

العمليات الإدراكية وتطبيقاتها

في الرسم الحديث

أطروحة دكتوراه مقدمة إلى

مجلس كلية الفنون الجميلة - جامعة بابل

وهي جزء من متطلبات نيل شهادة الدكتوراه في فلسفة التربية التشكيلية

سهاد عبد المنعم عبد المحسن شعابث

الأستاذ الدكتور
عارف وحيد إبراهيم

الأستاذ المساعد الدكتور
علي مهدي ماجد

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿ لَا تُدْرِكُهُ الْأَبْصَارُ وَهُوَ يُدْرِكُ الْأَبْصَارَ
وَهُوَ اللَّطِيفُ الْخَبِيرُ ﴾

صدق الله العظيم

سورة الأنعام

الآية: ١٠٣

الإهداء

لأهلي ونزوجي مني السلام

وللمشرف الفضل والاحترام

فأطروحتي هذه دونهم

لما ظهرت لي على ما يُرام

وشكري لتوفيق رب الأنام

فقد كان بدئي ومسك الحتام

سهاد

إقرار المشرفين

(العمليات الإدراكية

(سهاد عبد المنعم عبد

وتطبيقاتها في الرسم الحديث)

المحسن شعابث)

-

بإشراف

أ. م. د. علي مهدي ماجد

أ. د. عارف وحيد إبراهيم

أ. د. عارف وحيد إبراهيم

/ /

إقرار لجنة المناقشة

(سهاد عبد

العمليات الإدراكية وتطبيقاتها في الرسم الحديث)

المنعم عبد المحسن شعابث)

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ملخص البحث

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الفصل الأول

أولاً. مشكلة البحث وأهميته والحاجة إليه

ثانياً. هدفا البحث

ثالثاً. حدود البحث

رابعاً. تحديد المصطلحات

أولاً. مشكلة البحث وأهميته والحاجة إليه

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ثانياً . هدف البحث :

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ثالثاً . حدود البحث :

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رابعاً . تحديد المصطلحات :

الإدراك (Cognition)

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(Facuhede Percevoir)

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(Conna Issance)

(Acte De Percevoir)

(Perception Externe)

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(Perception Interne)

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(Perception)

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(A Perception) "

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(Perception)

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(Appetition)

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(Perception Soured)

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(Perception)

(Perception Inapercules)

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^(**)(Perception Acquires)

^(*)(Perceptions Natural)

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الإدراك إجرائياً :

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الفصل الثاني

الإطار النظري والدراسات السابقة

المبحث الأول : العمليات الإدراكية معرفياً

المبحث الثاني : العمليات الإدراكية جمالياً

المبحث الثالث : العمليات الإدراكية في علم النفس

المبحث الرابع : العمليات الإدراكية في الرسم الحديث

مؤشرات الإطار النظري

المبحث الأول

العمليات الإدراكية معرفياً

أولاً. العمليات الإدراكية في الفكر الفلسفي اليوناني

ثانياً. العمليات الإدراكية في الفكر الفلسفي الإسلامي

ثالثاً. العمليات الإدراكية في الفكر الفلسفي الحديث

رابعاً. العمليات الإدراكية في الفكر الفلسفي المعاصر

أولاً. العمليات الإدراكية في الفكر الفلسفي اليوناني

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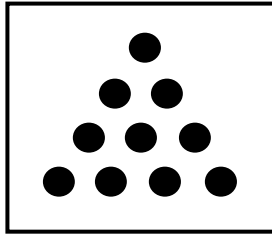
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: Appearance, Apparent : (*)

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Esoteric : (**)

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(Internal / External) /

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: (Non-Being) .(**)

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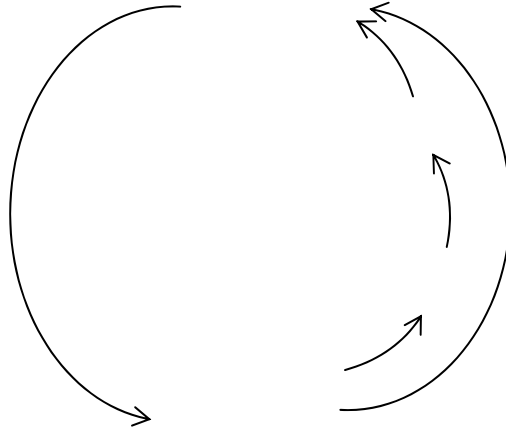
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(Intellect Agent) : (**)

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: (Dialectic) (*)

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(Emanation or Procession)

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ثانياً. العمليات الإدراكية في الفكر الفلسفي الإسلامي

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((فَارْجِعِ الْبَصَرَ هَلْ تَرَى مِنْ فُطُورٍ ثُمَّ ارْجِعِ الْبَصَرَ كَرَّتَيْنِ يَنْقَلِبْ إِلَيْكَ الْبَصَرُ خَاسِئًا وَهُوَ حَسِيرٌ))^(*)

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" (Puissance
(Intelligence Habitude) (**)
(Intelligence Enact) (***)

