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The Concept of Maslow's Needs and its Approaches to the Art of Super-Semitism

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ABSTRACT

The current research is summarized in the study of the concept of needs of Maslow and its approaches in the art of super-Semitism, where the individual goes through a range of reactions, emotions, feelings, tendencies and beliefs that are influenced by external and internal influences, to take the form of desires, aspirations, goals and needs that the individual seeks to achieve and obtain. To crystallize in the form of behaviors and practices phenomenon through a series of interactive relationships, as the current study specializes in identifying the concept of needs and it is due to behavioral theories that are theories that focus on the factors that provoke behavior and look at the causes controlled by (external stimuli) and talk about the needs that drive the individual and form the basis of his motivation. From the perspective of psychology, the classification of "Maslo" for the needs of the oldest classifications has classified human needs to theoretical levels through which the human becomes looking for his needs in an ascending system starting from vital or physical needs and up to the need for self-realization and this is what the researcher found approaches with The principle of shifting towards the consumer technology world of postmodern art due to the mixing of social and cultural manifestations .And the emergence of various intellectual currents called for going out of every standard measurement to worlds that are rapidly changing and disappearing as in the art of superlithism after opposing abstract or rational artistic traditions by intersecting with Western art, adhering to sensory perceptions to the fullest extent through the gloss of partial details through the partial details of things, making them a means of reaching westernization and illusions, hence the problem of current research is defined by (what is the concept of needs in Maslo and what are its approaches in the art of superlification). The present research objective is determined by (Maslow's concept of needs and their approaches are known in the art of imperialism). As for the limits of the research, it is determined by studying the concept of needs of Maslow and its approaches in the art of imperialism / the products of imperial art in America and Europe for the period (1967-2005). The body of the research included: -

a. Introduction. In it, the research topic was reviewed philosophically, historically and technically, by making use of scientific references.

B. Research procedures.

- The research adopted the descriptive approach in the way of analyzing the content to analyze the research sample and reach to achieve its goals.

- The research sample was randomly chosen to reach the best results in achieving the research goals.

Analytical study.

C. Results.

1. Superrealism approaches with the concept of needs at Maslo in its dependence on sensory perceptions and represents the real world, the human artist cannot reach the realization of self, knowledge and beauty only after satisfying his basic material and moral needs with all its molecules.

2. The super-image represented a picture of the world of consumption, the labor market and production, which directed art towards commercials and media that arouse the senses and documents the connection to what is superficial and not essential and this approaches with the interests of Maslo by trying to satisfy the psychological, physiological and economic needs Social and political, as they represent the basic needs of the human being and without satisfying them, cannot survive.

E. Recommendations.

1. The researcher recommends the publication of research and translation of books specialized in postmodern art in general, so there are still things that have not been revealed in the subject of research.

2. Follow up on the latest developments and innovations of postmodern art by documenting the relationship between the lessons of specialization in the faculties of fine arts and its role in practical application.

Keywords:

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Introduction

The concept of needs (Maslow's theory)

The definitions of needs have varied according to each discipline and scientific field, and their contents vary according to the ideological directives of each researcher, but these definitions, no matter how different their terms, revolve around a general meaning to be performed: that the need is everything that an individual needs in order to preserve his life, satisfy his various desires, and provide what is Beneficial for its development and growth. So (Ahmad Zaki Badawi) defines it as "everything that a person needs to fulfill the necessary desires to provide what is beneficial for his development and growth."¹

From a psychological perspective, the need is seen as an individual concept, as human needs are either provoked internally or taken to action as a result of external stimulation. The need is defined as a state of tension arising through the process of physiological, psychological and social functionalization, the need leads to a state of imbalance, and expresses psychological, psychological, economic and social functionalization that need to be satisfied.²

Scientists in different sources have presented different classifications for human needs, as each researcher classified needs according to a specific classification according to his scientific specialization and theoretical vision, from the perspective of psychology, Maslow's classification of needs is one of the oldest human classifications, as he assumed a series of needs in an ascending system so that Satisfaction of any level always comes after satisfying the basic need.³

Thus, the theory of the pyramid of needs for Maslo is one of the oldest theories that sought to explain the needs of the individual, as Maslo began in 1934 as a behavioral scientist convinced that behavior can be understood in the light of his relationship with reward and punishment without paying attention to conscious experience, but with the birth of his child and his observation grows and changes he feels that behaviorism seems foolish.

He spent most of his life developing a new theory that confirms the assumption that we all have basic biological and social needs that guide our actions, but he felt that these needs grow through a pyramid that begins with basic needs such as food and security and when they are satisfied the individual reaches the need for self-realization.⁴

Perhaps the most distinguishing feature of this theory is that it has tried to study the human personality through validity, and through cases of its completeness and superiority through its interaction with the perceived reality physically, socially, politically, psychologically, and added to it aesthetically, and not through its illness, weakness, and disintegration, and it is an opposite entrance to what is prevalent at Psychologists.

