

Moral and Religious Laws Imposed by the Church on the Modern World Drawing

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Chapter one

First: The research problem and the need for it:

A person always lives in his perceived world, and his method of responding to the realities and facts of the real world. The concept of moral and religious laws is as old as human consciousness. The history of humanity is only a series of conflicts between man and what surrounds him, or between the center and the margin. The concept of moral and religious laws and their meaning has, throughout its long history, been linked to a kind of critical movement that always strives to collide with positions dominated by real life, such as (religion, authority, group, heritage, sacred, traditions, customs), etc.

Hence, moral and religious laws - understandable and practiced - were the cornerstone of the founding intellectual system of art that originated from the Age of Enlightenment in Europe, which can be summarized as follows:

1. The independence of the mind.
2. Rejection of prejudices.
3. Elaborating an intellectual and political system based on the concepts of moral and religious laws based on tolerance and equality⁽¹⁾

The idea of moral and religious laws based on a historical understanding of the development of societies in Europe confirms that those laws and norms often emanated from thought or society, and all of these have become criteria for the movement of society, as they have taken the means of struggle to implement them in various ways according to time and place⁽²⁾

For an artist, moral and religious laws are his awareness as a unique entity, which is the possibility of new reading in the view of art (painting), and a rejection of the hegemony of one readings of humanity and its laws.

And art and moral and religious laws are really inseparable and practice, both of which constitute a necessity of the human self in its epistemic and sentimental dialogue with existence. Art has absorbed some aspect of existence with its spiritual and material dimensions, and it has a unique vision, not based on the logical reasoning or inferred scientific measurement, because 'the aesthetic view of things does not need analysis or justification, neither natural law interprets it, nor does teleological law explain it'⁽⁴⁾

Opinions and opinions differed regarding establishing the concept and meaning of moral and religious laws, so that they have become problematic concepts that do not end in research and about them in various fields and technical trends. And that formed the other side of the current research problem.

In the light of the foregoing, the importance of research is evident in understanding the meaning of moral and religious laws and their principle in art in general and modern art in particular, and their role in effecting intellectual, structural and stylistic transformations, and the ability of the human self to invest its inherent powers and refer them to images that constitute the aesthetic artistic product on Authentic way.

Therefore, the urgent need arises for the research topic, as a modest attempt in the field of specialization, and as a step to establish conceptual frameworks in its exchange and harmony with the movements of modern drawing, so this study will benefit everyone who is in the field of philosophy, aesthetics, art education, art history, art criticism, scholars and connoisseurs alike, hoping that this research be the starting point for future academic and philosophical studies.

Second: Research objective: - The current research aims to define the problem of moral and religious laws imposed by the Church on the modern international drawing.

Third: Search limits:-

The current research is determined by the following:

1. Temporal boundaries: the temporal boundaries are from the earliest classical painting to the intervening period between modernity and postmodernism
2. Spatial boundaries: These are determined by the patterns of painting that spread in European capitals.
- 3-Thematic limits: a study of the problem of ethical and religious laws in modern international painting.

Chapter Two

The first theme: - Ethical and religious laws and their relationship to the trends of modern international painting

Prelude:

Europe witnessed a long struggle during its development stages in which moral and religious laws played as a slogan, concept, and goal a decisive role, so the thinkers of the era of reform and renaissance addressed the first thing that confronted the phenomenon of militancy in the moral and religious laws set by the Church, so they fought against the hegemony of the idea of absolute faith, and they advocated freedom of reason and thought.