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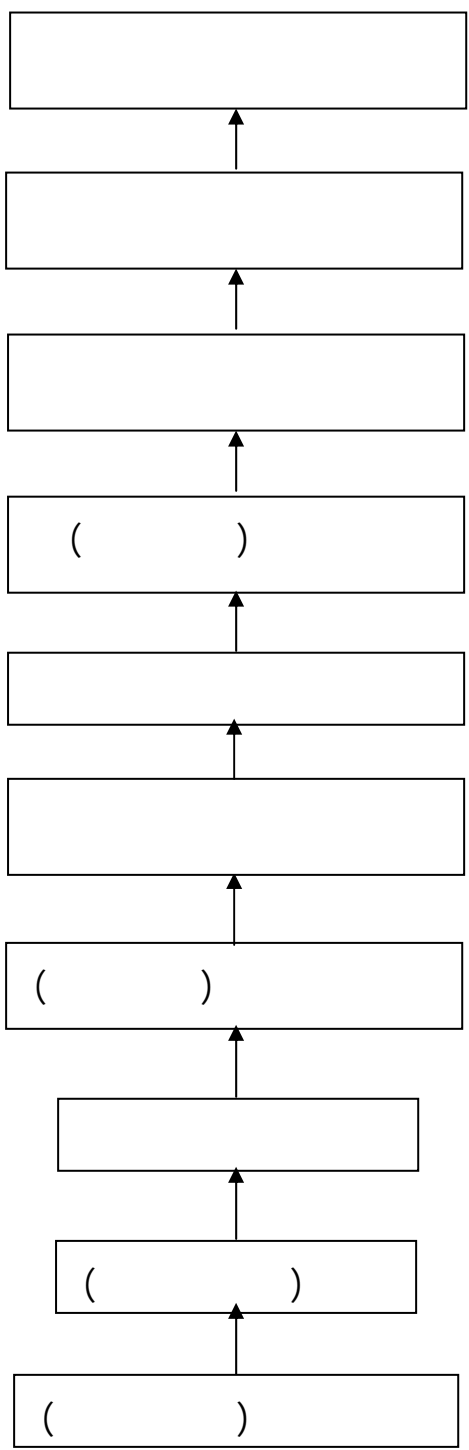
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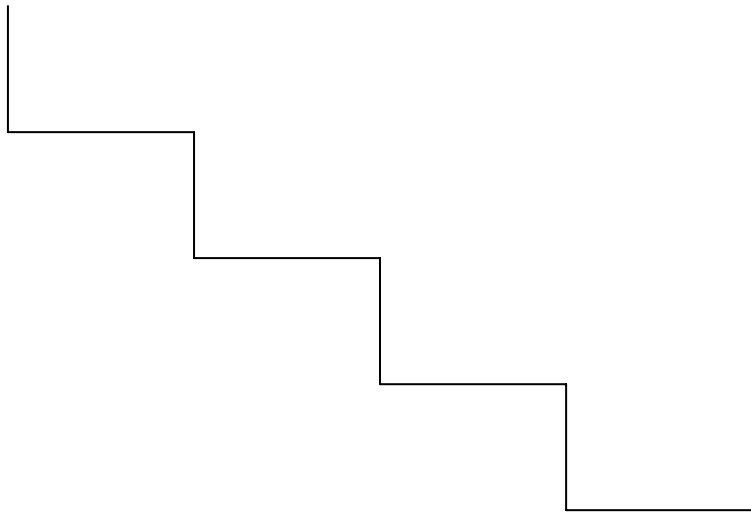
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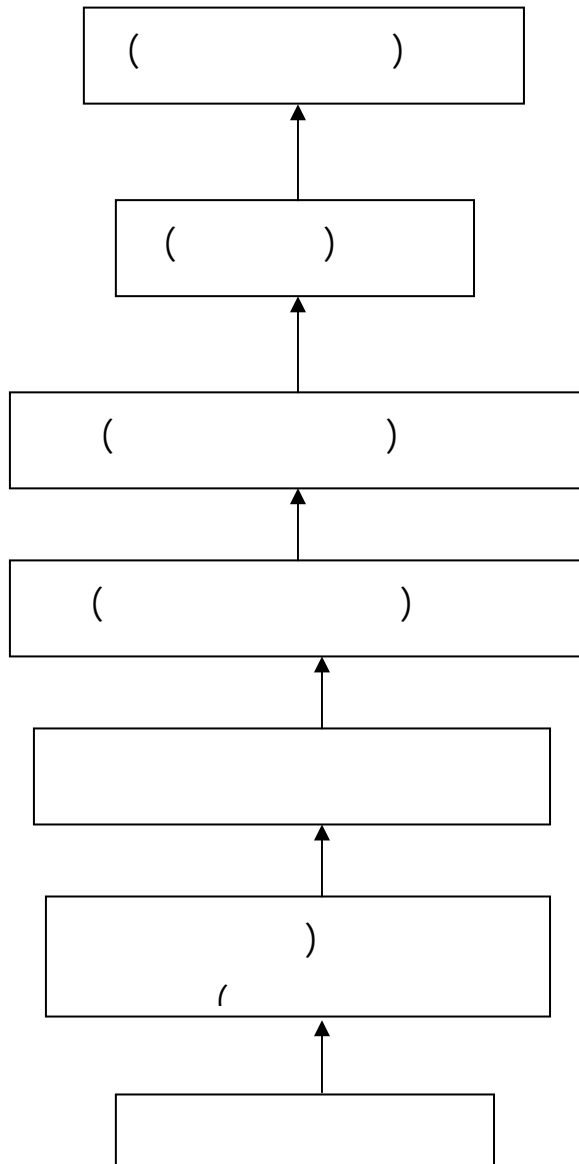
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: " مَا كَانَ لِبَشَرٍ أَنْ يُكَلِّمَهُ اللَّهُ إِلَّا وَحْيًا أَوْ مِنْ وَرَاءِ

حِجَابٍ أَوْ يُرْسِلَ رَسُولًا فَيُوحِيَ بآذنيه مَا يَشَاءُ إِنَّهُ عَلِيٌّ حَكِيمٌ " (*) .

