



The Kinetic Connotations of Postmodern Arts and Their Utilization in the Outputs of Students in the Fine Arts Education Department

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ABSTRACT: The aim of the research was to reveal the kinetic connotations of postmodern art and its application in the outputs of students from the Department of Art Education. The descriptive analytical method was employed to analyze three samples of the research, which were purposefully selected from student outputs for the years 2022-2024. Iron and other composite industrial and consumable materials were used to construct the structural framework of these outputs. Using the Cooper equation, a preliminary version of the research tool was developed and presented to experts, achieving validity with an agreement rate of 0.87. Five primary axes, ten secondary axes, and twenty-eight sub-axes made up the tool's final version. By evaluating external samples over time with both her and outside analysts, the researcher then demonstrated the tool's dependability. The reliability rate was 87% using the SCOOT equation.

Findings reached by the researcher:

1. Kinetic movement in composite sculptures enhanced expressive energy and creative innovation (Models 1-3).
2. Students effectively utilized industrial materials (metals, copper, iron scraps) across all works.
3. Sculptures include interconnected moving elements and provide multilayered meanings (Model 2-3).
4. The integration of technological elements continued to produce a kinetic aesthetic and represented Demonstrative Connotative qualities (Model 1-3).

Key Conclusions:

1. An assemblage of art is based on the artistic evolution and developing ideas of individual artists within the collective.
2. The use of various materials has provided greater opportunities for innovation, and through innovation has balanced an artist's use of items for functional purposes while being environmentally conscious.

Keywords: Connotation - Postmodern Arts - Kinetic Contents - Sculptural Formation - Assemblage Sculpture.

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1. Introduction

Art has been used as a means of expressing the social or psychological issues faced by primitive humans or the various environmental dangers they encountered. Artistic compositions were employed

thoughtfully within a specific space, resulting in interconnected and dynamic forms that were intended to pulsate with life through their depiction in various sizes and shapes, accompanied by diverse rhythmic movements.

Overall, art has evolved and developed its meanings and contents according to the requirements, thoughts, and orientations of each era. Therefore, kinetics and its connotation, along with its intellectual discourses, have been of great importance that artists aimed to convey to their audiences through the evolution of techniques, methods, visions, and ideas with the changes of each era. Rapid changes have led to numerous terminologies, and a group of artists has taken upon themselves this new thought that has emerged in life, transforming ideas and concepts towards other directions according to its new parameters. It has become essential for artists to resonate with the era around them. Thus, assemblage sculptors have pursued this new direction in sculpting their works by adapting forms and materials to reflect the reality they live in through various artistic mediums, emphasizing their artistic vision, which differs from previous trends, and highlighting sculptural values with new kinetic and expressive connotations that relate to the variables of the era they inhabit.

1.2 Research Problem

There have been distinct shifts in the fields of knowledge and aesthetic development throughout art history. The 19th century's technological developments had a profound effect on art as well as many other facets of life. As a result, a variety of philosophical, artistic, and intellectual movements emerged. Every artistic era saw the emergence of new forms and diverse ideas that expanded the boundaries of artistic creations beyond their conventional frameworks to encompass a variety of foundations, styles, and techniques. These came to define modern artworks, which led to a change in art movements toward artistic trajectories that diverge from modernism in terms of both artistic and philosophical ideas.

In keeping with the spirit of the times, which includes changes brought about by technological applications and modern scientific discoveries, the element of movement has become prominent in the works of contemporary artists. Postmodern artists have drawn inspiration from these and incorporated them into their works, giving them unusual aesthetic values and artistic meanings. Modern art is now characterized by material experimentation and the development of unconventional artistic forms. Whether through compositional structures in performance or movement, technology has expanded the spaces for semantic expression through new materials, presenting a new kind of artwork with a variety of meanings for the audience.

Assemblage art is the term used to describe the use of industrial byproducts and war remnants by artists in particular and distinctive compositions. The aesthetics of deconstruction, synthesis, and composition are especially linked to the age of consumer and industrial goods. Thus, in addition to investigating the techniques and kinetic mechanisms of assemblage art, the researcher has concentrated on examining the kinetic meanings of postmodern art. This is because the nature of these works, their diverse techniques, and their fresh viewpoints differ from the previous academic standards for reading and evaluating artwork.

This can also give philosophical trends and techniques a fresh perspective, which can improve artistic creation and students' creative processes. It provides an opportunity for experimentation with materials, broadening the horizons of thinking and innovation, and producing unconventional assemblage sculptures. In light of the above, the current research problem is summarized in the following question: What are the kinetic connotations in postmodern art in the works of students from the Department of Art Education?

1.3 Importance of the Research:

1. The importance of addressing the value of kinetics and reconsidering its expressive connotation in assemblage artworks and employing it in student outputs.
2. Studying the formative capabilities of learners and providing them with a deeper understanding of the nature of materials and how to manipulate them, expanding their visual perspective in shaping those materials, and appreciating advanced standards for evaluating beauty in postmodern art.
3. The importance of applied research is embodied in demonstrating the role of marginalized industrial materials, linking science with art, and encouraging students to participate in practical application, fostering sensory, mental, and visual creativity to produce innovative assemblage artworks with

sculptural forms.

4. Directing the attention of those involved in the educational process to the aesthetic employment of industrial waste remnants and finding new solutions for technological waste, materials, and environmental waste.

Research Aim: The current research aims to uncover the kinetic connotations of postmodern art and employ them in the outputs of students from the Department of Art Education.

Research Scope: The study focuses on the kinetic connotations of postmodern art in the assemblage artworks produced by Art Education students at the College of Basic Education, Al-Mustansiriya University, and analyzes selected models of their assemblage sculptural works from the years (2022-2024).

Defining Research Terms:

Connotation: Derived from the Arabic word "الدلالة" (indication), which refers to the act of pointing to something or guiding towards something. "Dalla" means to indicate, while "dallah" refers to the guidance. In the context of art, it refers to the intentional meaning conveyed through forms, movements, and materials. (Madkour, 1992: pp. 232-233)

Operational Definition by the Researcher:

Connotations: These are the implicit meanings in collective sculptural formation that arise from the shapes of lines, directions, textures of materials, shadows, colors, and the variation of sizes and organic and geometric forms. These elements infiltrate the sculptural work carrying their intellectual, mental, and cultural significance in the collective sculptural works produced by students of the Art Education Department.

Kinetic: It is an action that involves change; therefore, it is met with a reaction that does not necessarily have to be a tangible movement but can also be an internal movement such as feelings. Movement can be a sense of danger or the anticipation of good news; both evoke feelings and emotions (Riyad, 1984, p. 297).

