

# Abstract

## **The abstract of the research in English:**

This research is divided to eleven chapter included in five sections, the first section titled by: **war as a subject and social tragedy.**

**In the first chapter, it was necessary to talk about war as an historical event**

And how the human conflict began in a war form , where wars had emerge with human emerging and developed with his social development ,and by human civilization the military organizations begin to appear, and then followed the events of Wars Across time, even Europe had seen a long and deadly war, where people of colonies were involved in it, its operations included all European continent, it is the first world war, where its influence spread on two thirds of the globe, in spite of all these enormous losses, but this war ended but at the same time it carried within it the signs and causes of the second world war, and this war defined the aspects of the new European society, this war is considered the most comprehensive war the most expensive war in human history for its wide land and multiple places of its battles, and for its human losses in souls , more than any war in human history.

**The second chapter is about the war from the old legends to the contemporary literature:**

From article evidences of the war and legends in ancient civilizations, to contemporary war literary arts.

In this chapter we talk how the historical war began and how the art was as a record to victories and as a cause to write it as paintings

and photographs, and that as a responding to the desire of rulers to assert themselves, so that became as a source of innovation, because the war which it is loaded with pain and suffer pushed artists to produce art related to war.

**The third chapter: is about plastic artist' attitude towards war** and its impact on European artists and how the Plastic art monitored series of artistic works which addressed wars and its tragedies, many artists were mentioned such as(Goya, Picasso, Jacques–Louis David ... and others) with their portrays which were an enough record about rejecting and describing the ugliness of this war.

**The second Section of research spoke of thought and art in the light of war.**

**The first chapter is about art as a propaganda of the war or rejecting it.**

But it came after a brief pause on the circumstance experienced throughout Europe in the light of two world wars: from the beginning of the disorders in Europe with the First World War, to the social and cultural shifts associated the two world wars, and then the ideology of calling to war and the role of the optical important art, which can change the orientation and the behavior of recipients, which makes art important weapon in the propaganda war strategy.

**Then, in the chapter one we addressed the artistic poster in Europe and war theme**

At the beginning there is a definition of poster and then the research talks about war's impacts on art and how it seem clearer in the poster, and perhaps this is due to the language of the poster which aims to influence the mind and heart of popular through optical speech.

**In the second chapter, the research speak about the war subject from individuality of the artist to the directed collective action**

The plastic artists addressed in the heart of the battle, their attitudes were different towards war theme, between with and against, and how the artistic results were varied, and the most important reason of this variety was the different attitudes and viewpoints between support and opponents of the idea of war, on the other hand the war was as a wedge in the relations of friendship between the artists.

Also, it talked about **the most important new trends and their attitudes towards war theme.**

Where, the two world war formed an historical turning point for changing in all life field, including Plastic art, because this period of history witnessed birth of huge number of new artistic schools and concepts, which grew in few years and which considered as a reaction of war event, revolutions of art responded on war revolutions, and that was as an important point which we can stop at it, especially in printed works, which derived its raw fine materials through the absurd framework ,which generated by war itself.

**In the third chapter the event in the battle field was expressed in the printed works.**

**The first chapter is specified to record the event in real language** and that by exposing some of print making art works to some artists, the print art making could be imagined by its nature and language in monitoring the picture and forming it, it is distinguished by its great diversity in its performing ways in addition to the property of copy and repeat and the speed in performance, it is necessary to mention the importance of the two colors white and black due to their symbol to good and evil, right and wrong, life and death.... And their psychological impact in revealing something strict or definitive, in addition to that the white and black has gray and foggy values which is consistent with war's smoke and materials, and when we preview the printing portrays in the war time we see how the artists show us certain converts of global conflict.

**The second chapter is about the different dimensions of soldiers tasks in the battle land**

On many axis: the first axis is: the natural vision: which means soldiers' missions in real visions

The second axis: on the mechanism impact or the vision of engineering impact

The third axis: is about magic vision and the soldier mission in this vision

**In the third chapter : it is about the artist Autodex and personal memories impact from the battle land**

**The fourth section: is about the war reflection on human situations in the printed works:**

**In the first chapter there is an observation of the daily life in the light of war, ,** From engaging in shipbuilding, to decreasing of human attendance in front of manufacturing of war machine, then the mixing of the human image with warplanes image, and then humanitarianism and aid the injured.

**in the second chapter: is about war reflections and the expression of entire human worlds.**

How the war reflexes appear and the expression of the entire world of the man and psychological war obsession it was in the faces which printed by artists and which show ugliness instead of beauty, misery, Rejection, neutrality and marginalization, poverty, disease, and death.

**It was necessary to talk about books of internal suffering in the light of war.**

Where both of Ernst Barlach and Kathe Kollwitz highlighted on Humanitarian content in order to list the different expressive dimensions, showing the internal depth , it perhaps reach to people and get him some healing from their pain and tragedies of the war, both wanted peace with all their hearts.

**Finally, the research mentioned the wild nature which is connecting with war.**

How the roots of violence and brutality caused by war extended beyond murder to win, but the obsession of control and conquer the opponent which make everything is permitted

and one of the means of conquering the opponent was by attacking his holy places, and how the artists show those brutal nature in their printed paintings. Finally , the researcher's experience in the fifth section and in a chapter, it presents a number of paintings in printing techniques with analytical study which shows expressive values and the human dimension in the painting..