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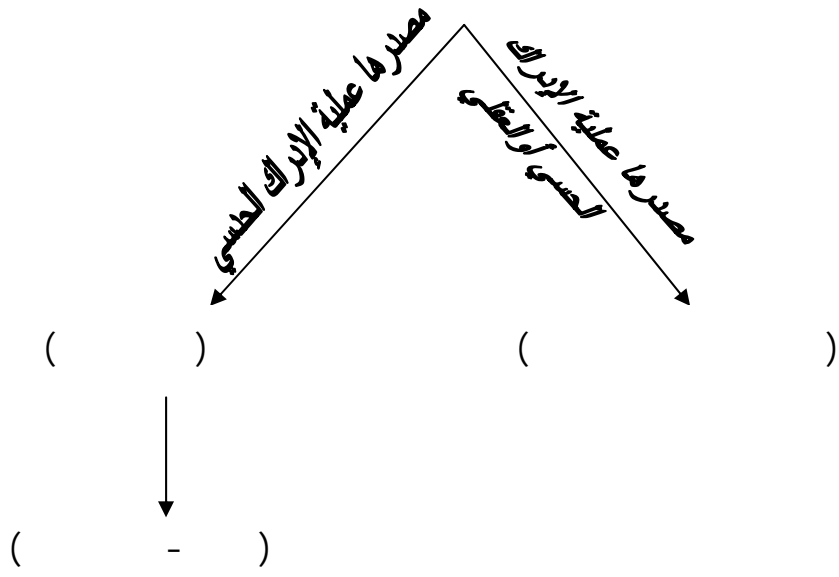
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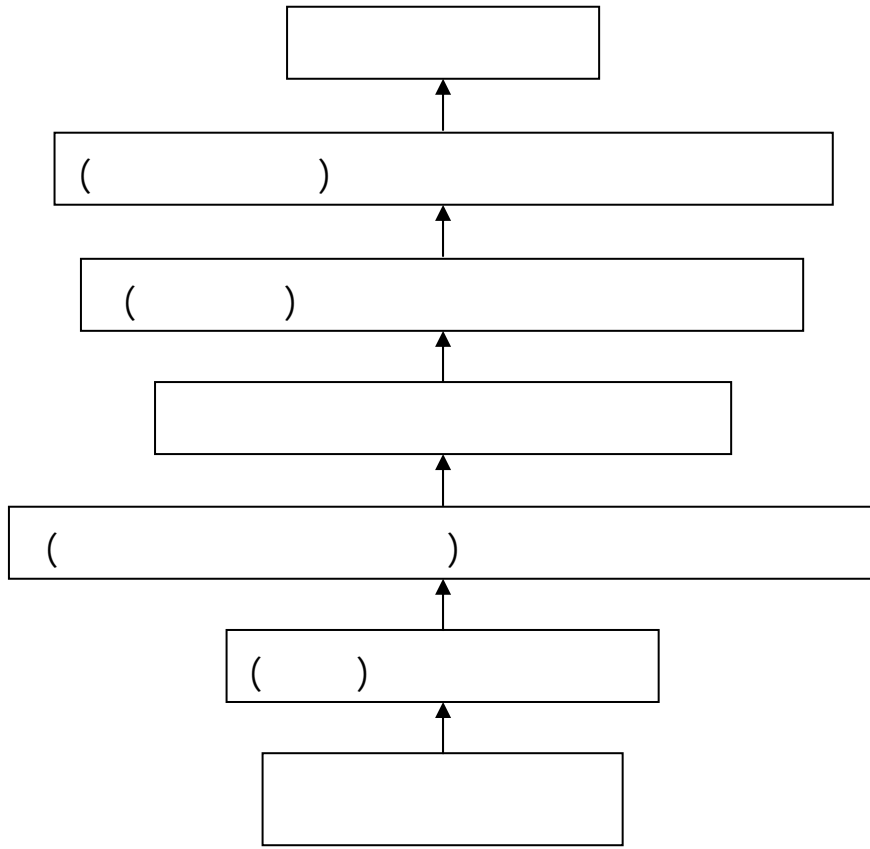
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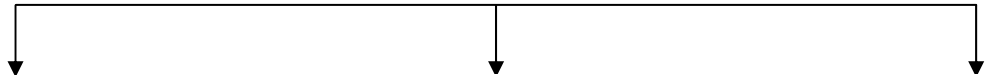
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ثالثاً. العمليات الإدراكية في الفكر الفلسفي الحديث

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(Monads) - -
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(Bare - Monods)

(Rational Monads) (Conscious Monads)

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⁽³⁾ . R.W. Meyer, Leibni and the 17th Century Revolution, English, Trans., P.118-119.

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(Conscious Monads)

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(Rational Monads)

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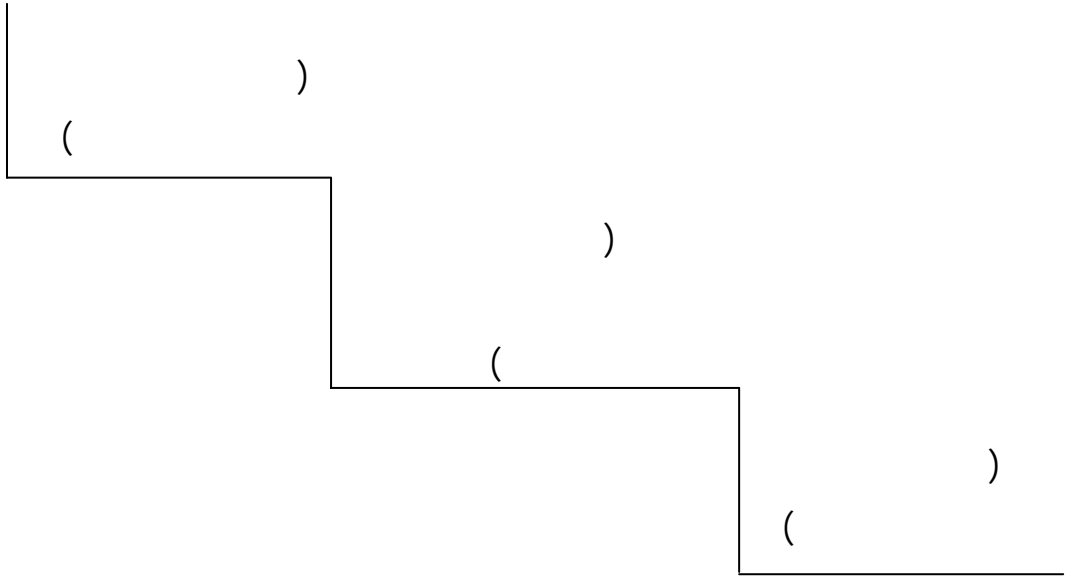
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⁽¹⁾ . Latta, R. The Monad logy and Other Philosophical Writings of Leibmix, P.51 .