Without satisfying the physiological needs, a person cannot think of anything except after being reassured about the needs related to his survival and cannot think about aesthetic values except after satisfying the needs related to knowledge and understanding, and so on according to importance, meaning that Maslow confirms that a person cannot access knowledge and understanding only after it satisfies the physiological needs that represent the base of the pyramid or the minimum needs associated with the sensory aspect , up to the aesthetic and cognitive side at the top of the pyramid, which need different capabilities for a person to reach them, such as the need for the power of imagination and creativity, and this is what we find. A significantly with post-modern art that dealt what is immediate, marginalized and vulgar.

Although this study clarified the individual's economic and social needs, it does not only stand there, but there are needs that are no less important that contribute greatly to their impact on human behavior, considering that the human being in all of his behaviors only seeks to satisfy needs that are limited to five groups, and the unsatisfied need remains Behavior controller, and thus reduces its

¹ Badawi, Ahmed Zaki, lexicon and Terminology of Social Sciences, Library of Lebanon, Beirut, 1982, p. 82

² Abu Zeid, Safinaz Mohammed Mohammed, Estimating the needs of the disabled in orphanages: an applied study in the governorates of Cairo, the 25th International Conference of the Faculty of Social Service, Helwan- Egypt, C3, p. 64.

³ Nina Rakowski , Explanation Maslow's hierarchy of needs Maslow's hierarchy of needs model – the difference of the chinees and the western pyramid on the Example of purehasing Luxurions products , Drnck and Binding, Books on Demand GmbH Aflage , 2008 .

⁴ Muhammad Mahmoud Abu Dawaba, The Attitude Toward Extremism and Its Relationship to Human Needs, Faculty of Education, Department of Psychology, Al-Azhar University, 2012, p. 58.

role⁵ Considering that these needs are due to behavioral theories, i.e. search into the various factors and causes (external stimuli) that provoke behavior, i.e. the needs that drive the individual and form the basis of his motivation.⁶

Maslow adopted his theory based on two basic assumptions:

A. Activating different needs at different times and unsaturated needs remain to affect human behavior.

B. The needs are constantly arranged in the form of a ladder and according to their importance and the behavior of the individual which activated by the presence of a lack or need of the individual's orientation to relieve the tension caused by the deficiency, and therefore tension leads the individual to carry out behavior expected to satisfy the need.⁷

His theory included a variety of ideas through which he tried to explain and clarify his scale and its components, as he sees that:

- Humans are needy beings whose needs can affect their behavior and only unsaturated needs affect behavior, but saturated needs do not become motivated.

- The needs of the human being are arranged according to their importance or gradually hierarchical, starting with basic things such as food and shelter, to the vehicle such as the need for self-realization and achievement.

- The person advances to the next level of the pyramid or from the basic complex needs, only when the minimum need has been satisfied at least in a weak degree, that is, the working person focuses first on satisfying the need related to job safety before the behavior motivated is directed towards satisfying the need to complete the work Successfully.

- Unsaturated needs for a long time or that the individual suffers from difficulty satisfying it may lead to frustration and severe tension causing psychological pain and the matter leads to many reactions in an attempt to protect himself from this frustration.⁸

At the same time, the nature of human beings always looking to get different things that must not satisfy the needs completely, the satisfaction of a need reduces its importance and thus shows another need to continue to pursue them to satisfy them ... And so on.

⁵ Alain Bouvier , Management et pro Jet , Hachette , Livre , Paris , P.62 .

⁶ Abdul Bari Ibrahim Durra, Zuhair Naeem Al-Sabbagh: Human Resources Management in the 21st Century, Organizational Curve, II, Dar Wael for Publishing, Amman, 2007, p. 389.

⁷ Abraham, H. Maslow (1985), Motivation and personality, New York, Har Per & Raw, 1985 , P.38 .

Maslo has divided his scale into five needs, which he classified into two categories as follows:

Deficiency needs: are the needs of necessity and urgency or so-called basic needs, ensuring the survival and continuity of the organism and ensuring its energies such as food, drink, sleep and the need to feel safe.

Growth needs: includes psychological and social needs, belonging, friendship and the need for self-esteem, and Maslo emphasizes in this area that it is necessary to satisfy the needs of shortage before the needs of growth, since the latter is more urgent and has priority than the need for friendship, love and appreciation).⁹

To further understand Maslow's classification of the five needs according to the hierarchy, we can present the needs below: Maslow has identified the needs in:

1-Physiological Needs

These are the needs that man cannot do without satisfying to keep him alive, such as food, air, housing and rest, which are related to survival and saturation in most people to varying degrees, and Maslo believes that getting to satisfy them leads to freeing the individual from the control of his needs. Physiology, adequate opportunity and the emergence of higher-level needs.

