

## Time and place in abstract directions

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Whatever has been said about abstraction, the topic is inexhaustible, because it has many dimensions that were treated by the artists of the twentieth century, and before them, and the concept still bears new treatments that the days will come. The general meaning that must be recognized in the first place is that art, no matter how different its manifestations, is based on abstraction, and this basis of art means the tightening of the plastic relations between parts and the whole, or between details and formula, so that everything fuses in the crucible of the creative process that authorizes the birth of the new creature. This is a general meaning in which it does not matter the appearance of the pieces of art, when they approach or move away. From the apparent nature, the lesson is not in the abstraction of the apparent meaning, but in the essence of the relationships, their rooting and their provisions, and it does not matter if they are clothed with clothes that bring them closer to the logic of reality, or if they are completely away from this reality and appear as tight relationships that have visual connotations behind them, other than judgment and the quality of links. It was self-evident that Cubism would evolve little by little to pave the way for abstraction. Abstract art is a description of the process of extracting the essence from the natural form and presenting it in a new form, where the lack of nature as a source for measuring creativity, and the standard became art itself. The artistic movements of the twentieth century were advancing with steady steps towards abstraction since the beginning of the century, as the artist resorted to methods such as reduction, simplification, distortion and destruction, realizing through these solutions that its elements and formulations, with their energies, have the ability to express concepts, and that by moving away from material appearances they have the ability to Greater to evoke a spiritual feeling. (Abstract art has been known since the dawn of history, as it is not one of the innovations of the twentieth century, as it has a deep depth in the ancient arts. It appeared in Egyptian art and some arts of the ancient world, and it was one of the most important characteristics of some schools of Islamic art) Wassily Kandinsky (\*)W.Kandinsky " "1866-1944And his ideas, which revolved around the emotion that the elements with their full energy and movements can provoke, are the first spark conscious of their goals in the abstract direction. And the figure according to "Kandinsky" has its own spiritual entity, as this entity can be compared to a triangle divided into horizontal segments, narrowing at the top and widening at the base, about which the eye feels a suggestive movement heading forward and upward. Likewise, the lines, in Kandinsky's opinion, have spiritual characteristics that reflect the subjective and dramatic energy of them to

aspire to a beauty isolated from the nature of time and space, and that the artist transcends the expression of feelings to reach an expression of the reality of the apparent existence of the elements of art in themselves and in their abstract purity. The brush and its impulses are an important element of the elements that generate potential energy and movement expressing time and space. Therefore, the abstract works presented by Kandinsky came in three advanced stages, all of which highlight the movement and potential energy in the elements and plastic formulations of his works. It appears in the works of the artist Jackson Polk and Mark Tobey. and Emilio Vidova Emilio Vedova", who did not adhere to the thinking that precedes the creative practice, and in their works they denied the existence of time and space, and they dealt with automatic shapes and explicit colors, and they tried to prove that shapes should not exist through spatial tricks inside the ground on which they were depicted, but that shapes exist on these This direct formation - which does not include any interest in traditional photographic tricks - has drawn attention to the importance of emotional eloquence in expression, and to the dynamic effectiveness that is achieved - automatically - in the building elements of the "form and the floor". Zohny strict, and take into account harmony color scheme , and the balance in lines, rhythm and proportionality, and the distribution of voids according to mathematical and engineering calculations, and sometimes works on the discovery of homosexuals every base to reach a comfortable new forms of eye and non - offensive. acts "Robert Delaunay" " Robert Delaunay "1885-1941" Accomplished between" 1912-1914 ", which was named Baltkaabah Aloorvih was the beginning of that trend, which was characterized by trying to express the relationship between the movement and the light through a series of circular shapes and colors contrasting and free from appearances Tabaahwalzy collection of the artist in which the effect of the brush strokes and the strength of colors and dynamic Curved lines achieve a dynamic appearance of the elements and give the illusion of a tense movement on the surface arising from the breaking of the overlapping circles. Delony sought through his works to achieve movement and dynamism, ridding matter of weight and ridding the void of depth by moving away from natural appearances, which was the first step of abstraction Pure engineering, whose directions varied and the visions of its artists varied, who tended to employ plastic elements to express spiritual truth and absolute beauty, such as "Kandinsky", but they differed from him in their vision that that absolute beauty can only be expressed through forms characterized by pure purity, which are geometric shapes. The technician from his inception on the use of engineering tools such as the triangle, compass and ruler.