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⁽³⁾ .W.H. Carr , The Monod logy of Liebinice Los Angeles, USA, 1930, P.189 .

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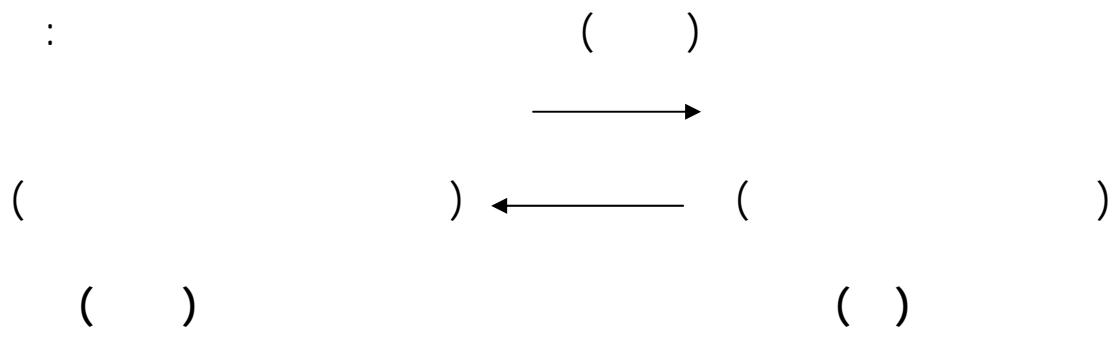
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رابعاً. العمليات الإدراكية في الفكر الفلسفي المعاصر

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⁽¹⁾. Croce .B, "Aesthetic ", Translated by : Douglgs Ainslie, Peterowen-Vision Press Peintedin U.S.A, London, 1967, P.2 .

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⁽¹⁾ . Croce , B., "Aesthetic", Ibid., P.8.

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المبحث الثاني

العمليات الإدراكية جمالياً

أولاً . العمليات الإدراكية في الفكر الجمالي اليوناني

ثانياً . العمليات الإدراكية في الفكر الجمالي الإسلامي

ثالثاً . العمليات الإدراكية في الفكر الجمالي الحديث

رابعاً . العمليات الإدراكية في الفكر الجمالي المعاصر

أولاً . العمليات الإدراكية في الفكر الجمالي اليوناني

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ثانياً. العمليات الإدراكية في الفكر الجمالي الإسلامي

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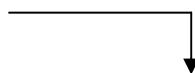
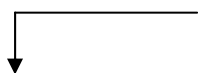
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(Conscience) . (*)

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(Feeling) . (**)

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ثالثاً. العمليات الإدراكية في الفكر الجمالي الحديث

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: (Sensation) (*)

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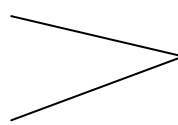
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: (Idea) . (*)

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: (Thought) . (**)

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رابعاً. العمليات الإدراكية في الفكر الجمالي المعاصر

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المبحث الثالث

العمليات الإدراكية في علم النفس

العمليات الإدراكية في علم النفس

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Guilford , J.P . , "The Mature of Human Intelligence", New York, McGraw -
Hill , Inc , 1967 . P .77

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معالم الإدراك

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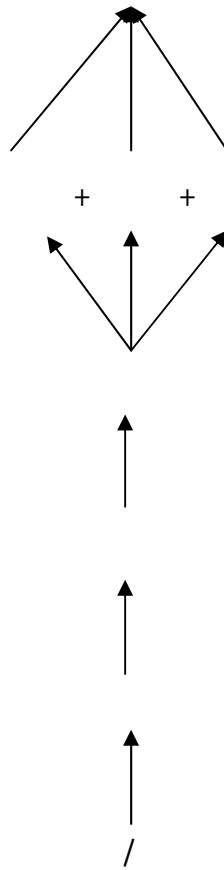
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(Conception – Representation) . (*)

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: (Motives) . (*)

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: (Need) . (**)

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الخصائص العامة لعملية الإدراك عند الإنسان

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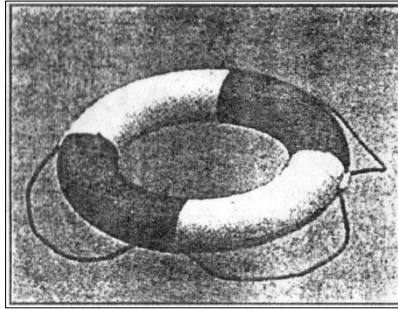
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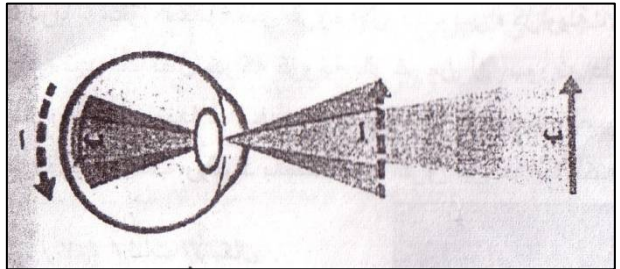
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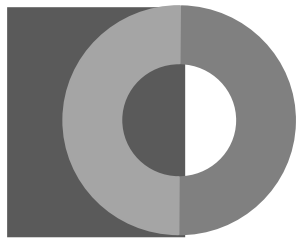
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مراحل عملية الإدراك

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(Foreground)