This is what put Maslow's theory under the criticism, so it is not possible to satisfy any need of these needs starting from the base without the presence of social communication, and if you do not cooperate with others you will not survive and this confirms the correlation between the needs of Maslow, which does not move away from its graduation from what is sensory from basic human needs such as food and water to the cognitive and aesthetic side.¹⁰

2- Safety & security Needs

It includes safety and protection from physical or emotional harm in society, which is the desire of the individual to live in peace and tranquility away from symptoms of anxiety, turmoil and fear, and with his constant need to protect against physical, health and physical dangers, and not only at physical limits but also psychological and relational security. Through

⁸ Lucia Hashemi, and Jabir Nasruddin, basic concepts in social psychology, 2nd edition, Dar Al-Hoda for Publishing and Distribution, Ain Mellila, 2006, p. 177.

⁹ Mohieddin Ahmed Hussein, Studies in Motives and Motivation, Dar almaarafa, Cairo, 1988, p. 52.

¹⁰ <http://psychology.A bout. Com/ od/ theories of personality/a/hierarchy needs.htm>

diverse relationships with members of the community.¹¹

3-Social Needs

These are needs that are satisfied and satisfied by the individual's sense that he has a social value, a need that makes the individual to be accepted, appreciated and respected by others, i.e. the social need to belong as the need for a cultural identity like belonging to a family or group.¹²

4-Esteem Needs

It means the social status of the person, as this need is manifested by the desire of the individual to feel the importance and prominent position in the organizational ladder or among peers, and his ability to take responsibility, implementation and achievement, in addition to working on self-development by acquiring skills and adding information as this enhances the individual's sense of self-respect and from those around him.¹³

The need for self-esteem and respect is one of the highest psychological needs of the average human

5. Self-Actualization Needs

It is considered the highest level in the scale, which is the need to achieve oneself, by making the most of the abilities and skills to develop and using creative methods to achieve the social role of progress and growth).¹⁴

Maslow also added other needs:

- **Needs for understanding and knowledge:** they appear clear in heuristic and exploratory activities, and in the search for more knowledge and obtaining the largest capacity of information. Maslow believes that these needs are more clear to individuals than others.

Aesthetic needs: It indicates the desire for aesthetic values, and it is evident to some in their acceptance or preference for order or system and consistency and completeness and whether in issues, situations or activities, as well as in their tendency to avoid the ugly situations where chaos and inconsistency prevail.

B. Postmodern concept

With postmodernism, the transition to the consumer technological world began with the mixing of social and cultural manifestations, which is a clear

indicator of the production of a form of contemporary culture, represented by a set of cultures and moral interpretations defined by a pattern of thinking that expresses skepticism of ideas and traditional perceptions. Until postmodernism became a problematic concept, a battleground for contradictory ideas and a common theme as a variety of intellectual currents.

The postmodern artist is no longer governed by rules and cannot be judged categorically by applying familiar classifications to text or artwork. The artist works without rules in order to create another rule for his artwork.¹⁵

So postmodernism came to the volatility of the sayings and hypotheses of modernity:

There is no constant that governs the mutant, and no mind explains the unbiased aspects of human cultural activity, as well as the parallels of two cultures, one an elitist high culture, and the other a mass inferiority.¹⁶

This reminds us of Maslow's pyramid in its classification of needs between basic needs and moral needs as previously discussed, which cannot be moved to only after satisfying the basic needs, and (Bachelard) has already made it clear that knowledge of reality in the world is not direct and complete knowledge because his achievements are always regressive. Going back to a past of intellectual revision mistakes, and therefore sees that each knowledge is a correction of a previous knowledge, by delegated knowledge that was not based on a solid foundation and goes beyond what stands as obstacles to understanding, this post-modernist thought reveals the general guidance represented by the process of similar strategies and perceptions that can be defined by The following are:

- Rejecting the comprehensiveness of thinking about the ideas of closed systems that can be modeled in the great ideologies and thus overthrow the system of intellectual power imposed on society, literature and art.

- Rejecting absolute cognitive certainty and rejecting the traditional logic that is based on matching the meaning and meaning, i.e. matching things and words.

¹¹ Tofi, Taha Abdel Baki, A Look at the Maslow scale for Human Needs, Magazine, edition 24 Sept. 2017, p. 6.

¹² Jamjoum, Hisham, and Anwar Salem Psychology of Administration, Beirut, Al-Hilal Library House, PC, p. 56.