These calls had an eloquent effect in placing ideal values in front of a crossroads, after the Western man had a sense of the vitality of the categories that I aspired to, which

give the human being a margin of mobility in the climate of thought and its manifestations. This is considered a revolution in the emancipation of the priestly legacies in the liberation towards the space of freedom, even in the relative framework, and this is considered an important stage in the history of the renaissance. The emergence of modernity in the Western world is a natural extension of those developments introduced by Europe since the end of the Middle Ages and the beginning of the Renaissance, that is, those transformations that have reformulated society not only in its forms, but also in its intellectual, economic and cultural construction ⁽¹⁵⁾. Ideas and inventions were among the creations of thinkers and geniuses of the era. The Renaissance, when the artist took from existence a starting point to see the beauty that was gradually freed from the authority of religion ⁽¹⁷⁾. The change in the Renaissance was not absolute, until it was related to a previous heritage that the artist took as an opportunity to break free from the limitations of moral and religious laws represented by Byzantine art. The return that took place in the Greek and Roman aesthetic form was not simulated as much as it was a return to the Greek spirit in its view of man, and the variations that occurred in the nature of the image of the artist were motivated by the inner dynamic movement of the artist's revolutionary spirit of rigidity, misuse of religion and marginalization Man as a value in existence, and both religion and nature are at the disposal of man's understanding and imagination ⁽¹⁸⁾.

Descartes' theses in the philosophical principles of modernity have resulted in increasing confidence in the ideas and creations that the free self brings in, embodying its will in life. Descartes listed the main entrances of modernity to (subjectivity, mental, and nihilism), and with these ideas, the western mind began to listen to the solutions that the self brings, without being overwhelmed by it. So that the imagination turns into a primary dominant who can stand in front of the achievements of the mind, and this means that romance sees in the imagination , which is essentially subjective, an opportunity to renew the entire Western aesthetic discourse, as the forces of conscience are active in expressing postponed, mysterious and absent feelings, since the individual with imagination can finds its major human goals such as (tragedy, spiritual tendency, individualism, the basic structure of dreams), etc., and the mind needs imagination, because imagination deviates from the scope of logic and its evidentiary values, to produce other proofs and facts elsewhere in the human mind. It is true that the imagination is not related to the senses, but it is a result of human sensory responses, but - according to (Kant) - it is able at the same time to generate more images and repercussions without taking anything from the sense.

Bergson's interest in Turner's works more than Constable's works because it is a model of the meaning of the revolution on the moral and religious laws imposed by the church that does not value the standards of reality. As he is the creator of a visual language that harmonizes with the freedom of the artist, as art becomes an altruistic message, creating an explosive feeling and magical beauty, Turner turned his back on reality, preferring an imagined reality of making free will, in contrast to Constable, which continued to

emphasize the importance of adherence to clarifying the finest details of the scene depicted on the artistic surface.

According to Spinoza (1632-1677) : 'The human being is bored with the familiar, and desires to perform miracles, and his freedom stems from the nature of his choice and his responsibility for that choice, and he is also dependent on his natural controversial emotions' ⁽²⁷⁾.

The romantic artist also departed from the method of adhering to academic rules in classical or even renaissance painting, and this is due to the fact that the self found in the imagination a power to express its emotions and emotions from one side. On the other hand, it contributed to converting the aesthetic discourse into a free message that opens doors to receiving and interpretation indefinitely, which was also confirmed by (Schilling, 1775-1854) by saying ‘‘not all inventions made by Greece’s myths are intended, each artwork contains endless intentions and interpretations, therefore, the infinite exists only in the art’’ ⁽²⁸⁾.

There is no doubt that there are tendencies, several modern literary and artistic references in the development and progress of this art, went hand in hand with it, began with (Victor Hugo) announcement of his literary proposals and ideas about the importance of separating the beautiful and the beneficial, which was addressed by idealistic philosophers, including (Kant) and his favouring of beautiful cuff over restricted useful.

(Hugo) called (art for art in 1829), with the intention of revolutionizing the moral and religious laws imposed by the church, and that call was the beginning of the dilemma which led his student (Goethe) to stress the necessity of creating free poetry without any benefit, by saying: '... Art is luxury, and everything that is luxury lies in its beauty, not its usefulness.

On the other hand, moral and religious laws can be understood and their relationship to the currents of drawing, by revealing the worlds of human self-freedom and the features that permeate them, which had an active role in crystallizing and producing creative artistic texts, and what these expressive forms carried among their folds revolve around renewable contents. We can truly say that it is the beginning of the revolution of modernity.