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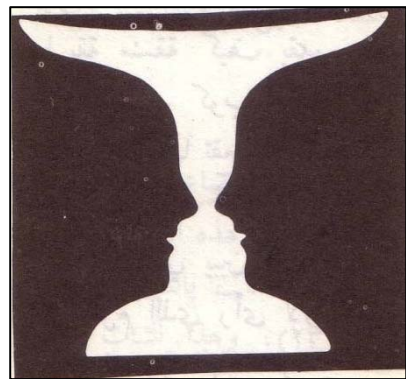
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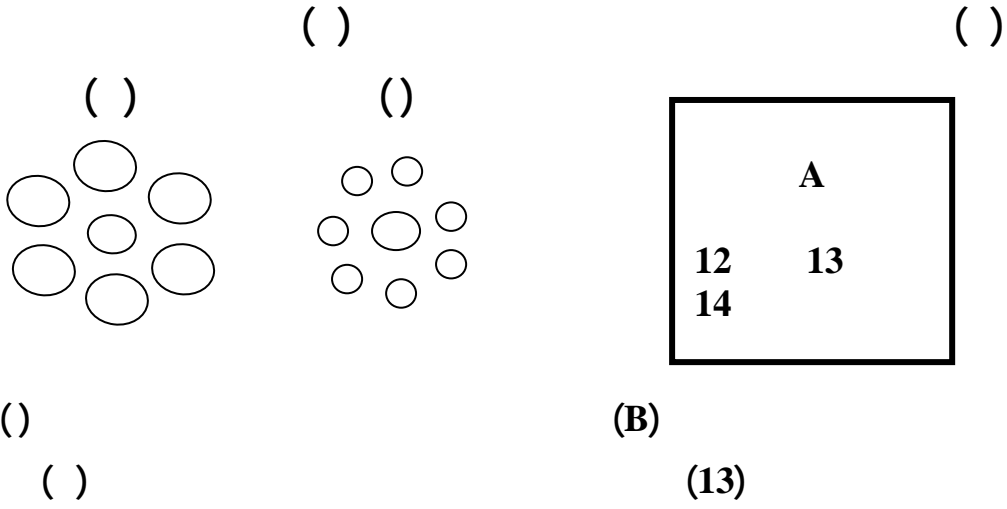
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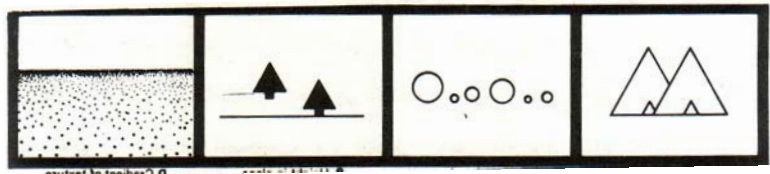
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(Linear Perspective)

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الإدراك والأساليب المعرفية

(Style)

(Witkin) .

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(1) . Herman ,Witkin .A ; Good Enough , Donald ,R, and Ohman Philip ; " Psychological Differ Differentiation ;Current Status" Journal of Personality and Social Psychology, 1969, P.5.

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النظريات النفسية المفسرة لعملية الإدراك

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: (Sublimation) (**)

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: (Nervosa)

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(Ego) (Id)

(*) (Super Ego)

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: (Id) (*)

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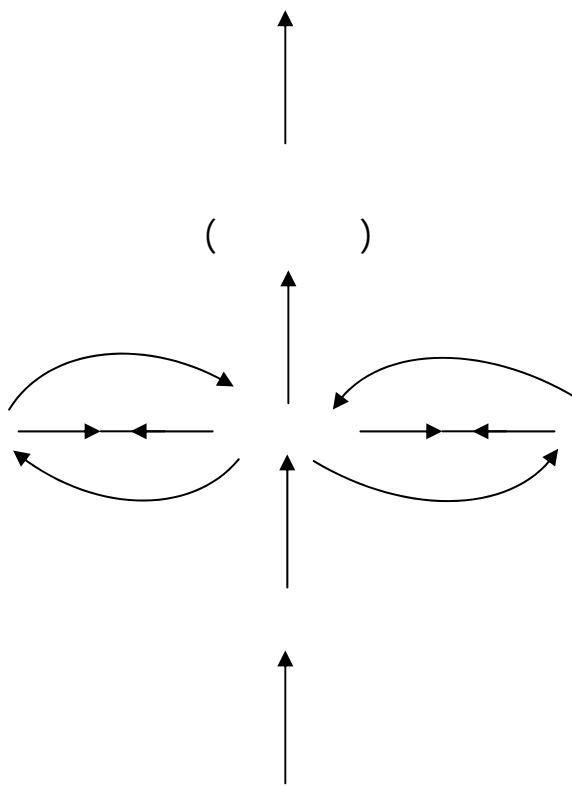
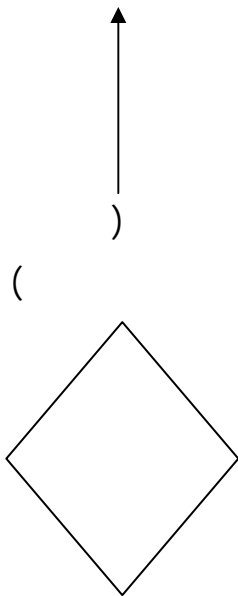
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Convergent Thinking