¹³ Ashwei, Mostafa, Founder of Organizational Industrial Psychology, National Book Foundation, Algeria, 1992, p. 105.

¹⁴ Abraham .H. Maslow, motivation and personality 1945: P. 16, New York , Harper and raw, 1945.

¹⁵ Wadi, Ali Shenawa, Abadi, Rehab Khudhair: The Marginalized Estebe in Postmodern Art, Published Ph.D., Sadiq Cultural Foundation, Dar Al-Safaa for Publishing and Distribution, Amman, I1, 2011, p. 10-11.

¹⁶ Al-Ruwaili, Megan, and Saadi Al-Bazei, Literary Critic Guide, Edition 2, The Arab Cultural Center, Casablanca, Beirut, 2000, p. 141.

- It adopts a chaotic separatist epistemology of time, a pragmatic perspective of truth and a tendency to self-abrogation.

- Abolishing the centers and central centers in defense of fragmentation, chaos and disorientation.

- Reconciliation between the caller and reality and the reintegration of the illusion into the process and the replacement of the difference in the place of identity, and the superficialities to replace the depths¹⁷

The drawing of postmodern features has overlapped various intellectual currents representing the sum of different cultures and interpretations, determined by a pattern of critical thinking, expressing skepticism of traditional ideas, concepts and perceptions, after the logic of philosophical modernity was based on what is (new, unified and reasonable), the logic of postmodernism Based on what is (ephemeral, scruffy and separately marginalized anarchist) it's modernity at its extremes.¹⁸

Post-modern thought thus became based on what is ephemeral, chaotic, detached and fragmented, the same style that Eagleton called the multi-selective and Michel Foucault¹⁹ in the field of literature as the heterogeneous "Utopia" by which it means the habitation of a large number of possible fragmented worlds in a space other than It is possible that these spaces exist adjacent and are imposed on each other.²⁰

There is no longer a pure cultural medium, but the dominant feature of culture and postmodern art is the so-called "blended medium", which is characterized by richness and pluralism but no meaning, which has replaced homogeneity, the works of art no longer carry that high artistic character that characterized the productions of classical and art of the era of Renaissance and art of modernity²¹

Hence, the researcher sees that postmodern arts means a discourse that represents a society of cultural pluralism or what is called a mixture of mediums, as it starts from the perceived reality of sensory perceptions as it searches for power in everything in order to condemn everything, it is a consumer culture linked to

contemporary society (what After the industrialist) This is what the researcher finds his approaches to the needs of Maslow, as he adopts an upward method starting from the basic needs, that is, what has to do with perceptual perceptions, whether related to man or his relationship to society, to self-realization and the cognitive and aesthetic needs that represent the top of the scale and that cannot be reached to them until after the basic needs are satisfied.

The nihilism of Nietzsche's ideology means extreme expression and the absence of major goals in a way that loses value, meaning and truth.

Postmodernism trends emerge as a specific reaction to the prevailing patterns of modernity, and worked to undermine and destroy them according to a nihilistic vision, and this is confirmed by (Muhammad Sabila), as he describes postmodernism as an "objective and nil tendency that is constantly active, and it is in the cognitive and creative field in particular." Blame the demolition of the breaks between forms of human creativity "²²

The Nichocritic sought to undermine the principles of Western rationality and all the values inherent in it by refusing to say the logic of existence or believing in the richness of the universe, because the logical models established by the philosophers of metaphysics are nothing more than illusions that they insist on living in order to preserve their existential cohesion.²³

Thus, contemporary opinions called for breaking human illusions about himself and destroying his ideal image, instead of dreaming of a coherent human self that recognizes and dominates reality, the self-emerged after it was dismantled and returned to material elements in reality ... Thus, man becomes an integral part of the physical process.²⁴

It has lost its centrality and the standard by which things are measured or the facts are produced, and concepts such as reason, awareness, will, freedom and responsibility no longer have great credibility.²⁵

¹⁷ Ahmed, Janan Mohammed, Estimology, Contemporary and Postmodern Art Building, Unpublished PhD Thesis, Baghdad University, Faculty of Fine Arts, 2010, p. 160.

¹⁸ Sheikh Mohammed and Yasser Al-Taie, Approaches to Modernity and Postmodernism, Dar al-Tala'a, Beirut, 1996, p. 180.

¹⁹ Michael Foucault (1926-1984): A French philosopher influenced by the structuralists, he invented the term the archeology of knowledge, his writings the history of insanity, the birth of the clinic, words and things, knowledge excavations, observation and punishment.

²⁰ Harvey, David: Postmodern State, T. Mohammed Shea, Center for Arab Unity Studies, Beirut, p. 71.

