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Metaphor and Abstraction in the Experience of Artist Juan Miro (An Analytical Study)

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Abstract

This research, entitled "Metaphor and Abstraction in the Work of Joan Miró (Analytical Study)", is based on the importance of the research topic, through providing formulations for new or innovative aspects in the worlds of innovation and creativity of the most important contemporary artistic productions and breaking out the boundaries of the ordinary. The first chapter (General Framework) consists of the research problem and its importance, represented by several problem questions: What are the metaphors that artist Joan Miró used in his artistic experience after reformulating it with abstract, surrealist structures that are reduced in formation and its intellectual presentation of meaning? What are the symbolic meanings that distinguish his artistic productions from the other? What are the mechanisms followed by him in the artistic achievement? To what extent is it possible to emerge from the experience of artist Joan Miró, with innovative results that can be benefited from in the world of art and reality through the exploration of ways of innovation, experimentation, and exploration? The aim of the research is to identify the most important multiple metaphors that the artist acquired from the world of reality, starting with the artistic elements and diverse vocabulary between the consumer and the manufacturer, with the research being defined by its thematic, spatial, and temporal limits included in the metaphor and abstraction in the experience of artist Joan Miró and defining his artistic terms, (metaphor and abstraction) worked on. Through the second chapter (Theoretical Framework), which includes two topics: The first topic: Metaphor and abstraction and its implications in modern painting. The second topic: Metaphor and abstraction and its implications in the experience of artist Joan Miró, with a detailed analysis of the forms of the research samples, including the theoretical framework in its two topics, and the results and conclusions.

Chapter One (General Methodological Framework)

Research Problem and its Importance

Modern artistic trends are considered a turning point and an important starting point in the history of human thought. Especially those contemporary artistic methods, rich in the ideas of the era, which have given new or changing formulations and outlines to the most important topics related to the identity of different societies, are a goal towards developing the artistic vision through open awareness towards existence, in continuous experimentation and discovery at all levels.

This is what we found in the experiences of modern painting artists, towards translating the world and reformulating it in a new language of dialogue that is unique to it. According to his intellectual theses and with diverse visions, with the diversity of his artistic styles between realism, expressionism, symbolism in general, and abstraction in particular.

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This is what we found in the artist Joan Miró, who sought to break the boundaries of thinking about the material, tangible world through the formulation of his artistic experience, according to the conceptual starting point that links the image to the text, and with a surrealist or imaginary vision, similar to dreams and childhood that we have understood through his different and strange formal formations in its complex structure and meaning, which broadcasts its diverse messages as parallel virtual worlds to the world of reality.

This reflects the importance of research and its benefit, in addition to the artistic side and its enrichment aesthetically and expressively, and its harmony with the worlds of other arts. Therefore, we emerge with several problem questions that included:

1. What are the mechanisms that the artist used in metaphor and abstraction of the different elements and vocabulary from reality and transporting them to the world of art in order to achieve his artistic experience?
2. What are the symbolic meanings that resulted from his abstract artistic elements, which are based on the changing structural composition of his virtual worlds?
3. To what extent is it possible to emerge from the experience of the artist Joan Miró, with effective results with ideas and new visions that develop the artist's ideas, enhance his artistic innovations and experience in material and experimentation, and expand the artist's visions in contemporary art, which benefit all contemporary art directions?

Research Objective

To identify the use of metaphor and abstraction in the work of the artist Joan Miró.

Research Limitations

- . Metaphor and abstraction in the work of Joan Miró.
- . Europe.
- . 1920s to 1970s.

Terminology

Metaphor (in language): "To lift something and move it from one place to another. For example, the phrase 'He borrowed an arrow from his quiver' means that he took it out of his quiver and moved it to his hand. which means 'to transfer something from one person to another.'" (1) (Abdulaziz Al-Azizin and Saleh Al-Ammar, p. 65) (from the word 'to borrow'): "To ask someone to give something to you. Metaphor in rhetoric is the use of one word in place of another based on a similar relationship with the evidence that indicates this use, such as the use of 'lion' for 'brave'." (2) (Ibrahim and Mustafa, p. 636)

Metaphor according to Coleridge: "A mirror that reflects the imagination's ability to observe the signs of similarity in the universe, and it is a means of reshaping the universe by creating a new reality." (3) (Abdullah Al-Hazami, p. 16)

Operational definition of metaphor: It is a process of transporting all the different materials or vocabulary in its elements and raw materials from the world of concrete reality to the virtual worlds of art, after stripping them of their previous qualities and functions, through re-analyzing and building them according to new intellectual formulas and theses, which acquire through its expressive symbolic connotations a new or innovative function or meaning that is in line with the artist's subject and goal.

Abstraction (in concept): "To peel off and remove what is on it. (Abstraction is "the isolation of a quality or relationship in mental isolation), and abstraction (is the essential elimination of everything that is specific)." (4) (Mohamed Shafiq Gharb al-Maqdisi, et al., p. 25)

Abstraction (according to Oxford Dictionary): It is seen as "symbolizing the things that exist in the visible world, or it is a style of representing material things that lose their importance, by eliminating most of their details." (5) (Harld Osbourne, p. 18)

Abstraction: "It is the departure from depicting the external appearances of nature and relying on the artist's self-expression as a spiritual element that occurs unconsciously." (6) (Reda Mahmoud Mohamed Marai, p. 22)

Operational definition of abstraction: It is the reduction and simplification of the external detailed features, and the qualities that include function and characteristics, the vocabulary and objects or different materials, the elements in the world of reality.

