

## Abstract

Intuition is one of the most important concepts associated with creativity in philosophical and psychological studies, and intuition has been seen as a vague ability to know not related to experimental issues based on analysis, and this creates a problem related to how to criticize the work of art printed according to intuition data and how to apply it as a scientific and experimental approach in the study of the printmaking art works, in which experience is the main factor in the formation, so the researcher in this thesis provided a scientific study of a method that linking the data of philosophical and psychological intuition and between Its potential applications in the process of artistic creation and its aesthetic representations in printmaking, based on the experiences of the intuitive printmaking artists of the 20th century, who went from their inner intuition to expression, transcending the classical rules of art towards the expression of permanence, resulting in revolutionary and creative visions in modern art.

**Keywords:** Intuition, Printmaking, Modernity, Duration, Graphic

## Summary of Research

Intuition was associated with idealistic philosophies as a primary source of knowledge, and was closely related to the philosophy of art and aesthetics, and (Gadamer) believes that (a quick look at the history of aesthetics is something that teaches us that art and literature are closely related to the concept of intuition) and sees (Herbert Reid) that art depends On (Intuition and axiom) As for (Benedetto Croce 1866-1952) he considers that (art is pure intuition, which is (the dawn image of art), but intuition remained a term tainted by ambiguity sometimes and controversy in many times, especially when studying contemporary works based on experimentation. Intuition as according to (Rosenthal) (the ability to understand the truth directly without preliminary logical inference) or as (René Descartes 1596- 1650) considers it (a vague ability to understand the truth without logic), in addition to the huge difference between the linguistic meaning of intuition in Arab culture and references and the philosophical idiomatic meaning of it. Including ((Lisan al-Arab by Ibn Manzur) is: delusion in the meanings of speech and matters, which is conjecture and guesswork, which is stoning in the unseen, meaning that the common meaning of intuition is what we find its counterpart in the categories of expectation, prediction, doubt and the sixth sense, which is a completely different field from the idiomatic meaning of intuition in Philosophy and aesthetics, because (intuition) in philosophy is (certain knowledge) and (luminosity of knowledge), that is, it is linked to certainty and not doubt. Those cultural and linguistic differences posed a problem in studying and defining the meaning of intuition. Therefore, Arabic studies continued to suffer from a shortage and A defect in the study of the correlation of intuition as a critical and philosophical method in the study of Art, especially printmaking.

As for the Western academic studies, the researcher tried to take note of the most important ones and adopt them as important references In the research, I studied the concept of intuition and gave it great importance in art criticism, but the Gap knowledge that the researcher found was represented in several aspects, including the focus of studies on the philosophical aspect endoscopy without applying its results practically and scientifically in artistic work, especially in printmaking works, or focusing on Before other studies on the psychological aspect and attention to the psychological motives of the artist without delving into The experimental process in the formation of the artistic vision and its formal representations in the printmaking works.

Most of the studies focused on different aspects of the arts and neglected the technical aspect that distinguishes art Contemporary printmaking and its endless

aesthetic expressive flows. Therefore, the researcher tried to study the subject from its various aspects and fill the scientific and cognitive deficiency by linking the philosophical and psychological concept and its practical applications in the artistic experience of the artists of the twentieth century. she relied on that approach in linking the intuitive and psychological motives of the artist and their aesthetic manifestations and expressive reflections in the art form, which led to complete critical results between intuition and experience, through which the importance of experience and technology in contemporary aesthetic intuitive expression was demonstrated. And I tried to reach a critical vision that can be developed and expanded to study the rest of the arts. This was according to a systematic sequence through four main chapters: In the first chapter: the researcher presented a study on the ideal concept of intuition through two chapters, she studied In the first chapter, the concept of intuition for the idealist philosophers, starting with the Greek philosophers, then the philosophers of the modern era, and the contemporary philosophers. In the second chapter, I studied the psychological concept of intuition, in which the researcher presented the most important opinions of psychologists on the concept of sensuality from a psychological point of view and its connection with art. The subject of the collective unconscious with intuition to drop it artistically through symbols, while (Wilhelm Worringer 1865-1908) presents, through his doctoral thesis (Abstraction and Empathy), a scientific study in which he distinguishes between two types of intuitive artistic motives, in which the tendency to abstraction is an involuntary motive that leads the artist to liberation from the third dimension and authority The material time and place, then the researcher studied Gestalt's close connection with the concept of intuition, which shows the importance of intuition in giving order, balance and tribal harmony in creating artistic perception. And the aesthetic significance in the artistic form. The researcher also presented Arnheim's (Rudolf Arnheim 1904-2007) analysis of Picasso's painting (Guernica), which showed the importance of intuitive vision in art works.

