

\_Search summary:

This thesis, entitled *The Impact of Violence in European Printed Artworks from the 19th Century*, addressed the concepts of violence in the artwork, and proceeded from questions such as: Has the subject of violence influenced graphic art? Was art's relationship with violence a denial or proof? To what extent does violence become an artist's tool for resisting violence while at the same time an aesthetic tool in artwork? Did printed artworks challenge traditional classical aesthetic values with a view to expressing violence? What is the relationship of art as an aesthetic and community expression and violence as a negative theme of decline and despair?

The thesis presented five chapters, divided to help track developments in the subject of violence in a sequential manner that helps to understand these concepts. The first chapter was entitled "Introduction to violence and its impact on the creative arts": In the first research, violence was defined in all its aspects, and addressed its connotations and interpreted theories, including biological and psychological, as well as defining the manifestations of violence in ancient civilizations and how violence was represented by sacrifices and offerings in the second research. The third and final research dealt with the impact of violence on different fields of thought and creative arts. Violence is one of the most important areas in the arts and literature. and chapter II, "Violence as a creative source of visual art": At the beginning of the chapter, the impact of violence in plastic art was highlighted and how it became a formative singular and an inspiring source for the artist. This violence is transformed by the emotional power of an expressive formative force present in the works of art. In the second research, violence existed in the multicultural works of art in ancient civilizations until the Middle Ages and Renaissance until the nineteenth century.

The third and final research examined the relationship of violence to graphic art, one of the creative arts that embodied and documented violence through the interconnectedness of the subject, technology and idea in the artwork.

Chapter III, "War-related violence and humanitarian conflict in the nineteenth century", addresses In the first research, how war was a source of creativity and suffering and the artist embodies his tragedy as a participant or victim, To be creative in his work expressing both self-violence and external violence. Violence constitutes a self-imposed aesthetic in art work, The second research documented printed artworks depicting war violence, humanitarian crises and artists' experiences, including those who rejected war, and others who concurred with it, depicting violence in line, colour and distortion of forms. and the third was how the migration of artists affected the artistic movement in other countries, To be the art of drilling from the arts, which was a sincere documentation of the subject of violence. Chapter IV, entitled "Manifestations of violence on the visual art movement since the nineteenth century", deals with chapter I,

entitled "Impact of violence on the emergence of structural art movements in the twentieth century", and chapter II, "Impact of violence on the aesthetic transformation of the printed art work."

To come Chapter V was the researcher's practical experience and was carried out with various graphic art technologies, as well as experiments that combined multiple technologies into one work and the use of sharp pieces and contradictory colors, as well as violence represented by the harmonious line engraved, by which the researcher presented violence as an artistic and aesthetic tool to counter violence of its kinds. Skitch, to be spontaneous, was influenced by internal treasures, which were shaped by the violence that the researcher experienced during the past years of crisis by the loss of or scenes that graphic technologies were able to deliver with an expressive formative artistic force.

In addition to the findings of the research: Violence in the nineteenth century affected the visual movement by establishing artistic movements and schools. Violence was one of its most important principles. Graphic art through its multiple technologies was able to communicate the violent content of printed artwork with more expressive power than other visual arts.

The plastic artist was able to present violence as an aesthetic tool in his artwork in order for the recipient to experience the most horrendous scenes of violence, to come into contact with his inner discourse, and to transform emotional power into a formative force stemming from the various cases of violence experienced by the artist, In his work he introduced violent tragic elements confusing our sights despite our strong and unusual attraction to colors, lines and the effects of violence s psychology ", for which the artist presented his work in strong expression, touched upon the potentials of the human psyche. This is what we saw through the samples that the researcher randomly selected to serve the subject matter.

\_Keywords:

(Violence) (Contrast) (deformation) (Exoticism,)