²¹ Praderi, Malcolm, James McFarlet: Modernity, part 2, T. Muwaffaq Hassan Fawzi, Dar Al-Maamoun, 1990, p. 31.

²² Mohammed, Sylla: Modernity and Postmodernism, Center for The Study of Philosophy of Religion, Baghdad, 2005, p. 49.

²³ Ziadeh, Radwan Joudat, Echo of Modernity and Postmodernism in its Coming Time, E1, Arab Cultural Center, Casablanca, Morocco, 2003, p. 41.

²⁴ Al-Massiri, Abdel Wahab, and Fathi Triki: Modernity and Postmodernism, Dar al-Fikr, Beirut, Damascus, 2003, p. 33

²⁵ AL-Rawy, Abdul Razzaq, The Death of man, Dar al-Tala'a, Beirut, 1992, p. 185.

Here the postmodern approach in its concept and requirements with the concept of needs of Maslo, whose criteria was to satisfy the basic needs to move the pyramid to its top and in this emphasis on the physical sensory aspect of the human which is the basis for its arrival at the top of the pyramid and to achieve knowledge and understanding and then needs Aesthetic. On the other hand, Freud provided an ecosystem dimension beyond consciousness and adopted the mechanisms of free and imagined collapse as a process that contemporary discourse continues to practice while promoting the sexual, psychological and irrational desires with which Western societies have been involved.

Karl Marx believes that individuals are able to become communicative beings through work, and then man turns from being a practice and turning the mind into history, and so you can understand why materialism found itself sheltered in controversy is capable of stripping the self of the pattern by turning it into its opposite.²⁶

In this way Marxism directs sensory knowledge in the context of the material and historical controversy that directed art towards realism and the masses, which led to the fall of the separation between higher and lower culture.

C. The art of super - realism and its approaches with the concept of needs.

At the end of the 1960s, the style of imperialism appeared after a long abandonment of the features of reality and personal methods. After examining Westernization, abstraction and excitement, nostalgia for the traditional painting increased, taking into consideration the past heritage. Hence the above-real artists presented works that are more realistic than the photographic camera, they face reality with the mind of the observer and aware of all the molecules and details expressing the tension resulting from the realistic choice of real appearances, as they tried to reproduce the reality more Accuracy of what the passing eye can require and exceeding the camera's capabilities and results.

To achieve this purpose, these artists used in addition to the fine elements, which are of clarity and visibility as much as they are expressive and indicative of the mechanical means of the photographic machine and the slides transmitted on the screen, thanks to

which the artist actually discovers what he cannot with the naked eye, enabling him to transfer this reality to The degree to be surprising and give the impression of excessive realism.²⁷

With super - realism, the photo becomes the basis of the idea, as it renews the questioning of reality, or it dazzles its importance and ends a new field of encounter between subjectivity and objectivity.²⁸

This style of painting has become part of the movement of art that touches the aspects of reality without imposing something strange about it, it does not interfere in the process of assembling forms within the visual space and does not fall on the painting or the image his emotions and his subjective feelings, but often only to find the beauty inherent in the reality itself, and mm It is taken by the artist's expert eye as it wanders from the vocabulary of life and all the artist does is leave the freedom to his imagination and his aesthetic and artistic taste to choose and monitor the scene or the image that is closest to the viewer or the most impactful on himself.

Therefore, after the collapse of many of the categories concerned with the artistic model, the era is brought into the image and advertising, the era of marketing of culture is more than the era of the word or idea. As well as interest in the tastes and desires of young people, which have become one of the most important economic references in the consumer society, as they represent an important sector of the mass culture until the term of fashion and fashion and its production of sandals and jeans and other clothing have become, and thus technology has played an important role in the process of reversing traditions and prevailing traditions in the world and the collapse of old traditions in favor of new social and cultural change processes.²⁹

Therefore, the perception of the nature of public awareness and its interests, which adheres to the sensual pleasure that constantly impresses him and which was presented to him by reality, technology and media that made visual perceptions a more important tool of communication than language.

Thus, superliar emerged as a current opposed to the abstract or rational artistic traditions, as this art was accused of intersecting with the general development of Western art and its avant-garde currents, the super-experience adheres to sensory

²⁶ Mustafa, Badreddine, *Postmodern Philosophy*, Darr AL-Masira for Publishing, Distribution and Printing House, Amman, 2011, p. 51

²⁷ Amhaz, Mahmoud, *Contemporary Fine Art - Photography (1870-1970)*, publisher: Dar Al-Mothalath for Design and Printing, Beirut - Lebanon, 1981, p. 285.