Romanticism wanted to revive intuition and its arguments, because intuition is a path and a force that leads man to understand the total truths, while the body is unable to express these facts and the currents of modernity owe thought to romantic thought and art, as one of the manifestations of modernization that:

- 1- The artist invested in sharp contrasts between shadow and light
- 2- Overbalance of the emotional obsession with colour.

- 3- The preponderance of the intuitive form at a time when the forms were based on mythological or religious criteria.
- 4- Giving chance to the infinite versus the finite.
- 5- The dramatic structure of the event was worked on through dramatic and melodramatic movements characterized by unprecedented vitality.
- 6- The wonderful combination of the document and the artist's imagination.
- 7 - The brilliant intermarriage between the Sobriety of scenery, whose aim is to materialize and project emotions in the richest of emotions.

However, in the 1860s, drawing made greater use of the freedom afforded to the artist by promoting more complete self-control over the artwork itself from the precedent of past art devoted to the glorification of the Creator ⁽³⁰⁾.

The impression of liberation came from the traditions of classical and renaissance photography that prevailed for a period of time, and then as the structure of impressionist painting is a liberating and revolutionary structure that rebels against various aspects of authoritarianism and slavery, and it reconstructs reality with another new reality mixed with scientific ideas and experiences.

Impressionism is indeed a call to rebellion, the Impressionists went to search for - the internal elegance - of the subject in painting, and thus they favored the effect of (time) on this (elegance) ⁽³⁶⁾.

(Cézanne) revealed the image of a torn world, disintegrated by the endless, sequential moments, according to (Bergson) opinion: that: "Truth does not exist, but is a process, so we find every impressionistic painting is the recording of the moment in the perpetual movement of existence, which is freedom of expression on self-vision, with the transitional state dominating the permanent features of life. " ⁽⁴⁷⁾

Perhaps these results, founded by Impressionism, are the ground on which the abstraction was built, later, and it was understood in the twentieth century, the transformations of shapes, these are the ones that led (Pete Mondrian 1872-1944), to engineering abstraction, and led (Vasili Kandinsky, 1866-1944) to abstraction Spiritual and both are (abstract) column in the twentieth century as will be mentioned in the currents of modernity and freedom in art. This was confirmed by (Manet), saying ' The hand is an eye'. ⁽⁴⁸⁾

(Van Gogh) found the freedom to demolish shapes and build imaginative shapes resulting from the force of the vibrant brush strokes and the strength of the color and denseness of dye, with sincerity of emotion and free imagination and the resulting strength in performance and expression together away from the simulation of shapes even features and physical expressions referred to intensity Chromatic As art escapes and imagination and expression, and unlike (Van Gogh) (Gauguin) tried to liberate the color, font and other composition to a rhythm intertwined with the primitive feeling and

symbolism of the first human about life and its secrets with a composition that unites feelings, sensations and musical tones, he says: 'By the interconnectedness and composition of the step I and the colors are under the pretext of any subject or idea about nature. I create symphonies and harmonies that do not represent anything real in the usual feelings, but they are intended to give impulses and motives to ideas as music does. ⁽⁵²⁾ This is why his drawings came, including an expression of the strength inherent in the melody. Primitive and symbolic subject

As (Matisse) separates his intuition and intelligence between reality and the truth, he paints his painting, with the same strong emotion, feeling and emotional feeling that provoked him (Van Gogh), but (Matisse) intent on a bold shorthand by simplifying the shape linearly little by little in order to return to instinct and the purity of explicit colors, And away from the representation of reality and its utilitarian purposes, in a new structural style and formulation.