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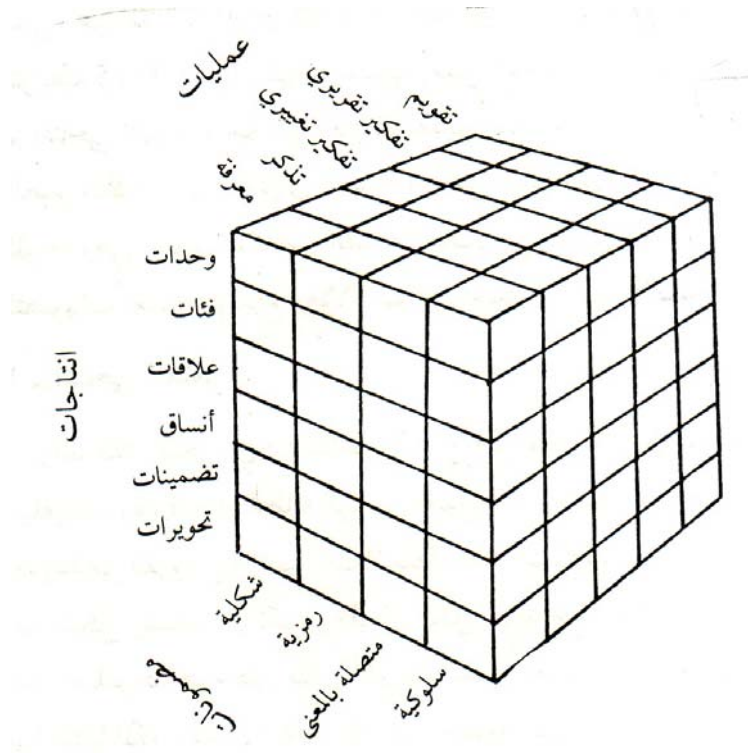
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(Gestalt)