²⁸ Al-Kouaz, Barakat Abbas, *Conceptual and Aesthetic Dimensions of Consumption in Postmodern Art*,

Unpublished Master's Thesis, Faculty of Fine Arts, Babylon University, 2011, p. 105

²⁹ Ali Mahdi Majid al-Saadi, Ali Hussein Khalaf, Al-Hassi and AL-Motakhael in *The Art of Superlatives*, Naboo Magazine, Faculty of Fine Arts, Babylon University, 2015, p. 16.

perceptions to the fullest extent through the partial details of things, although That her artist does not carry the mentality of the reality and does not mean the sensuality that he represented as much as his interest in westernization and illusions and the task of covering the reality with the excess and magic attached to it, as if these sensory perceptions in their partial details will take him to read the new reality based on the fact that the real reality is different from Reality across the image, so focused on the sensations of invisible and magnifying particles, the photograph is isolated from its time frame.

Richard Estes photographed the facades of buildings in American cities such as New York and Las Vegas and relied on photographs as he was able to take photographs, he could not do oil photography, he conjured up 19th century architecture as a conscious witness to American history in a different way to architectural planning. Contemporary exotic character, as the pictures of flower shops to give the tinge of nature to the new city, Estes focused in his oil works (Figure 1) to add amplified clarity without changing the nature of those things.³⁰



As for (Ralph Konkus) his works appear to be a super-looking appearance, but they differ from those of the Estes in several main ways, despite the apparent softness in the final formula, because he believes that his works must include a critique of the existing life in the miserable suburbs, and these works constitute a desire to create A dialogue between camera vision, reality topics, and the final version of the painting. (Figure 2)

Thus, “exce through which r duced according to a model that man more realistic than reality itself. Ac tion breaks down



³⁰ Amhaz Mahm... e, p. 286-287.

³¹ Parker, Chris, Dictionary of Cultural Studies, e1, T. Jamal Belkacem, Ruqaya Publishing and Distribution, Cairo, 2018, p. 394.

³² Kerry, Alan, digital modernity how new technology has been dismantled and reshaped culture, t. Zain al-

and is destroyed between reality and representation ... and excessive realism of the day ...”³¹

In addition, superrealism takes a slight imaginary aspect behind its realism, most of the postmodern movements have no clear signs or indications, they need to be questioned and interpreted even in their realism, the daily reality depicted by the artist is a picture of visual deception through that made the receiver see what he wants to see not the receiver.³²

The subrealist artist may not be interested in realism in photography, that is, they are looking to discuss the detailed incident in the photo of the camera, and what raises it are technical problems in presenting the degree of color and light across the surface and controlling the important points and reflections, which is the reason that made their paintings with a large area approaching expressionism abstraction.³³

The imperialist may object to the physical and visual impressions as well as the abstraction, but it starts from reality and it is perceived to invite us to a new reading of this reality as it seeks to alter our visual perception of the visual and what the eye does not see by discovering the data that the photo can provide, and from this it emerged its attempt to cover the direct feelings that link man Naturally, by entering this nature and getting to know its invisible parts, this closely approximates Maslow's needs concept by emphasizing the essential, real, concrete needs that have a direct relationship with man and his relationship to nature, and then after satisfying it, it moves to satisfy the needs of the moral aspect, to reach knowledge and understanding, and then to achieve beauty.

Sample (1)

Artist's Name: Chuck Close

Work 's Name: Selfie

Production Date: 1967-1968

Ore and material: Acrylic and canvas

Size: 269 x 209 cm

Belonging to: Walker Center for the Arts - Mina

Pauls

Abidin Sayed Mohammed, II, Cairo, Arwa's Foundation for Studies, Translation and Publishing, 2017, p. 237-238.

³³ Walker , John A. , Art since pop , Op. Cit. , P.44 .

The artist (Chuck Close) has shown his interest in drawing people and human models of various situations and expressions, as he does not care much about the aspects of daily life and things like buildings and cars as the artist (Richard Estes) does.

In 1967 Chuck Close took a series of pictures of himself, depicting his eyes open, disappearing behind black glasses, shaggy hair covering his head, hanging from his lips a cigarette and the smoke coming out of one of his nose openings, a magnifying image using a grid of square lines through which he was able to show a truncheon. He's amazingly pictured and he's called it a magnifying image.