Theoretical Framework Indicators

1. Both religion and nature are at the disposal of man's understanding and imagination
2. The problem of moral and religious laws and human responsibility is one of the most important topics dealt with by philosophers and thinkers of the Renaissance with opposing positions. The major and most important artistic coup happened, as the importance of man and his domination of nature were confirmed by the affirmation of his physical existence
- 3- Western thought seemed more understanding of the nature of immanence needs to spiritual need, using the language of experimentation, not pure contemplation, as a means of affirming its desire for cultural and human existence,
- 4- Glorifying the discovery that blends with the power of the will, and accordingly moral and religious laws and modernity manifested the emergence of those who represented them, but rather the results of the emergence of artists, philosophers and thinkers who carried the torch of individuality such as (Da Vinci, Goethe, and Schilling) and others, so it was one of the most important things that came about their rise Intellectual is the determination of individual dominance,
- 5- That the human being has become more valuable in the universe, and the artist has in turn become a human value. Moral and religious laws can be understood and their relationship to the currents of drawing, by revealing the worlds of human self-freedom and the interspersed of features that had an active role in crystallizing and producing creative artistic texts,
- 6- What these expressive forms carried among them contained renewed contents, we can truly say about them that they are the beginning of romance. Romanticism wanted to revive intuition and its sayings, because intuition is a path and a force that leads man to understand the total facts, while the body is unable to express these facts Therefore,

romantic art was showing high fluency (perception and practice) in the performance and construction mechanism on the photogrammetry surface

7- Everything became available to the painter as long as the imagination paved the ways for him to express his (internal - emotional) frenzy, and this emotional rush witnessed a kind of marginalization on the basis that the human will is dependent and not followed, created and not creative.

8- The artist invested in sharp contrasts between shadow and light

9- Weighting the intuitive shape at a time when the figures were based on mythological or religious criteria

10 - Leave the opportunity to the infinite in exchange for the infinite.

11- The dramatic structure of the event was worked on through dramatic and melodramatic movements that are characterized by an unprecedented vitality.

12- The wonderful combination of the document and the artist's imagination.

13- The moral and religious laws, not the tendencies of the international drawing, formed the starting point for fundamental transformations in impressionist painting, which in turn were singled out by many modernist features, expressing the technical experience in an attempt to unify theory and practice, between (subjective versus subjective), between the visible and the invisible,

14- In the 1860s, drawing benefited more than the freedom granted to the artist. The structure of impressionist painting is a liberating and revolutionary structure that rebels against various aspects of authoritarianism and slavery. It reconstructs reality with another new reality mixed with scientific ideas and experiences,

15- The moral and religious laws understood the theses that state the relativity of matter, so they adhere to the principle of controversy or change in the structure of the visible (the visual scene) or (the view), meaning that nature is not the center,

16- The language of analysis and the arrangement of scenes according to the space time moment is the basis, so the line is neutralized, and it is replaced by color as a physical value, not symbolic.

Chapter three

Research methodology / **First: the research population**

Due to the large size of the research population, and the length of time from (1874 - 1912), it was not possible to statistically limit the numbers of society, due to the large number of streams of modern painting, and the large number of artists and the abundance of their continuous products that are found in many places in the countries of Europe, the researcher examined what is available and available from photographs

Paintings related to the research community that have been studied in relation to moral and religious laws and their relationship to modern international drawing trends through foreign encyclopedias and artistic sources as well as photocopies printed on CDs.

Second: The research sample

Art schools were classified according to the limits of the research, and according to the time stages of the technical schools (Impressionism, Expressionism, fauvism, Cubism, Abstract, Surrealism), and based on this classification, a group of paintings was chosen as the research sample, and it reached (3) a paint chosen intentionally based on the indicators the researcher reached through the theoretical framework for the research, the sample (the paintings) was chosen according to the following justifications:

1. The sample was chosen according to a successive time sequence
2. The selective selection gives the sample an opportunity to investigate aspects of (moral and religious laws and their relationship to the trends of modern global drawing), which is of interest to the present study.
3. Because of the famous and aesthetic impact of these paintings on modern European and international painting.

Third: The research tool: -

In order to achieve the goal of the research, the researcher adopted the conceptual, philosophical, aesthetic and structural indicators that he reached and ended with the theoretical framework for the research.