The researcher defines kinetic connotations operationally as the expression of ideas and emotions and what the imagination of student artists evokes through various types of movement and diverse rhythms, embodied in lines, shapes, colors, and the variation of sizes and materials used in the collective sculptural formations made from a collection of marginalized materials in the works of students from the Art Education Department.

Postmodern Arts:

As defined by (Al-Mashhadani, 2003), these are the artistic outputs that emerged after World War II, representing a mixture of traditional art and Anti Art, as well as the Art of Chance. (Al-Mashhadani, 2003, p. 16)

Operational Definition (of the Researcher): Artistic currents and trends that challenged modernity in thought, materials, and techniques to form sculptural works made from various materials in the outputs of students from the Department of Art Education.

Assemblage Art: Defined by (Atiya, 2011) as the creation of two-dimensional or three-dimensional artistic compositions through the assembly of found objects. (Atiya, 2011, p. 95)

The operational definition (of the researcher) refers to the collection and synthesis of several marginalized materials from ready-made manufactured products, assembled into a three-dimensional structure to innovate assemblage sculptural works through relationships of overlap, interconnection, and contact between elements to achieve an aesthetic character using various techniques with symbolic kinetic meanings by art education students.

2. Chapter Two

2.1 Section One

The Concept of Movement: Technological developments have opened the field for contemporary sculptors to achieve their goals in creating works through various constructive methods and the emergence of formative structures with meanings and artistic metaphors in a modern language that aligns with social changes and the influences of the era by harnessing materials to serve their sculptural works. Sculptors have sought to employ movement and express a new world full of vitality and the rapid rhythm of life, leading to a clear transformation in the understanding and techniques of sculpture. The materials and byproducts of industries and marginalized materials now provide new meaning and movement to assemblage sculptural works, captivating the audience and stimulating their artistic taste.

A profound viewpoint that combines art and technology is reflected in the sculpture movement, which has evolved into a parallel movement to the technological advancements occurring around us. This integration has peaked, and different disciplines and philosophical and scientific perspectives have defined it differently. According to Al-Jaawi (1995, p. 10), the movement in paintings has historically been referred to as "stopped motion," which indicates that the scene expresses a single movement at a particular moment. It is defined in art as "an organized rhythm, which becomes complex when it incorporates several movements, even if they are in different directions" (Al-Basyouni, 1993, p. 47).

There are various kinds of movement, including: The definition of movement in physics is the shift in an object's position from one location to another. An object is said to be moving if it gradually shifts position in relation to a fixed point. Movement has a direction, which can be either east or west, horizontal or vertical. Rectilinear motion is the movement of an object in a straight line; rotary motion is the movement of an object in a circle around a fixed point; and spiral motion is the rotation of an object around a fixed axis combined with a translational movement in the direction of the axis. Furthermore, there is frequent motion, like pendulum motion, which happens in two opposing directions over equal time intervals. The fixation of a particular point on the body that permits rotation around that point is known as articular motion (Raafat, 2002, p. 7).

Uniform movement in a single direction over equal time intervals is referred to as organized motion. According to Afif: 2024, (pp. 6-7), the direction, rate, and type of movement determine the actual measures of movement (Farhat, 1998, p. 10).

The book covers a variety of artistic movements, such as electrical, manual, and physical (such as wind, water, and magnetism). The goal of artists working in this direction, according to Mohammed Al-Qarnfli (July 2024, p. 403), was to produce works of art that were dynamic, fluid, and continuous. The movement of structural composition in fixed assemblage works is the main focus of the current study, which examines the kinetic meanings of postmodern arts, particularly assemblage sculpture.

Using a variety of natural materials like iron, glass, and metal wires, the sculptures in assemblage sculpture—the focus of the current study—are artistic creations that take the shape of large shapes or tiny abstract pieces. These artistic forms and pieces may be fixed or suspended in their respective spaces. Depending on the sculptural formation's context, the connections between its components, and its structural makeup, the movement in these pieces can have a variety of meanings.

There are elements that enhance various kinetic processes aligned with its distinctive structural characteristics. The kinetic significance in the structural composition of the work represents a profound language characterized by dimensions and perceptions rooted in sensory and intellectual states, alongside realistic impressions that contribute to the formation of illustrative concepts. These concepts are inspired by various ideas grounded in reality, despite their differing implementations. As artist Najm Haidar stated, no matter how much an artist attempts to organize a conceptual structure with an imagination that transcends the various manifestations of reality, they will not be able to surpass this reality in any form. Instead, all they achieve is manipulating the systems of relationships that reality has given to itself (Karima, 1996, p. 22).

The artist has therefore created new forms that diverge from prevailing styles by attempting to change systems and relationships. We find that kinetic sculpture or kinetic abstraction emphasizes that abstraction is not static; it demonstrates a kind of rhythmic system in terms of repetition and movement, opening avenues that provoke the viewer to explore and stimulate their mind to focus. The visual harmonies and structural insights in the composite sculptural formation generate numerous questions

based on the composition of the sculptural work, the awareness level of the viewer, and their cultural richness.

The study of the meanings of movement in composite sculpture art focuses on the implications and contents of the composite sculptural achievement and the fundamental components of sculptural works, distinguishing them from their counterparts in other contemporary or previous arts. Therefore, we find that many contemporary sculptural works have achieved lasting presence due to the meanings and intellectual structures contained within their overall composition.

Moreover, the value of the work and its expressive kinetic implications depend on the speed of impression registration by the viewer and the expression of all emotions evoked by the artist. The strength of these impressions relies on "the thought and imagination of the sculptor, which establishes the relational systems between the structural elements in contemporary sculptural formation, that is, within the circle of the overall structural system, interacting with what each element carries in terms of the components of that composition according to the system and method of its execution, along with the fundamentals and specificities of that structural system, starting from the particularities and characteristics of lines, masses, and voids, passing through brightness and its textures, shadow and light, in addition to the systems and relationships that connect them within a single cohesive structural framework of aesthetic nature." (Jolan, 2010, p. 628).

The connotation of kinetics in this structural composition aims to create an impact on perception through the interaction of compositional elements, the implications of diverse materials, and the achievements of movement within the scope of liberation from the static mass around which some structural forms in assemblage sculpture revolve. Movement can be realized in the visual arts through compositional elements such as point, line, color, space, and the relationships that arise from them. These elements are capable of conveying a sense of illusory movement through their various organizational methods.

Therefore, the artist must realize their idea and highlight its meanings and symbolic implications through movement and rhythm in all its forms and directions. They should utilize their materials and resources to serve as a mediator between the conceptual meaning of the work and the structural composition of the assemblage sculpture, in order to achieve the intended goal of attracting the viewer to the dynamic core of their work.