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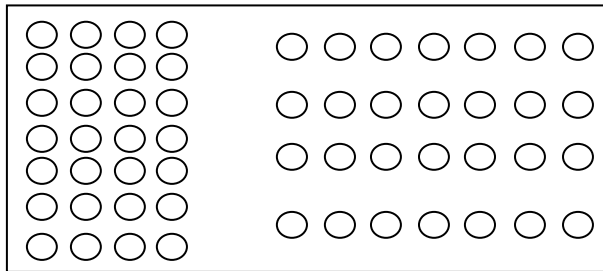
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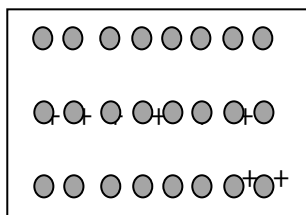
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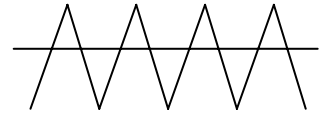
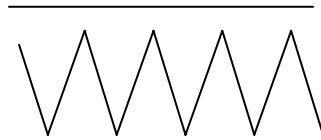
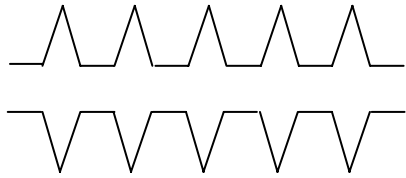
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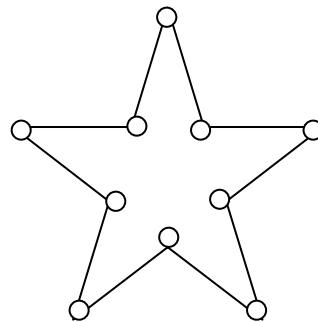
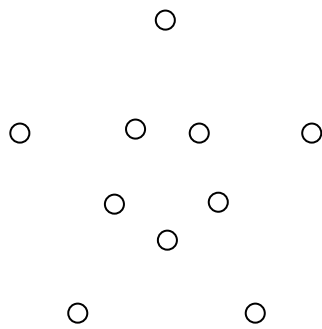
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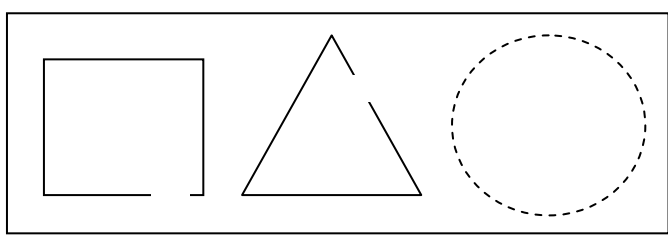
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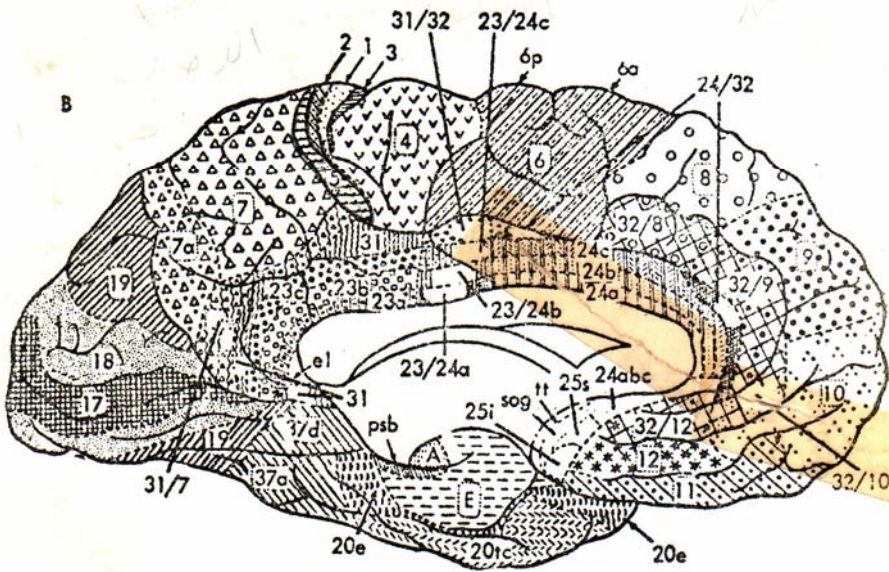
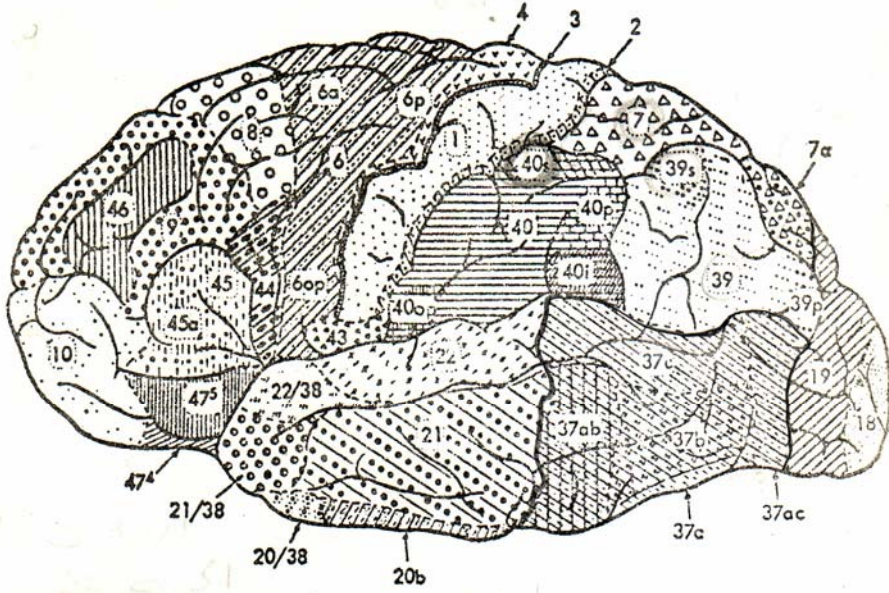
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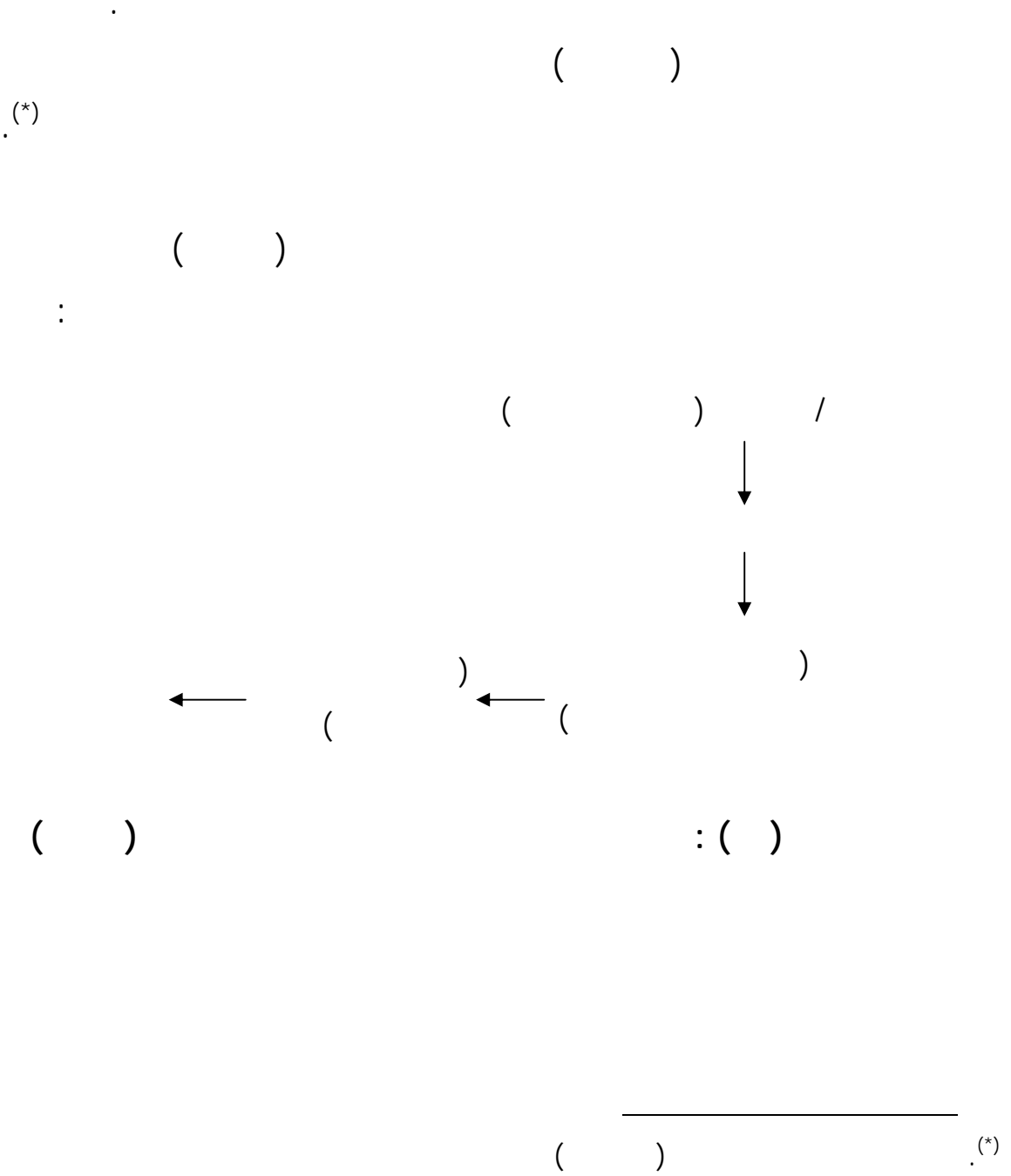
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المبحث الرابع

العمليات الإدراكية في الرسم الحديث

أولاً. الانطباعية والعالم المرئي

ثانياً. التعبيرية وتفعيل العاطفة

ثالثاً. التكعيبية وفعل العقل

رابعاً. التجريد و عملية الإدراك الشكلي الخالص

خامساً. السريالية و عملية الإدراك الباطن

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أولاً . الانطبعية والعالم المرئي