Chapter 2 (Theoretical Framework)

Section 1: Metaphor and Abstraction - Their Implications in Modern Painting

The processes of metaphor and abstraction were initiated by modern artists in general, and painters in particular, in the diversity and variation of their artistic output, with the diversity of their intellectual theses and the topics they addressed. This led in turn to the uniqueness of their artists in their different styles, through their artistic journey in the world of experimentation and discovery since ancient times, and their free work through their rejection and rebellion against previous restrictions and laws, that is, the destruction of icons, sanctities, and the authority of judgment, which led to the multiplicity of their experimental stages of artistic output, especially in terms of their creative features and characteristics from the perspective of formal structural compositions based on its most important metaphors of the different vocabulary, materials, and elements from the world of reality, after stripping them of their structure, functions, and previous meanings to re-form them according to its new laws and structural foundations, rich in the innovative symbolic connotations in the artistic achievement. This makes the experiences of modern painting an important stage in the transformation and change in the field of expression and technical technique, which reflects the pressures of intellectual changes that contributed to its artistic liberation in expression and renewal, which accompanied the era through its relationship with itself and the world. This is what makes artistic experiences such as modern painting (a movement reflecting our contemporary perceptions and experiences, through what it has achieved of creative achievements ... since the early years of this century, which witnessed a phase of deep social and intellectual changes as an uprising with prominent ideas, forms, and values, with a global character against the remnants of the past art).⁷ (Bradbury, Malcolm, and Macfarlane, James: p. 28).

The artist's quest to break out of the mold and undermine the previous standards of painting in particular, as well as his deliberate choice of subjects related to the human side, knowledge, and the humanities themselves. This made his artistic vision different in output and artistic execution, based on metaphor connected to precision, reduction, simplification, and abstraction, rejecting literalism, the human standard, and the law of proportions "For art is essentially selection, which does not oblige the artist to literal transfer and adherence to all the details of the experience"⁸ (Sarmok, Hamed: p. 135). This is what pushed the modern artist towards expressing himself, as a primary necessity from which he proceeds towards

Output of his artistic output addressing the soul, through his formal and complex compositions based on his abstract and reduced artistic elements according to the fantasy and surrealist method, making, and intentionally, of his virtual worlds organized by formations that

contradict the senses, matter, and instinct, rich in symbolic connotations that reflect psychological, formal values, and expressive power, which formed a language of dialogue that is activated and influential with reception. This is what Freud confirmed in the artist's possession of "a tremendous magical ability to shape the particular materials he has so that they come out expressing his waking dreams and fantasy ideas honestly."⁹ (Shakshak, Anas Abdo: p. 104).

This is what modern painters have distinguished themselves with throughout the stages of change in art with individuality, diversity, and a sense of identity. Especially that transformation on the formal, color, and objective level, in order to liberate themselves from the standpoint of repetition or reproduction, taking those vocabulary and borrowed materials as its abstract elements, which it reconstructs formally according to its own system, which is based in its artistic performance to become part of its formal system that distinguishes its artistic style. This is what he was directed to in formulating their virtual worlds, through metaphor and abstraction of different vocabulary and materials, from reality and re-analyzing and composing them, to include the general formal structure that is harmonious and in harmony with the other artistic elements to become more rhythmic and diverse, achieving from this transformation in building the patterns to many variables that carry many expressive connotations, for the truth of things and their essences. Starting with the systematic transformations in the system of forms and structural compositions of the artistic achievement that Paul Cézanne achieved in the search for the depth of things and the manifestation of their essences through the re-construction of the general structural construction based on the abstraction of forms from their external details with his rich color treatments with their expressive connotations that add life and energy to his pictorial surfaces, as in (Figure No. 1 - Mount Saint Victor 1902-1906).



Paving the way for Picasso and Georges Braque's cubism, in which the artist relied on re-formulating his artistic experience in a special structural system based on the deconstruction and analysis of the form and rebuilding it in a new form that includes its artistic elements, in harmony and harmony with the different materials borrowed, or phased from reality to include its structural and generated surfaces, between the implementation of color, line and shape, to express the truth of things with a mental realism freed from the language of rigidity and

stability, towards a living language of dialogue that interacts and activates with reception. It is considered his achieved means in creativity and the development of his artistic work "through the composition of the sensory elements that enter into it with imaginary and intellectual elements and program them in formulations, and expressive languages that elevate it to the level of his ambitions and spiritual value, which is embodied in the way of organization, suggestion, and creativity in formulating the elements and its artistic foundations according to a special style and a unique style". 10 (Helmy Matar, Amira: p. 41). As in (Figure No. 2_ Picasso's collage 1913).



The emergence of other artistic trends that are based on breaking away and liberation towards change, such as the abstraction of Fernand Léger, the expressionism of Paul Klee, the abstraction of Kandinsky, Mondrian, Malevich, Hans Hofmann, and Joan Miró, and others, up to surrealism. This made modern painting interact with the artist's subjective structure with its emotions and psychological and physiological interactions, in harmony with his ideas in shaping and interpretation. The artist deliberately embarked on going beyond the limits of certainty, in defining the form and its variations and its integration with other metaphors of different materials and vocabulary, especially in his absolute freedom of expression and movement on the surface of the work, everything in front of him became possible, and he controls time and space, and is subject to change and transformation in order to express the truth of showing a subject or reality.