Fourth: Research Methodology: -

The researcher adopted the descriptive analytical approach in analyzing the research sample, which in line with the aim of the research.

Fifth: Analysis of the research sample



Sample (1)

Work name: operatic lyric dance.

Artist name: Edgar Degas.

Material: oil on canvas.

Size: 32 x 46 cm.

Production date: 1873

The impressionist method here shows a mental aesthetic model, and the artist has tried to find new formulas in shaping the pictorial surface and the way of seeing the aesthetic form. According to moral and religious laws, on the one hand, he follows a mental-sensory approach in his dealings with the subject and with the pictorial surface, as it relies on sense and this is from methods of Impressionism in monitoring the scene with its elements and parts, and then it is being treated on the data of cognitive intuition, and at this stage the artist's subjectivity indicating the uniqueness of his style can be sensed within the general impressionistic context, as it is not sufficient to fix the color as an aesthetic goal according to the time variable, but rather aims to prove The variable of movement occurs at a specific moment in time, and it tries to construct fundamental facts according to consciousness and intent governed by mental experience in accordance with moral and religious laws, so it is not hidden in his painting this benefit of the technique of monitoring the scene for some scenes or movements, except that artist (Degas) goes beyond that , As the movement that he aims for is not the contrived, artificial, or predetermined movement to materialize in some way, but rather the automatic, spontaneous, and unassuming movement of the human being.

The way the artist handled the subject revealed his commitment according to the moral and religious laws and with an intuitive vision, through which he developed a new method in depicting the space extent within which the shapes move, and this is what can be seen in the way the artist distributes the shapes that have blocks that have their weights in the right side of the recipient, which It differed with the left side in defining the traditional concept of balance,

As for the uniqueness of its style and its modernization of the way the vision of the form has been achieved the artist (Degas) by monitoring that movement in a specific time moment, as it resulted in a multiplication of points of view and the diversity of methods of the rules of perspective in one scene, as the scene itself is open to several viewing angles represented by an image The doors that revealed the freedom to see, move, enter and exit from it, so that it suggests shattering the frame of the painting that is bound to the scene, and at the same time trying to distribute the values freely between the moral and religious laws imposed on it, and the interesting thing here is the goal and goal of the artist to find a central value that was replaced by the image of man as parameter of beauty.



Sample (2)

Work name: coffee shop at night.

Artist name: Vincent Van Gogh.

Material: oil on canvas.

Size: 64.5 x 81 cm.

Production date: 1889

This work by artist (Gogh) reveals aesthetic knowledge and a modernist vision, which abolished the boundaries between sense and intuition on the one hand, and between sense and imagination on the other side. In this way, he expresses himself according to the prevailing moral and religious laws, in which the artist produces his work in this light, due to its sensual reference to the impressionistic products that have always been enriched with nature and the objective environment, but he has made this environment a motivating argument to present a spiritual necessity in its transcendence of its vision of the world of sense, and what this is evidenced by his departure from the color dressing that formed the first obsession for the two Impressionists.

From here the artist borrows some of the moral and religious laws as an alternative to the realistic scene, as it is a free self made up of sensations, emotions, thoughts and imagination, bearing special perceptions about the subject or the content instead of the pure aesthetic formalism that aims to achieve the complete form alone.

Indeed, Gogh has harnessed the mechanism of building a contrast to the usual sensory experience, making psychological emotion a starting point, an engine, and energy for the self in its performance expression of drawing a transcendent beauty that carries aesthetic qualities that are different from what is already in sensory things, and this is what brings it close to the prevailing moral and religious laws.

The architecture of shapes and vertical building engineering, the suggestion of depth and the occupation of the largest possible area of painting and dispensed with the clarification of restricted details, all give the self greater opportunities to express human concerns and repression, That is, he began to explore structural and design relationships, no longer a physical structure, but a sentimental structure that absorbs the conscience, the fluctuations of the soul, its impulses and its mysterious feelings.