The role of the viewer in accepting and judging the work goes through several stages: visual appeal, contemplation, and enjoyment, culminating in the judgment of the sculptural work while considering all objective factors of visual perception. This emerges from the penetration of visual stimuli and the dynamic symbolic meanings of the compositions into the psychological depths of the viewer. Additionally, this art relies on the principle of deconstruction and reconstruction; through the aesthetics of spontaneous movement, artists in this experience work to sensorially deconstruct the form and visually rebuild it, integrating it with psychological and sensory interactions and linking it to reality and its events, including social, economic, political, and humanitarian issues as a whole. Engineering is also employed differently to activate edges, bring spaces closer, and utilize pieces of materials that allow for composition and dynamic interaction to create concepts that focus on uniqueness.

(Bin Fatima, 2019, Net) These interactive structures, as a comprehensive whole, encompass rhythmic connections with a genuine balance between the negative and the positive (Habib, 2000, p. 217) under a specific system of reciprocal relationships that compose them, achieving an organized body that stands on its own, laden with intellectual concepts and expressive energies. It consists of its essential elements (content, material, form, and expression). In fact, movement in art is a fabric woven from a set of components that combine the opposition represented by order and disorder, establishing an aesthetic relationship among those materials. If the elements are devoid of this conflict, they are also devoid of movement.

Scott views the artwork as (an organic entity complete in itself, as it contains a specific system of closed relationships that produce what is called unity) (Scott, 1968, p. 38), which is composed of harmonious elements and has suggestive connotation that is understandable.

If we contemplate this concept of composition in any visual artwork, we find it aligns with assemblage sculpture in meaning, as it is composed of interlocking parts. It relies on interconnected relationships to

form sculptural shapes with sensory visual connotation. The artist must utilize their ideas and artistic skills in creating their artistic achievement, possessing the ability to analyze and synthesize. A fertile imagination enables them to move mentally from the familiar to the unfamiliar, and from the abstract to the tangible.

"The movement in the visual field plays an important role in the processes of arousal and attention. If an object moves in an environment characterized by stillness, visual focus will be directed toward that moving object rather than the other stationary ones" (Ni'mah, 2015, p. 255).

Furthermore, what distinguishes movement in the field of abstract art is the expressive connotations within the work that highlight its intellectual and mental aesthetics. It is considered a style characterized by uniqueness, expressing the artist's subjective state and what nourishes their being, self, and visions. It also carries a distinctive language that creates communication with the audience, encouraging them to explore those specific connotations and aesthetic values. The incorporation and arrangement of impactful materials in expression stimulate the viewer's perception.

Since the current research focuses on the kinetic connotations of postmodern arts, it is necessary to clarify the elements of formation and their expressive connotations:

Movement in the visual arts can be achieved through the elements of composition: point, line, color, space, and the relationships that arise from them. "The point is the simplest element that enters into any composition, and regardless of the arrangement of these points, they are capable of evoking kinetic sensations that impart movement to the overall shape. They can convey the illusion of movement through various organizational methods, and by varying their sizes, forces of visual attraction and tension arise among them" (Riyad, 1974, p. 58).

With the movement of the point in a specific direction, "straight and curved lines are generated that can connect with each other, forming linear compositions that frame the shape. The intersection of these lines creates surfaces where color gradations and light values are realized. The line has the ability to generate a sense of directional movement, whether it is horizontal, vertical, diagonal, circular, radial, or oriented toward the surface level, either inward or outward" (Marqus, 2009, lecture).

The line can have connotation and impact in directing and defining movement and attracting attention, as the color contrast stimulates movement with a dynamic effect between warm and cool colors. An optical illusion is created due to their different wave properties, as the eye responds physiologically in different ways to colors with longer wavelengths compared to those with shorter wavelengths, making warm colors appear to advance while cool colors seem to recede (Scott, 1968, p. 98). This property contributes to the illusion of depth in sculptural forms, generating a sense of movement. All these elements interact within a space that encompasses them, which forms "the area surrounding shapes and perspectives, giving them aesthetic and expressive value" (Marqus, 2009, Lecture).

It unifies the contents of the overall formation and produces a type of movement that does not rely on the individual movements achieved by the shapes but rather depends on the distribution of shapes, masses, and lines within the composition as a whole, "thus achieving movement in the sequence and exchange of the sequential elements within the space" (Scott, 1968, p. 163).

Moreover, it is evident that space plays an important role in exhibiting movement, especially in collective sculptural formations composed of various materials and having multiple shapes. "One of the issues of this sculptural genre is the system of construction, which refers to the stylistic relationship between the positive spaces occupied by the masses and the negative spaces devoid of masses, as well as the system of tension and attraction between the units of the subjects, which is determined by the contents and the particularity of the varying levels on the surface of the sculptural formation, along with the diversity of textures and line systems, which are primarily determined by the awareness and experience of the artist" (Zuhair, 2003, p. 705).

Some objects require only a change in shape to indicate movement. For instance, the shape of a horse in rapid motion differs from that of a horse walking slowly or standing still, as evidenced by the position of its limbs and the visible tension in its muscles while running. However, if the mover is not visually perceivable and is external to the moving object, the sensation of it is experienced through the effects of movement caused by external factors, such as the wind. By observing the movement of trees and the direction in which they lean, one can sense the wind's motion. This leads to a mental association between the two actions; for example, seeing tilted trees in a painting can evoke the sensation of wind blowing (Riyad, 1974, p. 298). This process relies on the individual's previous knowledge and experiences, as well as mental operations such as imagination, attention, sensation, and perception, which play a significant

role in understanding the kinetic meanings generated from visual reception, whether perceived visually or through other senses.

Foundational Principles of Aggregate Sculptural Formulations:

Sculptural designs tend to follow building blocks of structural formation that stem from how people visually perceive things by establishing a connection between visuals themselves and how we mentally interpret what we see and have felt physically from what we saw previously whether on paper or through three-dimensional (3D) imagery. The principles and rules of sculptures derive from our prior experiences relating to both their creation and how they are perceived by others (Al-Sayfi, 1992, p. 59).

Sculptural relationships between their pieces and surrounding areas will provide meaning depending on the viewer's unique perception of the work, with the overall perception of collective sculptural compositions reflecting a variety of formats of expression depending on their sculptural designs and the physical placement and directional rotation of their components. Every unique piece of sculpture will create a chance of new forms of expressive potential and therefore contains the following principles:

1. Overlap

A key component of sculpture composition is overlap, which gives the piece depth by examining the relationships between its components. By hiding one component in front of another, it gives the sculpture a special vitality and significance. The distance between what is close to and what is far from the eye, as well as the size ratio of one body to another, determine how much of the visible element is obscured.

2. Repetition

The feeling of movement and constant rhythm of the same artistic element repeated several times, either in the same size or with changes in size, color, line, or spacing, is known as repetition. The compression or loosening of those repeated shapes creates a sense of spatial tension, altering the relationships between the repeated shapes and the space and giving us fresh kinetic impressions of the surrounding and interstitial space.