This is especially evident in the various treatments that have occurred in many of the artistic experiences of modern painting, which relied on creating that variety in the structure of the formal compositions, including in their forms borrowed from reality, such as human, animal, and organic forms, machines, machines, and their fumes, which reflect the age of industry and its effects, such as the artist Fernand Léger achieved in the structure of his abstract forms to its external details, according to his interlocking and harmonious mechanical formulations, in its different volumes similar to (factories, factories, and laboratories) as structural design formations, with his use of other artistic elements such as prominent lines and colors, to achieve through that his expressive connotations reflecting the image of modern life in civilized societies. Reflecting through his pictorial surfaces those virtual, timeless worlds, renewed in

their embodied forms for his ideas, according to the artistic, aesthetic, and expressive foundations in modern painting.

The artist's pursuit of penetrating the world of reality and revealing the invisible or hidden and irrational, led him to use all his energies that enable him to evoke his mental images associated with his memories, from memory and imagination to re-form them in new ways or methods and confront them with different things and other arts such as design posters, writing, poetry, music, and others, from the world of reality to express complex topics and ideas, through creating structural formations with pure pictorial formulas similar to puzzles, in contemporary ways.



This is an attempt to penetrate the depths of the mind and reveal its secrets, and to show psychological implications in a new and different methodology than before. And within innovative intellectual frameworks and concepts that work to integrate consciousness with the unconscious to create virtual worlds stronger than the world of perceived reality, through its realistic vocabularies borrowed from it, and then re-deconstructing and analyzing it, and then organizing it in forms or abstract and reduced formations of symbols and connotations integrated with its artistic elements, in its pictorial surfaces.

This is what we found to be realized by the artist Paul Klee and others, in expressing his artistic vision according to those concepts, saying "In the past, we used to represent the visible things on the earth, things that either attract us to look at or that we want to see. Today we reveal the truth, underlying the visible things, and by this we prove that what is seen is only a separate state in its relationship to the universe, and that there are many other unknown truths." 11 (J. A. Muller, Frank Egler: p. 126).

The artist achieved this in many of his artistic experiments, including "The Wonderful Journey to Kairouan" and "The Legend of the Night." He founded his virtual worlds from pictorial surfaces according to a highly reduced abstraction in color and form. Sometimes we find them to be geometric shapes with their tense lines in their rhythms, and sometimes they are magical color wanderings similar to dreams and fantasies, according to a poetic and musical context as a symbolic story of his own subject, such as his symbolic expressions of creation. He innovated a language of discourse with the recipient that focuses on symbols and their expressive connotations, between suffering and peace, such as the feeling of exclusion and isolation. As in (Figure 4 - crossed off the list - 1933). It is represented by a structural composition based on a precise reduction and abstraction of a group of different words borrowed from the world of

reality, and in harmony with his color combinations, such as (Portrait of the artist's face and the X sign). Which reflects through it the psychological and mental state that the artist is going through, referring to it by saying, "I cannot remain captive to my time and place, for I live with the dead as well as with those who have not yet been born, a little closer to the heart of the universe. But not close enough." (Liddell Gill, et al.: p.36).



We find that the artist, for his part, is striving to deal with or confront the elements of his real world, and in all the different fields and spaces of his environment to move towards the unlimited, in the field of thought and imagination, to consolidate his pictorial surfaces with the constructive compositions of his previously borrowed and abstract elements. Especially the liberation of his artistic experience towards the launch in the world of openness and multiple systems, in his visual presentations and spaces, towards several fields of creativity and discovery related to the openness of the mind and human mental perception, towards multiple directions and styles, which in turn achieve diverse readings for the recipient, especially the creation of abstract pictorial scenes of colored and formal spaces, and the penetration into the depth of their expressive connotations, as we have found in the experiences of abstract artists Kandinsky, Mondrian, Malevich, and others, and how to deal with the reduced or simplified color, formal, and linear compositions, or their reconstruction, according to multiple techniques and mechanisms of appearance, such as rapid brushstrokes, pouring, and dripping, and so on. And between its color fusion with the fragmented and composite geometric surfaces in a reduced and flat way. To enrich its surfaces with the kinetic character, in harmony with its compound form.