As for the second chapter: the researcher presented her study of the applications of intuition as an experimental method in studying the works of symbolic artists, which she started with a study The most important factors that liberated artists from the formal and intellectual restrictions that were prevalent in the arts previously, including the emergence of scientific discoveries and relative physical theories, but that the real spark was the spread of Bergson's ideas about Duration. Therefore, the researcher began the first chapter by introducing the Bergsonian approach and its potential applications in art from the philosophical and ontological terms and how to apply them in the analysis of artworks. So in second chapter she studied The intuitive trend in Cézanne's artwork. Whose

intuitive vision was to destroy the classical vision of perspective by trying to represent the shapes from a complete view environment based on memory and intuition, which led to his post-impressionist vision. Then, in the third chapter, I studied the intuitive vision in the work of Paul Gauguin, by focusing on his physical beauty resulting from his dreamy intuitive vision, which was liberated from drawing the model and moved towards expression from memory and intuition, so he freed the forms from their temporal and material details, expressing the primitive symbolic essence, and the importance of his experience was evident. In the creative expressive range that was inspired by (the monotype and gave it the quiet abstract spaces that expressing Duration. Then the researcher moved to the third chapter, in which she studied the idealistic intuitive vision in the printmakers artworks of 20th century, as it was found that the rational ideal intuition was what led to the cubist, futuristic and geometrical abstract experiments, which the researcher presented a study and detail in three chapters, in the first chapter She studied the intuitive aesthetic representations in Cubist works through the experiences of its most important representative (Picasso-Braque - Juan Gris), where it was found that Cubism is an ideal movement that was launched from the intuitive efforts of its artists in representing the visible world according to a law higher than the visual perception of the senses, which led to the transformation of the art form into Abstract geometric relationships in which the physical details have disappeared, to remain the relationships of lines and shapes expressing the flows of movement in space through time, which achieved an intuitive exploration vision that came close to the discoveries of quantum physics. In the second chapter, the researcher studied the dynamic concept in the works of the futurists, who were interested in representing the movement as the true representative of Duration and relied on Bergson's theories and the fourth dimension, which led them towards contemplative and intuitive visions that resulted in several formal transformations, where (Giacomo Balla 1871-1958) went on to represent the movement by expressing The resulting vibrational movement during time by combining the perspectives into a single shot that expressed the vibration and approximated the quantum physical vision. (Gino Severini 1883-1966) relied on the Bergsonian cinematic sequence principle by taking imaginary snapshots of the moving shape during time and representing them geometrically in the painting. As for (Boccioni 1882-1916), he was inspired by the Bergsonian principle about the pure time of Duration, considering the movement as a modality. Indivisible, so he expressed that from his principle (continuity in the judiciary) and presented these visions through painting and graphic Techniques.

In the third chapter, the researcher discussed the idealistic vision in the geometric abstraction of Malevich and Mondrian, where Malevich tried to represent the relationship between thing and nothing, through works of painting and printmaking art, and made intuitive efforts to liberate from the relationships of the tangible world to reach the ideal world as independent and self-contained, so he expressed that With its reductive geometric forms that induce intuition .The recipient has a sense of infinity and eternity liberated from signs of emotion in his painting (White on White). As for Mondrian, he was influenced by Platonic and Bergsonian thought in distinguishing between the lower mind that is subordinate to the senses and the higher mind where intuition is, and he considered art as pure intuition, so he expressed this with his straight lines The orthogonal, which expressed the Platonic ideal, where the geometric aesthetic of sensuality transports us to the aesthetics of the self-contained transcendent ideal world.