3. Proximity:

Placing two or more elements close to one another at different distances is known as proximity, and it helps the viewer see the piece as a whole.

4. Contact:

When two surfaces, edges, or elements come together at a single point, contact takes place. New interstitial sculptural formulations that reflect modifications in their semantic, structural, and functional properties are produced as a result of this highest degree of proximity.

5. Interference:

The relationship of interference or entanglement among the different elements of sculptural works refers to the formation of an integrated and cohesive structure that emphasizes unity and balance, achieving a dynamic visual experience by stimulating the recipient's attention and perception of the relationships between various components. Sculptural works also vary depending on the viewer's angle of vision.

The researcher believes that creating sculptural works with intellectual and aesthetic connotation in form and content requires a mindset free from rigidity and uniqueness, as innovative artistic works characterized by novelty are associated with aesthetic components such as movement, which can be acquired through artistic means, diverse materials, and the artist's style in embodying those forms. There should be an interest from the viewer in sensing beauty, the artist's approach, composition, and appreciation of the collective artwork. (Farak, 2025, pp. 150-153)

Postmodernism

The English artist John Chapman is considered the first to use the term in the late 19th century, around 1870, and in 1915, Rudolf Pannwitz used it. (Smith, 1997, p. 19) The concept of postmodernism also emerged with the British historian Arnold Toynbee in 1959, characterized by three traits that distinguished Western society and thought after the mid-20th century: "irrationality, chaos, and confusion" (Buhansi, 2012, p. 103). During this period, it was used to describe artistic movements that emerged as a reaction to perceived failures and excessive leniency during the modernist period. However, in the contemporary sense, the term was not used until 1979 by the philosopher Jean-François Lyotard in his writings "La Condition Postmoderne" (The Postmodern Condition).

(Mahir, K, p. 113) The concept has expanded "to include architecture and other fields of art such as theater, cinema, music, and photography." (Nashwa, 2014, p. 42)

Postmodern philosophy relies on incorporating the cultural inventory of all human achievements throughout history within the context of the environment and achieving a significant degree of interactive cultural communication with humanity and its social and economic issues. The language of postmodern artists is characterized by a search for experimentation and presenting their intellectual visions in a different style to the receiving audience. (Samir, 2001, p. 166)

It can be said that the tradition or imitation of visual reality through conventional stereotypical methods is no longer compatible with the nature and issues of the age of science and technology. Postmodern arts have adapted to cultural traditions in light of the new life with the immense technological upheaval. The influence of postmodern intellectual trends has driven artists to present a type of art that springs from a new entity rebelling against all previous constraints. Thus, the movement of postmodern arts emerged, relying on a number of essential conditions and key concepts, the most important of which are:

Basic Conditions of Postmodernism:

Postmodernism emphasizes the plurality of meaning, critique, skepticism, and irony. It relies on the theory of deconstruction as a philosophical theory of textual criticism, which is a form of critical analysis and post-structuralism that rejects structuralism's claims to objectivity. This resulted in several important points, including:

1. Its use gained significant popularity simultaneously with post-structuralist thought, becoming associated with deconstruction and post-structuralism.
2. Postmodernism assumes that many apparent truths are merely social constructs and, therefore, are subject to change.
3. Postmodernism is used as an ambiguous and comprehensive term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, imagination, and literary criticism.
4. It claims that there are no absolute truths and that the way one views the world is subjective, emphasizing the role of language, power relations, and motivations in shaping ideas and beliefs.
5. Postmodern thought in its approaches to knowledge and understanding emphasizes constructionism, idealism, pluralism, relativism, and skepticism.
6. It critiques the use of binary classifications.
7. Postmodern approaches consider that the ways in which social dynamics influence knowledge construction and usage have significant effects on human perceptions of the world, such as authority and hierarchy.

"The science establishes the laws explaining phenomena, and art provides the aesthetic vision of meaning, while scientific interpretations and art both pose endless questions. Thus, there are no definitive and conclusive answers, but rather attempts to reach temporary models and showcase experiences. The form is no longer a fixed reality but a variable visual perception. There is a similarity between scientific hypotheses and artistic expression; in both cases, there is a desire to affirm the presentation of experience through a system that resembles real experience, in addition to the aesthetic values that art provides." (Hawas, 2004, p. 8)

Postmodern art is a blend of materials and mediums, or it is art after synthesis, juxtaposing disparate elements together and moving the painting from the wall into space, from synthesis to uniqueness, and from form to subject. (Zuhair, 2012, p. 245)

From a technical perspective, the artist attempted to create a kind of relational connection between art and life by using consumer items such as cans, empty bottles, industrial materials, nails, and thick paints applied with a knife on the surface of the artwork. This effort aims to dismantle the barriers between different branches of art, thus shifting towards a cultural activity that contributes to critiquing society, where the focus is placed on style rather than substance. This was evident through the stylistic formulations of the artistic movements in these works.

The researcher believes that the first steps of the objectives of postmodern philosophy in bringing about a radical change in modern life are rooted in the idea of erasing the boundaries between art and other areas of life. This represented an intellectual revolution against the idea of modernity, which soon transformed into a state of stability and adherence to boundaries imposed by each artistic direction and school, resulting in a form of classicism in the pattern of ideas but in a new way.

Among the artistic movements of modernism and postmodernism that are related to the subject of the research are:

Collective Art and Its Techniques

With the technological advancement in the twentieth century, a radical transformation occurred in art. Artists began to break away from all that is ideal, and their interactions with prevailing art changed to align with political, social, and cultural transformations. All these changes reflected a shift in taste by abandoning classical methods and using various materials and techniques to create new artistic expressions that rely on bold propositions influenced by Dadaism and Surrealism. This came after the evolution that occurred in the public taste of societies as a result of rapid and successive economic and social developments since the end of the nineteenth century and the beginning of the twentieth century.

In the 1950s, the art of assemblage emerged, allowing artists to express their personal viewpoints about the world around them. This type of art aligns with the idea of dissolving boundaries between different fields of art and involves employing the principles of constructing an image in the artwork, relying on variables that were previously unrecognized in the movement of visual arts, particularly concerning the concept of artistic performance.

The phenomenon of the spread of industrial waste, especially metallic waste, led many sculptors to prefer this material due to its ability to be shaped into countless forms through cutting, welding, and hammering. Additionally, it can be easily obtained from places where old equipment and cars are discarded or from industrial scrap yards, resulting in innovative shapes and utilizing new techniques. The technique is considered the medium between the materials and what the artist wishes to express through them. The artist's knowledge of the sculptural techniques for each material aids in revealing all the sculptural and expressive possibilities of the material, allowing them to control it and achieve their objectives. Therefore, selecting the appropriate technique for each material helps to reveal the expressive and aesthetic dimensions. It is "the medium and sculptural method through which the artist intentionally interacts with their materials to shape them into their artistic works. Thus, their knowledge of the specific sculptural techniques for each material serves as the ability with which the artist controls it and uncovers its potential and sculptural capacity" (Sediqi, 2022, p. 124).