The artist works in a deliberate and controlled way, to convey his idea and achieve meaning in a intuitive way through it. This is what makes his artistic experience stand out in its independence, and its encounter with other arts by giving it the performative, kinetic, theatrical, and musical character. As represented in the experience of the artist Wassily Kandinsky and how to integrate painting with music, or between sound and color, emphasizing in his spiritual color expression about his inner being in his musical and lyrical style, which is abstract from the material reality with its tangible elements, especially his abstraction and precise reduction of his art from its materiality through his color compositions. And its space formed by its simplified lines and shapes, rich in its spiritual effects on the recipient, to form about that visible color harmonies based on his different metaphors and rebuilding them according to a

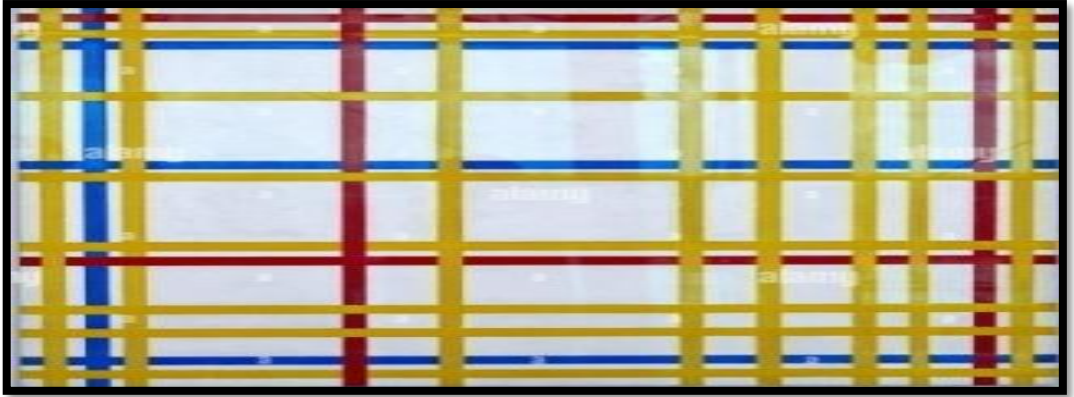
mental intuitive structure, to achieve a musical tonal translation through color and its diverse combinations according to non-familiar compositions.

We find that the artist during his artistic journey has relied in his productive sequence on those symbols and expressive connotations that included his abstract elements, numbers, and letters, to merge with his diverse colors in their color value, which shows a symbol or musical key. To create through his simultaneous sense of music and color, his virtual world, activated by the integration or confrontation of the senses (sight and hearing). Kandinsky sought to document the influential and exciting moments, as we found in Monet in his recording of the instantaneous moments, such as the moment of sunrise. Relying on his emotional feelings in the artistic achievement. Which enabled the artist to create a new linguistic suggestion with its mental connotations intertwined with hearing and sound with a rhythm, integrated, it broadcasts its spiritual intellectual connotations, exciting interaction and emotion with the recipient according to the mechanism of the operation of his imagination towards the formations of his pictorial surfaces. As in (The Gathering, Colorful Band, Complex Simple, X Composition, and other artistic experiences).

Which aimed to enhance the ability of color to embody sound and the emotional feelings associated with it, through its flat pictorial surfaces, by recalling shape and color with audible tones, so that the visible nature of color merges with the invisible sound. Which neglected the foundations of perspective and the laws of simulation, in presenting musical tones as a source of inspiration in his artistic experience in addition to other arts. As in (Figure No. 5 - Yellow Red Blue 1925).



At other times we find that (combining colors and their psychological effects and geometric shapes is an intentional attempt by the artist, in order to link the multiple images in their parts, to create images that are ideal in quality and not in quality. Its quantity is similar to that achieved by Piet Mondrian and others in his geometric abstraction..). 13 (Muhammad Jassam, Balasim et al.: p. 18). Based on a series of technical treatments, in the hormonal fusion between form, line, and activated color of the language of dialogue with reception, based on a number of achieved symbols that carry the meanings of the topics, through shorthand metaphors, re-abstracting and simplifying them, to produce It has pictorial scenes full of vitality, depth, and deceptive kinetic suggestions, interacting with the eye of the recipient. As in (Figure No. 6 - Piet Mondrian, New York City, 1942).



Metaphor and Abstraction – Their Implications in the Experience of the Artist Joan Miró

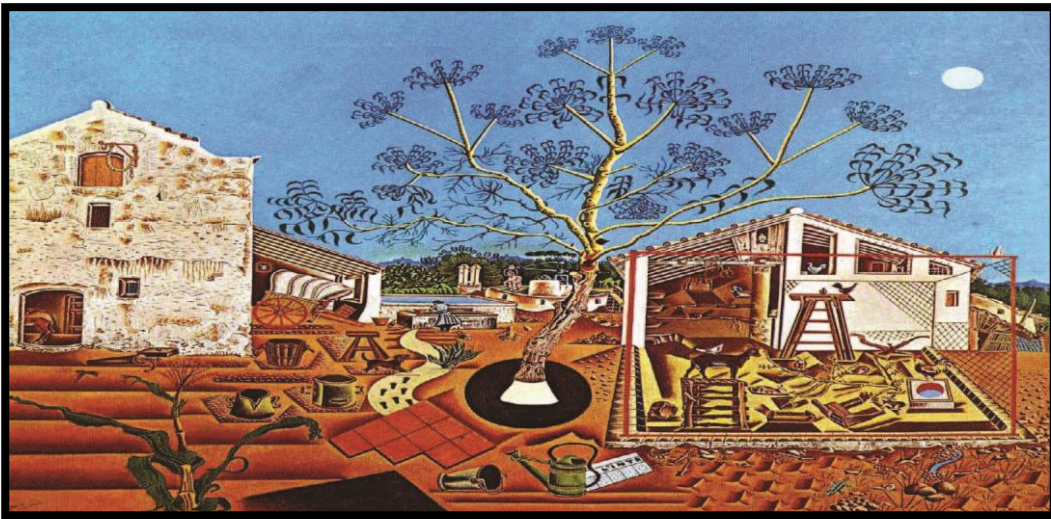
The artist Joan Miró is considered one of the strangest artists of the modern era in his achievement of his virtual worlds parallel to the world of tangible reality, rather rejecting it, and the most unique in shaping his artistic experiences with a surrealist vision between painting, sculpture, graphic design, and decoration, influenced or juxtaposed by most of the trends of modern art such as Impressionism, Fauvism, Cubism, and Futurism, but he did not follow any of them. In order to create a language of dialogue with the world, based on the combination of symbols and expressive meanings, visual and poetic language, such as (strange and exaggerated human and animal forms), as well as the intentional chromatic implications, starting with dark colors (black and blue), which formed the part of the background of the work to indicate through it about the dream and its association with the night and its atmosphere, especially since he sought to achieve a new world of realism influenced by the portrayal of innocent childhood memories of the world, this is what distinguished the surfaces of the compositions of his artistic productions in that they carry two opposite parts, one of which forms the dream and the other the memories, in a spontaneous, simplified, and condensed form that is pleasing to the eye. Rejecting the laws of the traditional image so that the poetic language that affects it merges with the executed form, in order to express his artistic vision through it. It is an attempt to record the fleeting and spontaneous moment of his subjects related to the world of reality, and in a simplified and abstract way, reduced to the compositions of his artistic works based on a system and order for its abstract elements between line, color, shape, etc., which produces a balance in the compositions of his strange pictorial surfaces in their formation, through which we recall the primitive pictorial scenes with their human and animal forms.