The artist started his style after trying to photograph the world when he was a child suffering from unknown learning difficulties in the 1940s and 1950s. He was seen as (stupid) as he put it, and he could not memorize the artist's need to be an educated and creative person that pushed him to make his view of the world from During the art of drawing, when the artist says, "I learned early that I was not a sportsman or that I couldn't throw or catch the ball, and I was the only child and I needed to do something to keep people around me and I began to realize that one of the things I could do in When my friends can't do it is writing."³⁴

The artist used the charts to be painted by enlarging small units, a method that certainly dates back to the Renaissance and before them to the ancient Egyptians that the use of this network gives the artist the ability to draw a picture on a flat surface that appears in three dimensions, and Claus emphasizes that his choice of the subject stems from another aspect Claus emphasizes that his choice of the subject stems from another aspect of learning difficulties, he cannot know faces or what is known as face blindness throughout his whole life, he basically has no memory at all for people in real life. But when he describes them in a picture he can paste that image in memory in some way the artist says (I have a kind of photographic memory about flat things), so the artist achieves his need for safety and social communication with people and the continuity of his survival through the embodiment of man and his presence in daily life. In this work, Claus portrays a tired person, who looks tired and has a great depth that reaches the point of interpreting life emotionally, with a bohemian look and untidy and scattered hair.

The artist used the color gradient of black and white and highlight the shade and light on parts of his

face and body that contributed to the formation and construction of the general atmosphere of the painting, to achieve diversification and accuracy in small and large details.

Moreover, the artist's ability to extrapolate such expressions and sensations in his faces and personalities from his realistic analogous work, depends on the transfer of reality and daily direct life is an attempt to dispense with the unclear language of abstract art and replace it with a fully understood language.

Sample (2)

Artist's Name: Edel Weber

Work name: Garbage container

Production Date: 1974

Ore and material: Oil and canvas

Size: 112.5 x 161.25 cm

Belonging to: Schmidt's New York Gallery



Here the artist emphasizes the means of advertising as an emphasis on the importance of social media as a public culture, these things have been characterized by their arbitrary aggregation and they hide behind them very precise arrangements. The artist tried to photograph it in a fairly neat way to appear in this coordinated and balanced compilation in terms of shapes and colors, and on the other hand these things differ in nature in terms of the nature of the texture that the artist embodied accurately and realistically under the bright sunlight, this close shot of the reality scene carries A deep semantic content that is to escape the chaos of life, it is all a deliberative consumption needs that man uses for a specific period and for certain purposes, It is then dispensed with, but on the other hand it represents the artist's freedom to choose his imagination to find the beauty that lies in reality and especially or the reality of daily life which is ephemeral and the most common among people of different works.

It is linked to the world of industry and summarizes its great concepts dominating the times and society and its processes of employing it in art as taken from the real world and re-installed according to

³⁴ Julie Birstein: Spark - How Creativity Works, Tr. Khalil Samreen, Dar Al-Obeikan for Publishing, p. 33

new compositional formulations and here lies the importance of combining things in postmodern art.

In addition to embodying new cognitive aesthetic frameworks that help stimulate the communication process through the artistic form taken from daily life through the dual link between the system and the non-system and chaos and arrangement and randomness and design, which displays the most important foundations of postmodernism and focus on the formal values that may be combined in the artist's memory through the use of the camera Photography and taking more than one image and from multiple perspectives to collect it in one work that transcends reality for the purpose of reaching the beauty inherent in these things using his imagination, and here comes the role of the artist in choosing the closest subject to him, indifference may be evident here in the sense of indifference to what the topic of simplicity and the use of (despised - and vulgar) and the presentation of the marginalized images and their relationship to society is manifested by the cognitive nature that began to connect man to another one and human to the other and art in society and man to society It is a simple, marginal, fleeting and rapid relationship that achieves its immediate and immediate goals.

Hence it concludes that here are great approaches between the needs determined by Maslo in his pyramid of satisfaction for basic needs and then the needs of social communication and psychological security and then self-realization and knowledge up to the inherent beauty, which is considered at the top of the scale that the artist's dealing with things indicates a great extent the study Provided by behavioral psychologist Maslo to build on the physical reality.

Sample (3)

Artist Name: Richard Estes

Work's Name: Reflected City - Central Savings

Production Date: 2005

Ore and Material: oil and canvas

Size: 155 x 96

Belonging to: Internet



The artist depicts a painting divided into two close parts of the space and the scene embodied at a visible angle from an eye standing inside the train, which is almost empty of passengers and shows only empty

chairs on both sides of the train and the center columns that help passengers to maintain their balance inside the train on the left of the board.

This eye looks at the second part on the right of the board as the train stands on the edge of the pavement in a special position for the boarding of passengers at one of the squares crowded with people and architectural forms curved glass reflective glass, signs, cars, suspended advertisements and lights it offers a kind of mass culture The commons of all people and tastes and live in an atmosphere of different image effects as a diverse artistic world that reflected its forms and banners to the left of the train through reflective surfaces that focus not only on conveying what is inside the windows but on everything that is about the scenes.