Consequently, technique has an impact on aesthetic values such as (movement, balance, rhythm, contrast, opposition, unity, and connection, among others) (Al-Zuhri, 2000, p. 36). Technology also has another impact in highlighting the semantic and aesthetic dimensions and the creative expressive potential of materials, which evoke feelings in the viewer. This is a new addition that possesses value and originality that characterizes this work uniquely" (Marwa, 2004, p. 42). These innovative forms did not arise by chance or merely for renewal; rather, they emerged as a proactive action taken by modernist artists. The true inception of collage began with Cubism, which was pioneered by (Braque and Picasso) through the technique of pasting parts of the visible world in the synthetic phase of Cubism (Al-Jubouri, 2014, p. 19).

In 1961, this was represented at the (Museum of Modern Art in New York) with an exhibition titled (The Art of Collage), which resulted in several movements supported by commercial backing and its promotional play to impose its distinctive features. The exhibition guide stated, "The wave of collage marks a shift from fluid abstract art to a refined association with the environment, and the method of juxtaposition serves as a medium to express the sense of disappointment that abstract expressionism has succumbed to, along with the social values reflected by the prevailing situation" (Smith, 1995, p. 104). The works in this exhibition by artists "Georges Braque, Dubuffet, Duchamp, Picasso, and Robert Rauschenberg" consisted of natural or ready-made materials or parts of complete objects to serve as artistic materials.

Braque transferred Cubism to its important final phase, which is the compositional phase, making him the legitimate father of the art of collage. This was later completed by artist Pablo Picasso, who attempted to reveal the intellectual content within the artist's imagination to harmonize between hybrid materials to create innovative forms. Thus, they utilized a new variable related to employing materials and compositional elements from the surrounding environment and implementing them on the surface of the artwork.

The Dada artists had a different concept compared to the Cubist artists. Their philosophy involved utilizing materials in a distinct way to represent a fierce attack on prevailing values, marking one of the manifestations of change in thought and art by adopting the slogan of fighting art with art. This paved the way for assemblage art through "the combination of arts and the use of disparate objects" (Al-Jubouri, 2014, p. 45). Dada disregarded all previously produced art and played a significant role in dismantling all previous constraints and artistic icons. The artist aimed to convey a message that the audience could

interpret as they wished, relying on their level of awareness and culture. They used available waste materials to create innovative and strange works.

Artist Marcel Duchamp presented works with a new concept that reached further than Cubist collage, such as Readymade Objects or Found Objects. Duchamp selected waste from his surroundings, modified it, and composed it into unique configurations, believing that manufactured objects could be suitable for use in assemblage art, thereby affirming the artist's thought and philosophy. As shown in Figure (1), Duchamp presented parts of complete objects that rejected reality and discarded traditions and values in art. Additionally, Robert Rauschenberg presented another work titled "Bed and Ready-Made Objects," depicted in Figure (2), which included bedding and covers with colored paints dripped on them (Atiya, 2011, p. 188).



Figure (1) The artist Marcel Duchamp 1913 - (Bicycle Wheel)

Figure (2) "Bed and Ready-Made Things" by Rauschenberg, 1955

Rauschenberg also aimed to "provide innovative forms for old shapes and employed them on the surface of the work." He developed the art of assemblage as an artistic method for reproducing familiar shapes and unifying their characteristics with the goal of rejecting traditional icons that separate high art from popular culture" (Atiya, 1995, p. 167).

The artist's focus has become conveying an idea to the audience by creating a new relationship based on harmony and consistency through the use of diverse and contrasting elements. This has led to multiple interpretations of the artwork, which relies on the varied awareness and culture of the audience regarding these works. It has also opened the door to the richness of creative thought for both the artist and the audience, indicating a decline in aesthetic values that once sought beauty in homogeneous rhythms and materials (Aliwa, 2021, p. 1576).

The methods have varied among schools and trends in art. The works of surrealist artists differ in their techniques from those of cubists. Perhaps the message of surrealism is one of the modernist movements most concerned with the technique of mental assemblage, as it employs the method of visual aggregation of realistic and imagined partial units in the subconscious, arranging and reconstituting them within the whole of the composite formation and forming shapes from fragmented or added parts from other images to enhance the expressive value in art (Al-Jabouri, 2014, p. 45).

In a relational series with artists, many assemblage artists have emerged in the art scene, attempting to bridge their art with the public and demonstrating that there is something common between the original and the new that can be found in multiple new pathways.

Within this framework, we notice the artist Andy Saxonski, who created a composite work using wood, beads, and other materials, featuring an angry face reminiscent of the faces of wild beings. The painting is filled with lines moving in various directions, and the multifaceted implications of movement indicate a rejection of what is happening. At the bottom of the work is the phrase (What The Folk), which translates to "Who is the community?" suggesting a mockery of this society, which is plagued by destruction, ruin, and chaos (Al-Qaraghuli, 2018, p. 133). This reflects his attempt to highlight a sense of irony through the distortion and simplification of forms, portraying them in a strange manner, aiming to alert the viewer to the miserable social reality and to expose the society that is experiencing dissolution and decline.

Andy Saxonski, born in 1977, is an American artist of Polish descent who was influenced by the Cubist movement, street art, and folk art. He is passionate about collecting pieces and tools and reinterpreting them into artistic formations stemming from his artistic vision and experience, resulting in composite

works. Through his art, he illustrates that there is something shared between his works and the people, suggesting that one can find origins in new paths and second chances. He is also known for his compositions of masks or faces, which take on multiple forms, sometimes with satirical tendencies and other times rebellious (Al-Qaraghuli, 2018, p. 133).

The type of movement in the works of artist Kevin Duval differs characterized by various patterns in structural compositions. He constructs his works around several axes of rotation, producing an infinite number of shapes as a result of the movement's effect on the relationships between the parts of the work. In his composite works, he uses stainless steel paint, red copper, and other metals (Al-Nawawi et al., 2021, p. 9).

The researcher believes that the changes that occurred after World War II led to the predominance of collage and assemblage art in many works by artists of this period. This method demonstrated the third dimension of assemblage sculpture by combining a number of techniques to warp the values resulting from the aftermath and ruins of conflicts. By using a language that corresponds with its symbolic meanings and distinct states, it sought to change the environment—with all of its contents—into numerous and varied innovations. The majority of practitioners of this style are both sculptors and painters, and it is distinguished by particular characteristics that draw the viewer's attention.