The self has given more opportunities in the search for color and formal relationships, as the formal elements in the painting are in the interest of forming an idea or a different content from the methods of photographic output that seek to produce a sensual aesthetic effect. The things drawn and shapes in the painting are analogous elements that represent the temporal and spatial environment of the illustrated subject. However, the different method of performance made the board carry indications and signals outside the direct communicative semantic field, and perhaps the technique of the emotional charge and the power of the black line specified for the image of shapes and expressions was evidence of modification or abstraction that was derived from the rules of drawing Academic, according to moral and religious laws, so the scene depicted in the painting was not built according to an absolute visual or mental reading of the topic, but rather came as a result of the self-intuition of its emotions and emotions about the subject at the moment of direct contact with it, and then the form will bear the symbolic content of the holistic nature resulting from The accumulation of sentimental intuitive readings of the free self towards the parts of the material world.



Sample (3)

Work name: Scream.

Artist name: Edward Munch.

Material: oil on canvas.

Size: 28 x 35 inches.

Production date: 1893.

By focusing on the color contrasts created by the artist in line with the expressive vision that sees the transmission of tension and sensations expressed through simplicity and color imbued with a free and open subjective, the cry if it remains suppressed or is expressed through sound and form as a unit - in other words, the artist himself, and try to go beyond what is outside the boundaries of the body - sensory matter. The duality between sensory and absolute and between form and content is already present in the creative self of the artist ... to be achieved through drawing by revealing the existential truth of man, through the prevailing moral and religious laws that reduce all What would hinder what is intrinsic and intense in declaring the unlimited emotion, and the indifference that the artist (Munch) intends with the aesthetic form is evidence of the ranges of reality different from the perceived and mental image, but rather that the resulting image as a spiritual necessity, a translation of subjective feelings and feelings Deep and entrenched, and for this we find that the artist linked the forms - the blatant personality and two who crossed the path in an opposite direction to it - with objective symbolic implications through which he aimed moral and religious laws and not the superficial form, as he intentionally and consciously attempts to include his modern discourse with symbols with signs that refer to outside the painting sometimes, symbols that are reduced the ideas of the self represented by society in formalistic elements expressing close to the general understanding and closed to specific indications and contents.

From here the artist borrows those moral and religious laws through the free manipulation of the contents that affect the shapes as well, especially the heterogeneity and turmoil it brought about in the constructional environment of the painting. It transforms space into an extended moving time, as if the artistic speech was motivated by adding more energy to expression. As for the dream side of the scene, it destroys the icon of earthly or human forms, and turns it into a very frightening dream, and the goal that the artist aims in this The job is to reveal the hidden and troubled side, as if trying to say here that the truth has another side,

Accordingly, the heterogeneity and disturbance created by the artist in the structural environment of the painting reveals his creative imagination, which dispensed with them from the traditional perspective in order to achieve moral and religious laws.

Chapter four

First: search results

1. Moral and religious laws have been associated with the ability to achieve symbolic attitudes in the currents of modern painting, to demonstrate the human need for happiness, even within the framework of illusion.
2. The idealism of Western thought established a problem through its presentation of principles (moral and religious laws) and its appearance with the structure of the human body, and the expression of the aesthetic, psychological, and epistemological aspect as well.
3. Self-freedom proceed determinism in accordance with moral and religious laws (value and existentialism), and this means that moral and religious laws can cause a problem between the self and the concept of absolute, which is synonymous with the concept of spiritual value.
4. The Western painter subjectivity has an existential power that expresses what might be called self-creation of self, and in this sense the creative act was a means in which the self identifies its capabilities and capabilities that achieve its existence.
5. Ethical and religious laws constitute a principle, slogan, and a basic goal in the structure of modern painting, based on its various intellectual, artistic, and stylistic orientations, consistent with the aspiration of the artist to confirm his tendency towards modernity.
6. Ethical and religious laws are coupled with intuitive knowledge in modern painting.
Ethical and religious laws have been linked to the structure of the aesthetic in modern painting by the action of permanence and (Bergson) theses, as the Western painter has rushed to express the feelings and feelings of the self in a way that is the secret of permanence in aesthetic formation.
7. The concept of moral and religious laws in modern painting has a strong relationship with the psychology of the artist, as it indicates the tendency of the self towards achieving certain forms in the artwork.
8. The concept of moral and religious laws in art had an effect on the difference in individual styles in the performance expression of free beauty and pure form.
9. The effective effect of (moral and religious laws) on the overall structure of the Western mind has exceeded its temporal range, so the question (How do I know?) Becomes a key and a reason to reach the final answer (I think, Modern drawing contributed to the heart of the Cartesian cogito (I think, so I am present), to (I feel, then I am), or (I feel, then I am) and from here the problem crystallized.
10. (Moral and religious laws) and their propositions had a serious impact, as artists of modernity expressed new visions of the concept of beauty, and the