The artist portrays reality without imposing something strange about it and does not fall on the painting his emotions and his own feelings, but only to find the beauty that lies in reality and what the expert eye of the artist captures while roaming the terms of daily life controlled by extinction and the artist remains the freedom of his imagination in Test the most dramatic scene in himself.

Estes worked to give his two-dimensional realism paintings a three-dimensional feeling. The full embodiment of the painting brings us back to the classical architecture style and the embodiment of the perspective work, as his works are classified as multi-realism or new realism or radicalism, or as the artist calls it (sharp focal realism), as the artist used many From photographs in reconfiguring their arrangement by the fields of visual perception and converting them into one regular context in which the phenotype characteristics of the shapes unify so that the two concepts overlay can ultimately be established in order to achieve a formal organizational stability.

The composition of the painting depends on the idea of contrast between inside and outside the train, as the right part of the painting represents the scene of the street open to space and public life in all its details, while the left part of it represents the closed presence inside the train that seems empty and the artist is the only one inside there are two worlds opposing the world of life flowing, continuous and moving and the structure of the static and rigid presence inside the train.

In this painting, the artist relied on the role of the senses as the main source of human knowledge, as he transmits impressions from their direct sensory level to structured construction, where the senses play an important role in the transmission of information and impressions.

This reminds us greatly of the scale of needs for Maslo and the role of basic needs that have a great deal to do with human beings physiologically,

psychologically, economically and socially in self-actualization and reaching knowledge and beauty, which is the basis from which man and artist start with surrealism alike.

With the artist Estes, the beauty stems from the observation of the difference between the world of public life with its various forms and classical buildings and advertisements and banners and the world of contemporary life, which was represented by train as an industrial symbol of modern technology where immobility, stillness and aspiration Out.

Results

1. Super-realism adopted the sensory perception mechanism in the transmission of reality in all its molecules as the main source of finding the inherent beauty and in a way that the eye or photograph is unable to capture by employing drawings and photographs within an organized structure, and this is not familiar with Artistic currents, including realism. As in all sample models.

2. For the superartist, art is a means of achieving his needs in overcoming difficulties, achieving safety and social communication, thus achieving and continuing his survival through the embodiment of man and his presence in daily life, which is characterized by disappearance. As in form.

3. Taking realistic forms out of their sensory space to the imaginer by placing them in an orderly building depends on what the expert eye of the artist picks up by employing new compositional formulations that has a shocking effect on the viewer and the feeling of surprise and strangeness, which made super realization described as magical (above realism). As in all sample models.

4. The work of the superartist with indifference in presenting the topic that was characterized by simplicity and the use of despised and vulgar and marginalized images and focused on the relationship of that thing to society and this is manifested by the cognitive nature that connects man and human to the other and art to society, which is basically relationships Simple and marginal, fast passing. As in the model (2)

5. The art of surrealism came in line with the mass culture of western society, which is described as a consumer and industrial society and its conception of the media, cinema and commercial advertising, which made the super-realism a source of excitement and dazzling.

6. Super-realism through visual perception, expressed new concepts that do not target absolute or metaphysical values, but rather its concepts were based on the structure developed for Western societies,

which emphasized a perceptual change in the aspects of material life. As in the sample models.

7. The surrealist artist relied on the idea of contrast, whether by subject or color, to distinguish between two worlds, the flowing and continuous world of life and the world of static and static existence or between the world of public life in its diverse course and the world of contemporary life represented by modern technology.

Conclusion

1. Superrealism approaches with the concept of needs at Maslo in its dependence on sensory perceptions and represents the real world, the human artist cannot reach the realization of self, knowledge and beauty only after satisfying his basic material and moral needs with all its molecules.

2. The super-image represented a picture of the world of consumption, the labor market and production, which directed art towards commercials and media that arouse the senses and documents the connection to what is superficial and not essential and this approaches with the interests of Maslo by trying to satisfy the psychological, physiological and economic needs Social and political, as they represent the basic needs of the human being and without satisfying them, cannot survive.

3. Superrealism expressed the human being and his relationship with life and society taken from the sensory perception and all that is vulgar, daily, ephemeral and marginalized and began looking for the hidden beauty sought in it and this also comes close with the concept of needs, which has been boiled with all the physical and fundamental molecules of reality to make it the basis of access to knowledge and understanding.

4. The Superrealism dealt with two aspects of a sensory aspect full of realism and a fictional aspect that is surprising and strange and arousing a sense of irrationality and disassembly.

Recommendations

1. The researcher recommends the publication of research and translation of books specialized in postmodern art in general, so there are still things that have not been revealed in the subject of research.

2. Follow up on the latest developments and innovations of postmodern art by documenting the relationship between the lessons of specialization in the faculties of fine arts and its role in practical application.

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