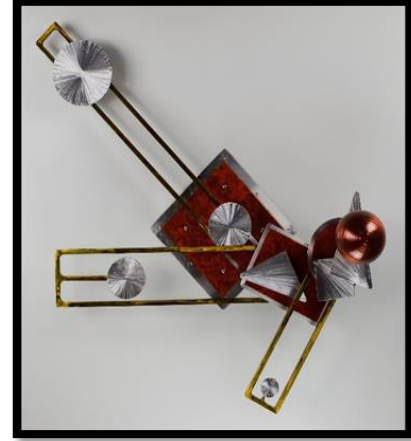


Figure (3) Kevin Duval "Mixed materials Metal and Copper", 2016

From this perspective, assemblage is a subcategory of sculpture where pre-existing and easily distinguishable objects are combined. It relies wholly or partially on ready-made materials to take on a new, unfamiliar, and innovative form that arouses the viewer's curiosity through research, experimentation, and renewal within the artwork.

The goal of studying the implications of movement in assemblage art is to create an artist capable of producing new artworks rather than traditionally reassembling scrap materials. It aims to foster a creative, innovative, and exploratory artist who discovers new relationships by utilizing shapes, colors, masses, spaces, and surface values with a fresh expressive vision. Thus, their techniques are distinguished by the "juxtaposition and synthesis of materials, making the artwork formed from assemblies that evoke astonishment between the flat and the three-dimensional, the smooth and the rough, the polished and the random, in a manner that expresses an idea with substance, enhanced by the artist's treatment based on their experience and personal vision" (Al-Baghdadi, 2008, p. 27). As a result, viewers interpret these pieces of art as a synthesis of the most disparate aesthetic and technical styles.

The researcher notes that modern artists work to transform the world's chaotic nature—with all of its unheard-of advancements and transformations—into a variety of artistic meanings that are distinguished by symbolic details. They make use of trash, including commonplace waste from modern society. The artist's ability to choose formations and relationships between elements, as well as the relationship between form, background, and space in the assembled sculpture, must be emphasized. Furthermore, in order to achieve unity in sculptures, the expressive dimensions of the composition should be in line with different forms of expression through the materials gathered and techniques employed, which has a big influence on the final work's aesthetic formulations.

Indicators of the Theoretical Framework:

1. Assemblage art's origins can be found in the art movements of Dadaism, Surrealism, Folk Art, and Cubism. These artists used both natural and manufactured materials in their works to express movement and aesthetics with deep meanings, defying conventional wisdom and artistic movements like Abstract Expressionism.
2. Through the stylistic and technical diversity of various materials in visual artworks, movement enhances aesthetic value and semantic strength.
3. The artist's ideas and imagination, along with their cultural, intellectual, and social surroundings, all have an impact on the meanings of movement.
4. The assemblage art technique entails using prefabricated materials to create sculptures. These materials include iron pieces, wood, fabric, construction materials, plastic, metal parts, and other

prefabricated materials. By interacting with the assemblage work through sensory movement and the combination of different materials to create harmony among various elements while maintaining the unity of the composition, the artist unleashes their imagination and plays a significant role in embodying contemporary thought and culture to achieve expressive values and artistic meanings.

5. The artist presented assemblage sculptures with philosophical concepts and aesthetic expressions through the integration of several materials.

6. The artist aimed to balance form and content within the work, considering it an artistic necessity by achieving movement, direction, mass, and harmony among diverse materials, allowing them to gain a new context from the surrounding materials in the artwork to produce an integrated and harmonious artistic formation.

7. Movement was achieved through lines, their directions, texture, and color, giving the structure an emotional value.

8. The third dimension was demonstrated through the arrangement of materials and elements, revealing different structural relationships with the element of movement.

3. Chapter Three

3.1 Research Methodology

The researcher adopted a descriptive analytical approach for analyzing the research samples, as it is the most suitable scientific method to achieve the research objective.

Research Population: The current research population consists of the artworks produced by students from the Department of Art Education for the years 2022-2024, totaling 12 works in the field of sculptural assemblage using industrial and discarded materials.

Research Sample: After removing some repetitive and similar works based on expert opinions and the limits of the current research, and what was reached from indicators of the theoretical framework, three samples were selected from the works of fourth-year students in the Department of Art Education through a purposive sampling method. These samples were homogeneous in their structural formations, using marginalized assemblage materials from scrap and consumed materials such as iron and others.

Table (1) The research samples.

No.	Work Title	Student Name	Year of Production
1	The Arabian Horse	Group of fourth-year students	2022
2	The Book Reader	Group of fourth-year students	2023
3	The Harpist	Group of fourth-year students	2024

Research Tool: To achieve the current research objective regarding the kinetic connotations in postmodern arts and their application in the works of students from the Department of Art Education, the researcher constructed a tool for analyzing the artworks in its preliminary form. The tool was based on the literature and indicators of the theoretical framework, consisting of 5 main sections, which branched into 13 secondary sections and 31 sub-sections.

Validity of the Tool: Validity is one of the necessary conditions that must be met by a research tool to achieve the research objective. Therefore, any research tool should measure the goal for which it was designed. Based on this, the researcher presented the initial version of the analysis form to a group of experts specialized in the field of art education and visual arts to assess its validity in measuring the phenomenon it was intended for and to provide their feedback. The researcher considered the opinions of the reviewers, and after applying the Cooper equation, she obtained a percentage of agreement of 0.87, making the final version of the tool ready for application. Thus, the final tool consists of 5 main axes, 10 secondary axes, and 28 sub-axes, as detailed in Appendix 1.

Reliability of the Tool: The researcher extracted the reliability of the tool through analysis with external analysts by analyzing 3 samples outside of the original research samples, randomly selected from the community, which were not included in the sample selection, each analyzed separately after being informed of the analysis procedures and its controls. Additionally, the researcher will analyze the same samples twice in succession with a time interval of 14 days. Afterward, the reliability coefficient will be

extracted using the (SCOOT) equation, and the results appeared as shown in the following table:

Table (2) The agreement percentage among the analysts

No.	Type of Reliability	Agreement Percentage
1	Researcher over time	87%
2	Between the first analyst and the researcher	85%
3	Between the second analyst and the researcher	87%
4	Between the first and second analysts	89%
Total		87%

Thus, the tool has completed its validity and is ready for application.

Application of the Tool: After the tool met its objective and scientific criteria, the researcher applied it to the research samples, analyzing the samples according to the main axes of the tool to reveal the kinetic connotations of postmodern arts and their application in the outputs of students in the Department of Art Education.

Seventh: Statistical Methods: The following statistical methods were used:

- Cooper's equation was used to calculate the validity of the tool according to the agreement of the evaluators.
- Scoot's equation was used to calculate the reliability of the analysis tool.