This is what makes most of the works of the artist Joan Miró and his peers from the surrealist artists "a means of expression, and a means of exploring the self, if the pictorial scene (the painting) is subjected, methodologically and pictorially, to the concept of the unconscious, and the dream image..." (Amhaz Mahmoud: p. 272). Therefore, we find that this thematic, stylistic, and technical diversity in him was a motivating or activating factor for his artistic stages in artistic achievement, as spaces and balanced blocks, according to his surrealist constructive system within his artistic work. Achieving difference and change through those stages.

Starting with the period between the 1920s and 1930s, we find that the artist has relied in representing his subjects related to pictorial scenes between the naive and peaceful rural nature,

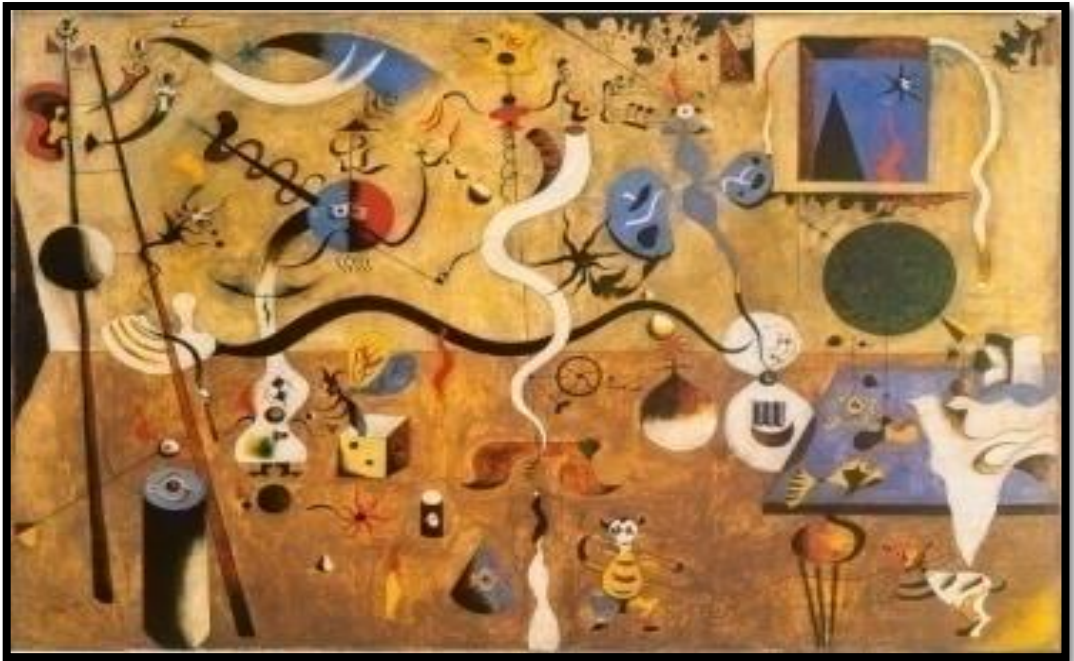
and the hustle and bustle of cities on the duality of style, called the surrealist abstract style, due to his influence by some of the general appearances of most of the previous artistic trends such as Cubism and abstraction, despite the fact that he did not follow any of their approaches,

However, he was influenced by some of its formal formulations for its pictorial surfaces, especially its shallow or flat and reduced spatial spaces, and the way of dividing the pictorial screen into opposite spaces, which worked to combine the spontaneity of the unconscious and the forms rich in abstract features. This reveals his style in artistic achievement, which includes a kind of abstract surrealism. Based on poetic pictorial embodiment in that innovative form, in order to reach the goal, including achieving non-pictorial abstract art, while maintaining the specificity of the subject, or some of its features. In addition to the irrational opposition of images through the way of dreams.