drafting of artwork according to the link with the movement of free elements on the photographic surface,

11. (Matisse) intended to simplify, reduce and flatten the work, as the shapes appear light without volumetric, and insert the decorative elements on them, so they combined simplicity and joy, which creates visual pleasure
12. (Moral and religious laws) found in free imagination and spontaneous style a force that supports self-expression, and stored energy that allows wider spaces to play on the figurative surface,
13. (Moral and religious laws) free imagination considered a dominant cognitive power and authority over other knowledge that form the areas of expression and performance and their applications in modern painting.
14. Cubists produced a drawing that was closest to free visual architecture than to reality, suggesting a language that balanced knowledge, mass, and weight. The Cubists edited the drawing and its structures, in an attempt to identify with the essential, to make things more closely related to the transcendent,
15. (Picasso) found that free beauty is a system of formal relationships that destroy the perceptual sense, to create a modernist aesthetic vision.

Second: Conclusions

1. The foundations that nurtured the aesthetic vision of the shapes on the imaging surface, which were compatible with the interests of the modern artist in those anchors, such as influencing the scientific discoveries of light and the camera industry of the Impressionists, or benefiting from the development of technology, scientific and physical experiments, and Einstein's theory of relativity in some cubists, According to moral and religious laws

2- Individual moral and religious laws provided an opportunity to release and conceal self-knowledge of things and enable them to control conscious / unconscious, subconscious, and // subconscious interests, and express them in a particularly distinctive way, and this was based on the structure of modernity based on releasing intuitive knowledge, Creating creative contexts that do not adhere to the structure of time and space.

3- Modernity according to individual moral and religious laws has changed the course of modern painting, as freedom of choice and self-implementation provided the opportunity not to refer directly in the form of artwork.

Third: Recommendations

1. Benefiting from the current study in directing students of plastic arts in higher studies, by adopting new visions that secure moral and religious laws to express the projects presented,

2. Extending the scope of aesthetic and plastic research in the primary and higher curricula in the faculties of Fine Arts, to include free, plastic, unrestricted work in academic contexts,
3. Developing the artistic taste of students of the departments of the Faculty of Fine Arts in all subjects (drawing / planning and colors) and (computer drawing), so that they can work freely in knowing the methods of aesthetic constructive and its methods, technically and technically, as well as enhancing the perceptual side of the nature of the aesthetic sense that accompanies Technical and scientific developments.
4. The contribution of Iraqi publishing houses, as well as newspapers and magazines (artistic, literary and cultural) in translating and publishing foreign research, studies and articles, related to the topic of freedom in art and its applications (conceptually and constructively) in the arts of modernity and beyond, so that researchers, students of art and science, and connoisseurs and critics receive access to experiences Structural research in the West.

Directing research projects in graduate studies to study some aesthetic concepts to investigate what aesthetic concepts are proposed, and try to find approaches with the currents of modern art, according to what this study brought.

Fourth: suggestions for future research

Complementing the requirements of the current research, the researcher suggests studying the following titles:

1. The problem of ethical and religious laws in postmodern fees.
2. The problem of moral and religious laws in contemporary Iraqi painting.

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