The Analysts:

1. Prof. Dr. Fatima Mohammed Abdullah, College of Basic Education / Al-Mustansiriya University
2. Assist. Prof. Dr. Nora Abdullah Ali / Ministry of Education / Al-Karkh Educational Center / Open Educational College

Model One

Student Name: Executed by a group of fourth-year students

Project Title: Arabian Horse

Dimensions of the Work: 2m and 20cm

Year of Completion: 2022

Location of the Work: College of Basic Education

Image No. (1) "Arabian Horse", 2022



Description: The Arabian horse is made from scrap metal and some wires, utilizing welding techniques to assemble the parts into a dynamic artistic unit. It features a monochromatic color scheme, predominantly in deep black, to enhance the materials used in the work, providing a realistic and aesthetic dimension. The piece is based on a circular base to accommodate the oval shape of the work.

Analysis:

As a sculptural assemblage of the "horse" in its realistic form and details, this piece of art has a strong connection to the nature, goals, and rationale behind the research. The portrayal of the "Arabian horse," a crucial symbol in our civilizations and a reflection of actual events, served as inspiration for the executing students. Additionally, techniques for evoking the element of movement were developed in order to incorporate the shape itself into the sculpture by using a symbol that is closely related to the concept of movement—the "Arabian horse." In order to symbolize grandeur, the students sought to accurately

depict the horse with its graceful body and realistic movement, which is typified by its majestic leap. In order to maintain harmony with the composition as a whole, the work's executors concentrated on the lines' fluidity and emphasized their dynamic strength in the horizontal direction that extended towards the horse's movement. By defining their outer form and accurately portraying the horse's muscles, the flowing curved lines showed a remarkable unity of subject and concept. The curves produced by the different interwoven structures, when twisted together, expressed movement that flowed steadily, creating an eye-catching piece that highlighted the horse's dynamic position.

In order to provide creative solutions and sculptures that enhance the artwork with aesthetic value, beauty, and expression, the executors used a variety of prefabricated materials, industrial waste, and some complementary resources. Students used steel and copper that had been marginalized. In order to convey realism in the sculpture, the shapes overlapped with the material's structure on several levels, giving the observer a sense of depth and volume.

The word "horse," which comes from the dominant culture of the artist in this sample, means "power and strength." The iron arcs are used to depict the details of the horse's body, and they are assembled collectively to emphasize the aesthetics of the dynamic expression of this element.

The artist's ability to incorporate intricate details from scrap materials is demonstrated by the strikingly detailed aspects and the structure that embodies the shape of the horse's muscles. Here, the artist used their creativity and the variety of shaping methods offered by contemporary technologies to produce the piece by combining physical and mental labor from their cultural background and artistic experience with the cumulative knowledge they acquired from their art and art education studies. Numerous intricate psychological and cultural elements impact the sculpted horse's aesthetic appeal and symbolic meanings.

To improve the piece's realism in relation to its real surroundings and connect its poised movement with the surrounding space, the piece is positioned in a wide open area within its actual context. In order to achieve harmony and coherence among the materials used in a deliberate manner in accordance with the structural consistency of the work, the artist also decided to unify the color used with a shade close to the true color of the Arabian horse, choosing a metallic black to align it with its realistic shape and size. This method gave the composition a distinct dynamism and expressive beauty.

Model Two

Artist's Name: A group of students from the stage

Dimensions of the work: 2.5 meters

Title of the work: The Book Reader

Year of completion: 2023

Location of the work: Art Education - College of Basic Education

Image No. (2) "The Book Reader", 2023



Description: On a platform that is 1.5 meters high and 1.5 meters wide, a collection of iron scraps depicting a reader holding a book (a cultural monument) and moving in their left hand are mounted on scrap pieces that have been compositely shaped to resemble flying white birds.

Analysis:

To create a three-dimensional reader shape, the piece makes use of vertical composition. It is divided into three levels: the top shows a person clutching a book; the middle shows birds flying in unison; and the bottom is the platform, which is used firmly and variably to depict the ground line as well as the dynamic energy of the birds above. The ascending flying birds serve as an illustration of how a book can take a person to new heights, even if their feet are firmly planted.

The artists relied on curved lines for the body shape and straight lines for the platform, attempting to animate the curved lines to appear in constant motion, coinciding with the hand's movement to the left. The student artists used white for all parts of the work, creating a thematic unity to enhance the central idea and achieve coherence and harmony in its content. The functional distribution of elements imparted

expressive connotations to the collective work, where the eloquence in the collective artistic style harmonized with the construction, brevity, and the multiplicity of expressive elements conveying the intended meaning through various structural relationships.

The artist established formal and structural balances using non-traditional materials, transferred from the environment to the surface of the work, allowing the material, or rather the selected elements, to play their role in conveying the aesthetic and intellectual content to the audience. The student artists worked to shape these materials into a form that aligns with the content and reinforces the idea, which is the essence of technique in assemblage art. The student artist avoided embellishment through significant reduction in presenting their output, relying on experimentation and using marginalized materials, employing them in a performative style within their context.

It is found that he has achieved dominance for the viewer through the movement of his head and hands, and his size, which appears tall and fixed on the base, symbolizes solidity filled with pride and confidence. He extends his left hand in a direction that indicates granting the work harmony with the thought he aspires to in the book held in his right hand, from which he derives strength. Unity is achieved through the work's various parts and the types of lines used, which suggest harmony among all components of the work. Rhythm is realized through the fluid movement of the shapes of the elements, sometimes directing the viewer's gaze toward the book on the right and other times toward the sculpted hand pointing to the left, as well as toward the scattered birds exhibiting high movement and dynamism. Additionally, the movement of the man's neck, his hand, and the direction of his gaze toward the book carry an expressive connotation regarding the work. He adopts a distinctive style that deviates from the usual by giving structural uniqueness to each composition and generating a system of relational connections among the elements of those compositions, making it an integrated organic entity in itself.

The aesthetic and kinetic aspects aim to evoke a sense of harmony and agreement between the form and its content for the viewer. This means that the fulfillment of the aesthetic aspect in the sculpture depends on the success of the form in expressing its intellectual meanings and conveying them to the audience. Therefore, the sculptor must experiment within this framework with the entity of the assembled sculptural mass, its multiple facets, and the factors that connect them to achieve rhythm or kinetic character in all its aspects and directions (descending, ascending, frontal, rear, lateral, internal, external). This allows the structural composition to create interaction between the intellectual content of the sculpture and the overall structural composition, providing the viewer with a sense of engagement and interaction with the work, which in turn influences them. This fosters the connection among the trio (the assemblage artist, the assemblage sculpture, and the audience).