Among those artistic experiences of Joan Miró related to the silent or calm Spanish countryside (such as the Mont Roig farm, the plowed field, and the donkey's hut). As in (Figure 7- The Farm 1921). Which is represented by a Surrealist abstract composition achieved through his borrowing of formal vocabulary from reality, such as rural huts, animal cages, plowed land, and some trees. And other vocabulary related to rural life, and reconstructing its system of construction according to the abstract principles of reducing its details and external features, to become flat, simple, naive, rich in expressive semantic signs, which still retain some of its original natural features of the countryside, documenting the specificity of the non-pictorial irrational scene, and integrated with the eternal chromatic symbols (blue, brown, white ..), especially blue with a symbolic meaning of night and dreams, for the artist, enhancing his imaginary, unrealistic dream scene.

However, the artist quickly moved to another stage in the formulation of his formal vocabulary and his bright color spaces, which were based on the abstraction of abstraction, especially the greater simplification and reduction of his pictorial surfaces according to colors, lines, and shapes, transforming from the stage of recording reality to the stage of interpreting his virtual worlds, documented for its symbols and expressive meanings that are more decorative and liberated from representational drawing. This is what we have found in his early stages of surrealism. Through his artistic productions, represented in a view of Harlequin and Arlan's carnival. And other artistic productions.



These are the ones that constitute a turning point in the formulation of his compositional surfaces into constructive compositions with abstract geometric symbols in harmony with the more free and wavy linear formations than before, in their spaces that have been transformed into the most flattened spaces. As in (Figure 8- Harlequin Carnival 1925).

It is a constructive composition based on a flat space, represented by the space of the painting, which is filled with a set of contrasting elements and formal vocabulary in terms of their type, shapes, and different colors, which were previously transferred from the world of reality to that surreal irrational and complex pictorial scene, through them after their abstraction and reduction to a greater extent, to become symbols of varied geometric poetic vocabulary, and broken and wavy lines, free and unique to it, from small organic shapes with diverse expressive connotations, reflecting the idea of the theme of celebration or the noisy carnival, represented by (dancing animal forms with a set of ascending melodic notes and musical instruments, and some of the human organs), which are harmoniously connected with each other and include a bright color scheme, reinforcing the idea of the subject, despite the vastness of the space of the work, but the artist did not neglect his basic idea, which is represented in enhancing the connotation of dreams and music, with a scene of night, blue sky, and moon through a small window on the right side of the artistic work space.

We find that the artist has achieved through his surrealism a new language of dialogue with the recipient, taking reality as a starting point for his artistic achievement of his imaginary worlds full of childhood and pleasure, with rich flat spaces with signs, which were represented by the cosmic and earthly language, eternal and continuous, as a language of discourse between his formal vocabulary, in terms of its organicity, such as the dialogue of insects, stars, insects, dogs, moons, stones, and comets, in pictorial and abstract forms. This was confirmed by André Breton in his saying about Joan Miró as being the most surrealist of all." 15 (Judd Wilton, et al.: p. 92).



As in (Figure 9- Dialogue of Insects 1925). It is a childish fantasy scene according to the Surrealist style and with a technique similar to the innocent or primitive drawings of children, simplified in terms of shape and color, from which its vast space is formed, with its flat and divided surface, into two parts represented by the blue sky and the brown earth, which enhance the fantasy scene that can only be achieved through dreams. It is an eternal and continuous cosmic relationship between the universe and the earth, which includes a set of abstract formal vocabulary that formed a set of signs with symbolic connotations, represented by harmonious insects.

However, its meaning lies in its kinetic and transitional connotations between them through its vast space with its two spaces of night and earth, which form that lively and strange pictorial scene of the longing for dialogue between them and the nocturnal isolation. With a long linear extension of a dark brown or black triangle towards the sky, next to it is the colored moon, which is in harmony in its brilliance with the colors and shapes of the insects, enhanced by small broken lines that move with the movement of their wings, in order to suggest freedom or liberation from restrictions like the freedom of children, which includes a harmonious blend of earthiness, mysticism, and humor that enhances his poetic sensibility.

Passing through a new period, which is considered a transitional stage in the experiences of the artist Joan Miró, especially the 1930s and 1940s, which is the stage of technical diversity and its mechanisms of appearance. As the artist relied on integrated techniques with drawing, in various forms with the diversity of his ideas, which influenced his structural compositions with signs and semantic symbols, according to the difference in his borrowings of vocabulary, elements, and materials. And this is what we have found in many of his artistic productions. Like the technique of collage, which he relied on in its output mechanism on cutting stickers from albums and catalogs, as well as his borrowings of many materials such as wood, ropes, nails, etc., and re-employing them to form different meanings and symbols that enrich the surfaces of his paper spaces, and then he drops his drawings with a harmonious color (watercolor, inks, charcoal, etc.), activating a process of strange and rejecting the world of reality. It carries an expressive abstract side that reflects his mental and tangible reality. As in (Figure No. 10 - Rope and People 1935), which was represented by a compound and different structural composition from the previous one, especially his borrowing of the word wrapped rope, which was considered the centrality of the work and retained its formal appearance with its features that show its identity as a rope with multiple functions, and fixed in a straight line

in the center with hooks on its surface of cardboard. To become a symbol with an expressive connotation as a tool of violence and cruelty with a reduced and simplified human form in its external detail, imitating the extended human formal vocabulary drawn next to it by black ink lines that include spots or strokes of white, red, and blue.