In the fourth chapter, the researcher studied the effect of psychological motives on the aesthetic intuitive vision through two chapters. In the first, she studied the overlap of intuition and sense in expressive art, as it was found from the study that the visions that were motivated by Rational intuition moved their artists towards engineering vision and geometric abstraction, as a result of their ideal rational vision. Which tended to liberate from the authority of the individual ego and deceptive senses, towards the fading and dissolving in the total Ego to express the Platonic ideal world, which is represented through geometric shapes and straight lines. As for the emotional individualism of the expressive artists, it led them to Delve deeper into the repercussions of the individual ego and its endless vital impulses, and in these works the intuitive aesthetic vision overlapped with representations of anxiety and emotion, and the researcher studied this during the experiment (Edward Munch - Kandinsky - Paul Klee, in Munch's work, the anxious psychological motive was manifested In destroying the ideal beauty, the alteration and exaggeration of forms in order to highlight the blatant expressive extent of turmoil and anxiety, and the techniques of printmaking works were a living and creative mediator in conveying this aesthetic impulse to the art form through performance and the graphic effect it generates loaded with expressive values, especially the contrasts of black and white and the curves of the engraved lines In the works of Kandinsky, he represented his sensual spiritual vision, which he elaborated on in his theories and writings, and which complemented his subjective individuality in the sense of matter, life and inner voice. The researcher to study the works of Paul Klee, through his primitive symbolism and existential view, It led him to dive into his inner emotional intuition and his sense of the creation and growth of matter and life. This resulted in works in which the

intuitive, symbolic summative sense combined with the subjective emotional impulse to form a highly specific aesthetic vision and the graphic aesthetic that Klee expressed by saying that it easily took him towards abstraction.

Then the researcher studied European Abstract Expressionism as a representation of existential thought through the works of (Antonio Tabis - Fontana - Jean Dubuffet), where their works showed a dedication to their philosophical theories, starting from their existential thought that emphasizes the individual ego and the factors of anxiety and disorder. As well as their view of matter and space as an undivided whole, This is what they expressed through their abstract expressionism, which combined the symbol with the abstract space. The graphic media was of great importance in creating the aesthetics of these works in terms of adding texture to the printed surface as a sign that confirms the artist's identity using various modern Techniques, carborundum, Callegaph, sand, etc.. In the last chapter, the researcher discussed Surrealism Between intuition and the unconscious, through the study of the aesthetic intuitive vision and its overlap with the repercussions of unconscious psychological spontaneity, through a group of artists. It was manifested in the unevenness of the traditional perspective and the manipulation of the values of natural light and shadows through the techniques of painting and printmaking that Escher created in particular, and in the works of (Ernst), his surrealist comic vision, motivated by the ego's desire to be liberated from reality, was represented by a collage that was combined in the clippings of different times and exotic forms in the painting. As for the works of (André Mason) (Kidnapping) and (The Red and Black Series) by (Juan Miro), they highlighted the Beat of the anxious and turbulent psychological impulse over the intuitive aesthetic vision. Abstract aesthetic through its creative interaction with modern printmaking Techniques, especially carborundum, ink splatter and heavy black calligraphy inspired by Japanese arts, expressing its surrealism derived from Duration.

In the experience of (Pablo Picasso), the researcher studied his transformation from cubism to surrealism in the period when he was overwhelmed by anxiety as a result of the repercussions of the war as well as psychological, emotional, and intuitional factors, which led to His artistic style shifted towards destroying ideal aesthetics, transforming shapes and creating his exotic formations that achieved a surreal fantasy vision that was not subject to rational and temporal standards. His works were an expression of his personal individuality and his portrait intuition, which remained dominant in his paintings in terms of construction, balance and cheerful rhythm of the engraved lines, especially in the works of intaglio printmaking works. In the fifth chapter, the researcher presented, in a separate chapter, her artistic experience through a group of graphic and

printmaking works using different Techniques, based on her personal style and spontaneity in expression, inspired by her self-intuitive vision and an attempt to be free from any restrictions, thoughts and rules that have to It affects her freedom of expression, and after completing a group of works in which she examined her expressive flows and her relationship with her technological media. She made an attempt to critique the works in the eyes of an intuitive critic, taking into account her research findings about intuition, which helped her to dive into the mysteries of the creative process, so that the last chapter would be a presentation and discussion of the research results, which the researcher considers that the most prominent of which is that intuition is the source of the aesthetic and scouting vision in art. It is the main expressive motive that led the European artist to liberate from the classical rules towards diving into the realities of the universe and the human self and its representation in printmaking in modern forms and formations that created its symbols and manifestations and tended to abstraction expressing representations of infinite Duration. Abstraction, especially in works in which intuition overlapped with the expressive emotions of artists, which highlighted the empirical importance of printmaking Techniques in inspiring the artist and expressing his intuitional and psychological flows, and mainly in creating a contemporary vision liberated from material time and space towards the infinite inner worlds of the human self, and thus the printmaking works became an aesthetic space A scout that removes the temporal and spatial barriers between the Artist and human being in terms of arousing the intuition and emotion of the recipient and his intuitional response that incites in himself a sense of Duration and incites him to imagination and sensation.