Model Three

Student's Name: Executed by a group of fourth-year students

Title of the Work: The Harpist

Dimensions of the Work: 1 meter in height and 1 meter and 30 cm

Year of Completion: 2024

Location of the Work: Department of Fine Arts, College of Basic Education



Image No. (3) "The Harpist", 2024

Description: The work is made from a collection of marginalized scrap materials, consisting of an assembly of several parts, including a door from an old car, to which vertical wire lines were added in a slanted manner, functioning as a harp. The body being played on is shaped like a woman, executed using assemblage technique, and she is depicted as continuously playing. The woman's body is made from metal pieces and wires through welding, adorned with some colors, and she is seated on an old plastic and iron chair. The assemblage sculpture distributes linear and color formations on both sides of the work.

Analysis:

The element of movement in the assemblage sculptures created by the students of the Department of Art Education continues to show remarkable development. The student artists have managed to enhance the representation of movement through specific techniques, such as increasing the number of strings on the harp and the motion of the hand while playing, as an attempt to deceive perspective and to amplify its illusory kinetic energy. Furthermore, the methods of invoking the element of movement have evolved to incorporate the very structure of the sculpture by borrowing a symbol that has a mental association with the idea of movement, which is the harp. Here, it serves as a symbol of the liberation and continuity of movement, in harmony with its function.

Through this knowledge, the student artists have succeeded in infusing movement into the assemblage work of the harpist in a way that creates excitement in the audience. The movement here has become freer and more realistic, relying on the slanted lines of the harp within the composition, which affects the distribution of the surrounding space of the sculpture. The viewer's gaze moves between the sculpture and the harp, generating a sense of movement.

In this assemblage artwork, which depicts a woman playing the harp, the movement is represented volumetrically through the use of iron pieces, scrap materials, and plastic chairs, which are then adhered together to form an assemblage shape. The lines of the work vary according to the characteristics of the woman's form and the instrument in terms of horizontal and vertical extensions, intersecting as opposing dualities that represent the structure of the work. In this piece, the geometric and semi-geometric forms of the iron and plastic materials almost become a central aesthetic focus in the overall assemblage sculpture.

The artist encourages the viewer's imagination to contemplate the form that generates continuous expressive and aesthetic values, suggesting a spirit embodied in the industrial shape through the techniques imposed by the artist, utilizing artistic methods from discarded scrap materials in a contrasting color scheme of blue and red. The effect of the lighting on the face or the semi-geometric shape and the nearly square harp, along with the lines resulting from the harp's construction with its slanted lines and the continuous movement of the fingers, creates an optical illusion of continuous motion. This invites contemplation of the viewer's virtual music and achieves a state of visual attraction through the organization of elements that pave the way for the recipient. Here, the artist's subjectivity blends with their cultural and intellectual heritage, representing a part of it in an attempt to make the viewer more open and aware of their cultural legacy. This is achieved through the use of cultural vocabulary and symbols presented artistically from non-artistic materials that lack any aesthetic character, merging them into new forms to erase the significance of those objects and infuse them with alternative expressive meanings according to the frameworks of industrial development.

In the context of the intellectual contrast between postmodern arts and modern arts, which carry the implications of surprise and astonishment in introducing marginalized materials considered byproducts of human consumption, as well as breaking the boundaries between art and life, the artwork encompasses everything and anything that arises from experience and experimentation. The use of any object becomes significant in the meanings and contexts themselves, which is what the artist-student aimed for in their work titled "The Harpist," executed from discarded iron pieces using welding techniques. Moreover, what distinguishes the collective artwork is its simplicity, which grants the piece aesthetic and kinetic connotation to the abstract form.

4. Chapter Four

4.1 Results

Through the analysis of the assembled artworks, the researcher reached several findings:

1. Different structural relationships with the element of movement were concluded in Model (1.2.3).
2. Movement in the formation of assembled sculptural artworks provided expressive energies that granted these works vibrant aesthetics and opened avenues for creativity and innovation in their works, as seen in Models (1, 2, 3).
3. Students used metal, copper materials, iron pieces, and scrap in executing their artistic outputs

across all models.

4. The assembled sculptural works carry semantic dimensions and backgrounds embodied by the student artists, which can only be understood by tracing the movement of the parts of the works and their interconnected relationships, as illustrated in Model (2.3).
5. The student artists benefited from technological possibilities and their remnants by adding aesthetic dimensions and expressive strength through dynamic diversity in the formation of assembled works (1.2.3).
6. The student artists employed various formation methods and techniques through the elements of composition, achieving balance and movement, and controlling the diversity of surface levels and types of contact and overlap in geometric shapes, enriching these works with artistic value in Models (3.2.1).
7. In their outputs, students utilized composition elements such as point, line, color, and texture to depict movement across all models.
8. The outputs of the assembled sculptural artworks included a diverse range of formations left by the movements of thought and various industries in Models (1.2.3).
9. The assembled works were characterized by mental movement in the movement of the horse (1), the harpist (3), and the movement of birds in (2).
10. The assembled sculptures extend vertically as in Model (2.3) and horizontally as in Model (1).
11. Most works are intended for display in open spaces and in large sizes, as shown in Model (1.3).
12. The perception of aesthetic and unfamiliar dimensions in assemblage art has driven art education students to innovate new techniques to create artworks that are unexplored by the audience in Model (1.2.3).

4.2 Conclusion

1. Assemblage art primarily relies on the exploratory vision of the artist and the depth of that vision to ensure new concepts for those artworks.
2. The diverse materials have opened avenues for imagination and innovation among student artists, placing them in a position of responsibility to attract viewers to the artworks and achieve a balance between the sculptural assemblage forms and their function in the space, as well as the suitability of the surrounding environment for assemblage sculpture.
3. The movement in art is not limited to creative artistic treatments but also impacts the aesthetic experience of individuals and society, serving as an effective means of experiencing aesthetic pleasure.
4. Movement plays a significant role in the overall architecture (or structure) of assemblage sculpture.
5. Contemporary performance art embodies many different ways of expressing movement, taking advantage of technological innovations that provide artists with the technical tools needed to bring their ideas and visions to life.
6. Assemblage sculptures created by students are a source of inspiration for new efforts at experimentation and limitless production and also represent the beginning point for realizing their creative vision.
7. By following a well-planned educational strategy, this helps to organize collaborative efforts and reach the intended goals via distributing roles amongst team members.

4.3 Recommendations

1. Highlighting the relationship (or value) of combining unconventional materials and methods to generate unique artistic and ecological results.
2. Create educational curricula for art students that are in alignment with technology advancements and improve their capacity and skills to alter the perceptions of society.

4.4 Suggestions

The role of mechanics of motion in the transformations of the artistic form of marginalized materials in postmodern arts.

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