Those transitional transformations by the artist Joan Miró in shaping his imaginary, unrealistic, and strange worlds, with that metaphorical, technical, and continuous display mechanisms, reveal the extent of his rebellion against the laws of reason, in order to establish new aesthetic and expressive systems that are outside the ordinary and surprising, carrying signs and symbols as a language of dialogue that is effective in reception. In the world of art through the world of the unconscious and dreams, as indicated by André Breton, who said, "The strange is always beautiful, nothing is beautiful except the strange, and the strange itself is woven from imagination and the creation of dreams." 16 (Mazouz, Abdel-Aali: p. 101-102). This leads us to another stage of his transitional stages in formulating his artistic experience to create visual tremors that give his pictorial surfaces titles that resemble long texts or poetic verses rich in signs and images, which is considered a stage of his poetic maturity, according to another technique and mechanism for expressing his inner self. It is a period of emotional expression, liberation, and dreams..., especially his integration of borrowed vocabulary from his influential environment, such as letters, words, and poetic texts with different formal borrowings, and their achievement according to the technique of printing and graphic arts and the introduction of new materials and materials. We found it in several artistic experiences such as (Summer painting, the black and red series, Help Spain, etc.).



As in (Figure No. 11 - Summer 1938), the artist relied on the technique of lithography in the implementation of his artistic experience Summer, with a bright color calling and inks in harmony with his reduced and simplified formal vocabulary with free kinetic connotations, in its objective output of a cheerful and imaginary beach scene retaining some of its features or identity. It is a structural composition based on a handwritten or manual linear text (March 1938 with the word summer and the artist's name as a signature), with lines with black spot juxtaposition in harmony with the emotional formative dimension. We find the artist Joan Miró is on many journeys in his experience of several experiences that contributed to updating his rhetorical language, through updating his different borrowings from the world of reality, and employing them within his pictorial scenes according to concise surrealist formulations as eternal symbols, reflecting the dream and the effects of music and hallucination through color formations and black color spots, including those symbols and expressive connotations abstract in motion between fusion, interlacing and separation, which occupy surfaces or spaces of his spaces, in a harmonious and successive rhythm with pale light rays of faded colors.

This is a prelude to his next stage, which is considered a significant stage in his life, especially the tragic stage, which he expressed in a way in which he rebelled against anxiety and despair with liberation, which was represented by the stage of the brilliant group, which is (the zodiac series 1940-1941). This is considered his own world in existence, containing cosmic presentations that reflect his formative inspiration in innovative and innovative forms, employing all technical meanings and mechanisms of its appearance, to form its structural formations in a more dense and suggestive way of the content or essential expression.

This is (the product of a period of absolute isolation for the artist, affirming by saying: (Quietly, I closed myself inside myself), through the formations of his wide, vibrating spaces, with its pale and faded lights and colors from cardboard, based on the formation of several symbols and signs. Dense and harmonious, for women, birds, stars, hourglasses, etc., in successive rhythms that advance and recede, with a brilliant and contrasting luster with unexpected bright colors and great effectiveness, and they comply with planetary attraction.) 17 (Tomassoni, Attilio: p. 10)



This included a series of diverse artistic output on the level of the painting, the artist relied on its implementation in accordance with the imaginary surrealist expression, on structural organizations of the spaces of his wide spaces, rich in vocabulary and symbols borrowed and processed abstractly, small and crowded formal that reflects the artist's subjective emotional

and chaotic feelings, activated with vitality and movement, in harmony with natural gouache and oil colors, on cardboard. As in (The beautiful bird reveals the unknown to a couple of lovers, the nightingale song, a woman surrounded by a bird's flight, etc.)



These works were characterized by unique features that the artist characterized through its implementation, especially those wide, pale, and contrasting spaces in their color glow, filled with many of the artist's own poetic vocabulary, such as the formal symbols of ideas similar to the hieroglyphic alphabet, variable in its readings between meaning and significance, which are suggested through the presence of stars, eyes, and crescents, and various geometric shapes between circles and triangles connected to each other by thin black lines shaped as decorative carvings and as lithographs, in order to achieve a solid imaginary screen similar to the magical cosmic constellation ... as in (Figure No. 12). Until his pictorial scenes began to take another artistic direction without undermining his previously borrowed and abstract vocabulary, especially at the level of achieving large sizes and specific colors, while demonstrating the capabilities of calligraphy more and exploiting contrasting and violent color combinations. It is as if he reveals the beginnings that paved the way for the abstract expressionist presence in his surrealist style, by representing these artistic products according to the documentation of the immediate event, as was the approach of Motherwell, Rothko, and others in representing the space-time dimension. Such as (a drop of water on a rose of colored snow, figures of a man, a woman, and a bird, a woman at night, the sun heading towards the girl to celebrate, hands flying over the towers, 1974... and others) as in (Figure No. 13 - A Series of Disturbances, 1968).



