformations in the geometric and kinetic plastic extensions despite the stability of the form, in addition to the work of techniques in the visual output of the form through iterations in the formation of blocks despite the difference in the part, the area and the relationship, where the transformations work with formulas and vertical and horizontal extensions in the formation of the structural system in its entirety and its final formula By employing the columns to give an expressive power in the stability and constancy of the relationship from its material side as a formal expression of a modern artistic formula for a socially circulated idea of the relationship between man and woman and its extensions and partnerships in shaping the social and intellectual dimension through the process of visually forming the work,

Despite the renewal on the formal physical level and giving it the power of expression through reduction and condensation in how to form lines, perpendiculars and intersections that give it its strength and stability in intellectual, social, folkloric and cultural expression, the process here is strongly and intertwined in mutual, alternating and complementary relationships of presence and absence in the process of expression and as an aesthetic value included in the work as an accomplished ultimate.

While the essence was in its formation from the technical and artistic side in a concomitant manner through the generated volumes, including voids and emptying between the generated volumes, which were formed by the work of repetitions of vertical and horizontal sections and columns, so four empty spaces were formed among them while surrounded by

four spaces that give them their place and their three dimensions as a volume with its relations. The internal and external represented by a set of exchanges and deliberations in the relations between the form and its parts, the form and the recipient.



**Model (2)**

Artist Name: Muhammad Aksoy  
Work name: Woman looking in the mirror  
Year: 1992  
Material: marble

Description of the work: A woman stands in the position of watching herself in movements representing twisting to the right or left with the arm raised and the feet converging and showing the details of the body behind her.

Work analysis: The composition appeared through the variables in the formation and gave it a pattern of the presence of movement with the least positional estimate through what is formed from the drawings of the external lines, which in turn constitute a visual form in the launch and extension of an act and the identification of its external identity, gender and affiliation.

While the processors worked to adapt the raw material due to the techniques formed for the sculptural achievement, where the visual techniques work from highlighting, forming, building, adding, subtracting and reflections in adapting the raw material and adapting it in the formation of the final form and linking it to multiple relationships and at several levels, whether cultural, social or folkloric for the work of art.

While the works of the artistic formula were distinct and unique by defining the artist's own style in the form of the final formulations, which in turn connects the form with the content, that is, the woman, with what is reflected on the mirror, and the method of reflection in violation of the physical reality, and the relationships that can be included through the compressive structures and references and transform them into visual norms that constitute the visual text for sculptural work.

Thus, it is achieved with clarity and strength in the formation of dimensions and formal and objective levels that are directly related to the modalities of the implications of the reflection process in a different way at the technical level, which generates an interaction between the technical elements on the vertical level in the formation of spaces, voids and formal extensions of lines, points and blocks in parallel. Whereas the positional movement gives the intersections and horizontal extensions of lines and shapes, thus forming the dynamism of the woman's body and the method of reflection in dealing with reflection as it is an independent entity on the one hand and linked to the general composition on the other hand, in the way the

part is given priority over the whole and the link of the part in the whole on the other hand.



**Model (3)**

Artist Name: Koray Arich  
Work name: Without limbs  
Year: 1987  
Work size: 34 x 35 x 42 cm  
Material: wood - leather – lead  
description

A formation embodies a girl with severed limbs trying to make the body as if it is wrapped in ribbons, as in the mummy. The details of the body from the chest, waist and hip refer to the body of a girl in her twenties.

Analysis of the fourth form of the sample: The structural system of the body is formed from the action of the body that represents the body of a girl trying to rise despite her missing or amputated limbs, and the transformation process is clear in terms of formation at the level of technical and artistic formulation through the employment of irregular lines and blocks despite the presence of repetitions in the visual formations of horizontal and vertical lines in giving the body a new formula to appear. As well as floating the features of the face and working on the works and its symbolism in a process of transformation of artistic formulation that emerges through what is employed from the presence of parts of the body and the absence of others in establishing a pattern of reception that depends on the achievements and modern readings of visual formation at the same time

The process of transformation in the formation and construction of the mass of the accomplished in the work without parties is based on dealing with technical treatments, and with this process the work has been done to link modern transformations by adapting the material in the completion of the form with modern formulas and methods and linking it to a form and formulas with cultural references and social heritage. The process is embodied in two stages:

The first: in building the body of the girl and the second in not completing the limbs of the body in an attempt to break the usual and traditional in the formation of bodies and sculptures completely in classical and traditional works. The sculptor here employed the visual elements in adapting the raw material to form the body and the state of action he performs by

drawing lines and their intersection, whether they are horizontal, vertical or diagonal

The second: the possibility of linking it with modern references despite the generation of ancient forms embodied in the mummy wraps in an attempt by the body to form the act to break the restrictions and do the act and the event to liberate from the inheritance and traditional customs in the customs that are used against women in the eastern society or fighting and rejecting wars and searching for a new life and overcoming the difficulties in Western society and each place has its own circumstances and reading in it intellectually.

Where the relations operate with reciprocity and alternation between them, whether they are structural or substitutional between the form and the multiple contents. In the expression of form, the plurality of contents through treatments of reduction and condensation in relations and their diversity among them, that is, the same relationship can generate a set of other relationships with internal and external working relationships despite the limited number of main relationships of expressive formations.

The formation technique in recruitment and giving addition or subtraction or installation and creation of the shape works to generate volumes and closed, defined and open spaces. Which in turn gives the form its dimensions, presence and embodiment, thus generating aesthetic formations related primarily to the form and its visual work, which acts as an attracting, exciting and convincing factor that the existing achievement can be dealt with and received as an artistic condition with a special formulation that expresses a concept, idea and meaning within the community.

## **Results and Conclusions**

### *The results*

- 1 Revealing formations separated by geometrically regular spaces in addition to the extensions and communication between men and women in cohesion and horizontal and vertical extensions of the blocks forming the formation.
- 2 The artist's employment of vision adopted several references, which are the history and nature of societies, as well as their civilization, as in the models (1, 2).
- 3 The artist relied on highlighting the structure of the form in contemporary sculpture according to the nature of visual self-perception, and the exchange of semantic impact.
- 4 Emphasizing the goals of art, especially in the contemporary forms of sculpture, had a clear impact on consolidating artistic identity according to a stylistic vision with multiple artistic features.
- 5 Tracking the transformations in the plastic, geometric and kinetic extensions despite the stability of the shape, in addition to the use of techniques in visually extracting the shape through iterations in the formation of blocks despite the difference in the part, the area and the relationship where the transformations work in vertical and horizontal forms and extensions. As in the form (1)
- 6 The formation appeared through the variables in the formation and giving it a pattern of the presence of movement with the least positional estimate through what is formed from the drawings of the external lines, which in turn constitute a visual form in the launch and extension of an act and the identification of its external identity, gender and affiliation.

### *The conclusions*

- 1 The connection of the contemporary plastic artist with the subjective act and the

- dimensions of the psychological significance that reveal the dimensions and their reflections on the shape of the body in contemporary Turkish sculpture.
- 2 Emphasis on the effectiveness of the visual vision through the transformations of the body shape in contemporary Turkish sculpture, which contribute to the deepening of values and ideals, to achieve homogeneity between the living components.
  - 3 The environment plays an important role in the formal diversity of the plastic artists through its clear presence in their productions, as well as the search for artistic features in the ancient historical monument.
  - 4 Social implications and events related to society appear through the forms of contemporary sculpture and its transformations through the field of imaginary objective experience, to bring an idea to the world of tangible reality, which is in fact a different world with a special nature.

### ***Recommendations***

In light of the results and conclusions of the research, and to complement the interest and knowledge, the following recommendations can be made:

- 1 Introducing sculpture students to the structure of the figure in contemporary Turkish sculpture.
- 2 Studying previously produced works of contemporary sculpture. Because of the transformations in the plastic and artistic structures

### ***Suggestions***

To complement the requirements of the current research, the researchers suggested the current study:

- 1 Aesthetics of form in contemporary American sculpture.

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