He soon entered an important stage in his artistic achievement of painting and sculptural objects, at the level of borrowing and abstracting all formal and material data and materials consumed or used from his tangible world, and reusing them within his poetic artistic principles that were out of the ordinary. By giving his artistic experiments titles that are difficult to read with mental realism, rich in pictorial signs, transmitting messages towards reception that are surprising, such as virtual worlds that reflect a magical, imaginative reality, such as the one he achieved in the series (The Hope of the Man Sentenced to Death, A Kiss on the Prairie, and Hands Flying Above the Towers, 1974), pictorial scenes based on Spot condensation of black, distillation and dispersion of colors abstract from the previous ones in their diversity, with documented handprints, on a flat and open space, broadcasting messages towards reception, which are formed as signs and symbols. The work is enriched with a great force and aggression that interprets an internal cry expressing the artist's feelings. On the other hand, we seek liberation and transcending borders and restrictions, towards his followers followed the mechanism of burning or tearing the canvas of the painting, under the slogan (assassination of painting), so that the spaces of his spaces would harmonize with the space of existence surrounding him or to be an integral part of his imaginary worlds. As in (Figure 14 - Burnt Cloth, 1973).



And sculptural figures completed according to the technique of combination and composition that we observed in his sculptural products, such as (a president at night, Her Majesty, a moonbird, a bird's embrace...and others). In addition to his integration with other arts, such as his productions in ceramics, textile printing, and decorative printing for books and design posters, such as decorating poetry collections with different techniques in drawing... and others that influence the reader. Without any prejudice, Miro's fantasy has no limits. He seems disciplined and risk-averse, although his freedom in his creations is produced at every moment." Previous source: p. 16). Such as those magical surrealist figures that are rich with energy and life and enhance their aesthetic and expressive value, and which hide between the textile surfaces to give spaces with depth and a three-dimensional, through his metaphors of textile threads and including them in his pictorial surfaces in order to enhance the aesthetic dimension and enrich it with magical signs as well. In Figure 15 Tarragona Tapestry 1978).

And between sculptural figures based on a set of metaphors, for different materials and things that he finds randomly, represented by pieces of spent scrap, agricultural tools, and literally manufactured materials. He dismantles it, reanalyzes it, and reconstructs it so that it possesses another meaning and function, creating through it a real illusionistic world, containing strange shapes intertwining with each other, exciting and full of energy and life, shocking the eye. As in (Figure No. 16 - Woman and Birds, Her Majesty - President at Night 1969-1975).



Chapter Three

Results and Conclusions

- Results

1. Through metaphor and abstraction, the modern artist was able to achieve this transformation in building patterns into many variables that carry many expressive connotations of the reality of things and their essence. Starting with the systemic transformations in the problem system and the structural configurations of the artistic work. As in (1, 2, 3,..,6).
2. The artist's endeavor to break away from stereotypes and undermine previous drawing standards in particular, in addition to his deliberate choice of topics related to the human and cognitive aspects, made his artistic vision different in artistic direction . As in (1, 2, 3, 6).
3. The modern artist's endeavor to penetrate the world of reality and reveal the invisible or hidden, in accordance with the diversity of his abstract metaphors, made him use all the energies he possessed that allowed him to conjure from his mental images, linked to his memories and imagination, and combine them with elements and vocabulary borrowed from the world of reality, in strange formations. And updated. As in (2, 3, 4, 5, 6).
4. The artist's experience is a means of expression and self-exploration, through his pictorial scenes and complex compositions, methodologically and formally subject to the concept of mechanism and the dream image. As in (7, 8, 9, .., 16).
5. The thematic, stylistic and technical diversity and the mechanisms of its manifestation, which support the artist's metaphorical diversity and abstractions, were a motivating or activating factor for his multiple artistic stages in artistic achievement, according to his surrealist abstract compositional system. Achieving difference and change through these stages, as in (7, 8, 9, .., 16).
6. The artist Juan was influenced by or confronted with other arts. He made his pictorial surfaces and complex formations rich with signs and symbols, through formal metaphors of various materials and vocabulary after stripping them of their previous functions and merging them with his other artistic elements, achieving these transformative transitions in a strange imaginary worlds. As in (10, 11, 15, 16).

- Conclusions

1. The external influences of the surrounding environment in the artist's life, especially wars, migration, illness, and suffering, as well as dreams, and the depths of the subconscious...and other factors pressuring the psychological side, which had a major role in bringing out these various artistic experiences throughout his transitional stages in the duality of his style.
2. The artist's openness of mind, the richness of his memory and imagination with different images linked to memories, and his involvement in the field of experience, in addition to his influence by other arts, are factors that contributed to his drive towards the processes of metaphor and abstraction in formulating his artistic experiences, which had an effective role in his transitional transformations between painting, sculpture, design... and others. According to his surrealist and abstract trend,
3. The transition of the artist Juan Miro's experience from tangible realism to mental realism, and from formal art to non-formal art, especially activating the relationship between image and

text on the one hand and image and music or sound on the other hand, in order to break free from the constraints of reality and achieve his idea of assassinating painting by forming its imaginary worlds. And the strange, magical, out-of-the-ordinary, visually stimulating language of dialogue.

- Proposals

1. Using metaphor and abstraction in shaping postmodernism.

Recommendations

1. Developing curricula that highlight the importance and role of metaphor and abstraction in contemporary arts

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