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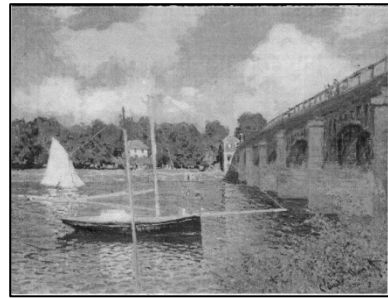
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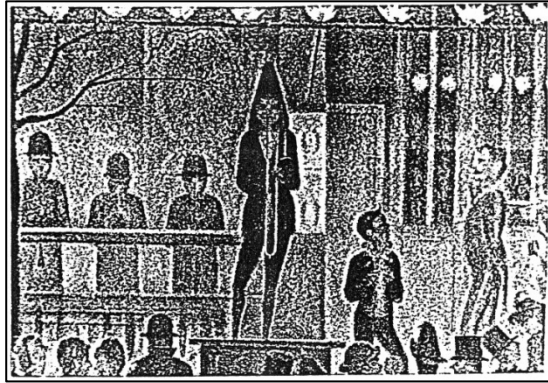
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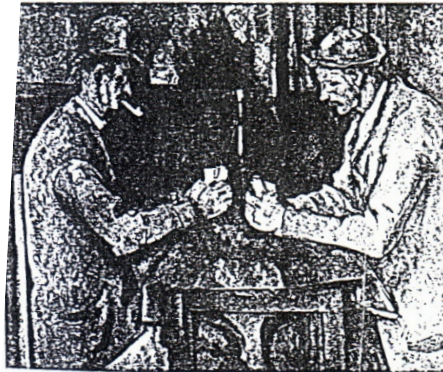
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⁽²⁾ Wood, Michael, Art of the Western World Summit Book , New York , 1989, P. 255 .

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⁽¹⁾. Cumming, Robert : Ideas in painting, Cameron Books Limited, New York , 1982, P.33 .

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ثانياً . التعبيرية وتفعيل العاطفة

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ثالثاً . التكعيبة وفعل العقل

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- (2). Celernter , Mork ,Sources of A Architectural Form , New York 1995, P.233.
(3). Demicheli Mario: Picasso, Grosset and Dunlo A Film Ways Company Publishers , New York, 1978,P.16

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رابعاً . التجريد وعملية الإدراك الشكلي الخالص

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(1) Pohribn, Arsen ; Abstract Painting , Phaidon Limited, New York, 1979 .P.8

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(2) Rohmann, Will: Paul Klee, Harryn. Abrams. Ing. New York. P.26

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⁽¹⁾ .Pohribny, Arsen: Abstract Painting, Ibid, P. 17.

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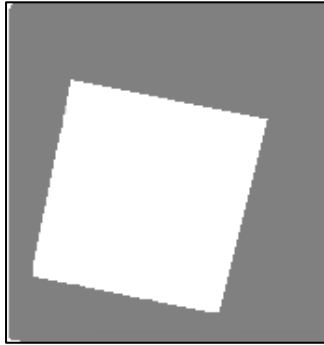
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خامساً . السريالية وعملية الإدراك الباطن

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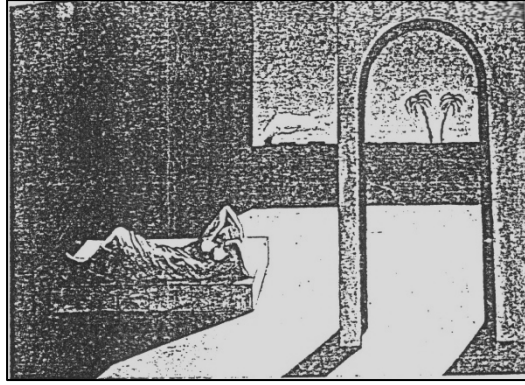
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⁽¹⁾ .Maddox Conro : Dali , Hamlyn , publishing , 1979 . First published London , P.21 .

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رابعاً . منهج البحث

خامساً . تحليل نماذج العينة

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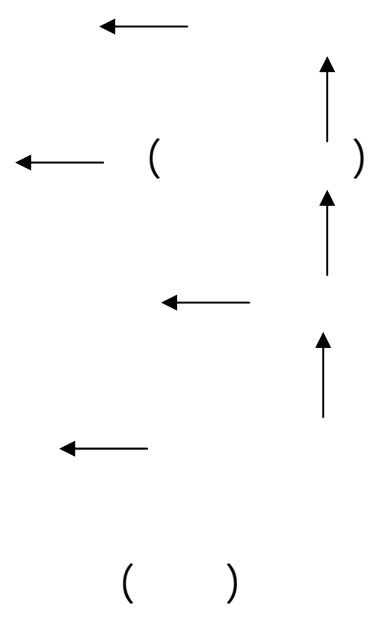
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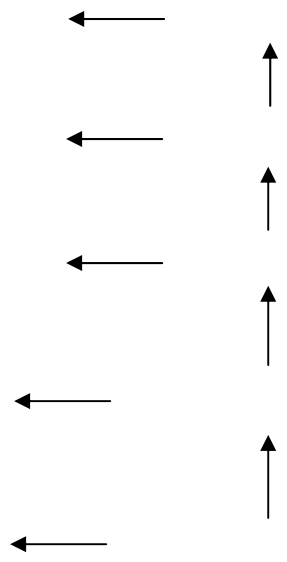
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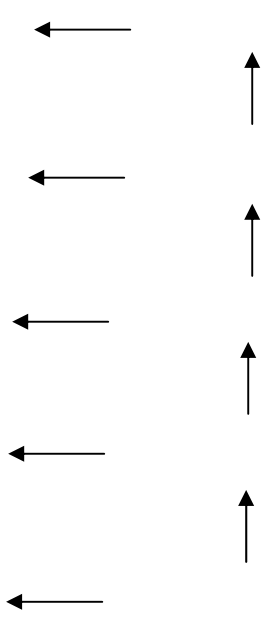
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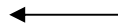
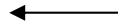
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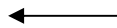
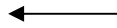
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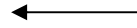
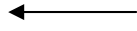
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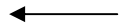
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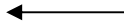
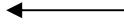
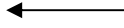
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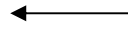
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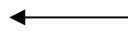
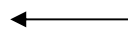
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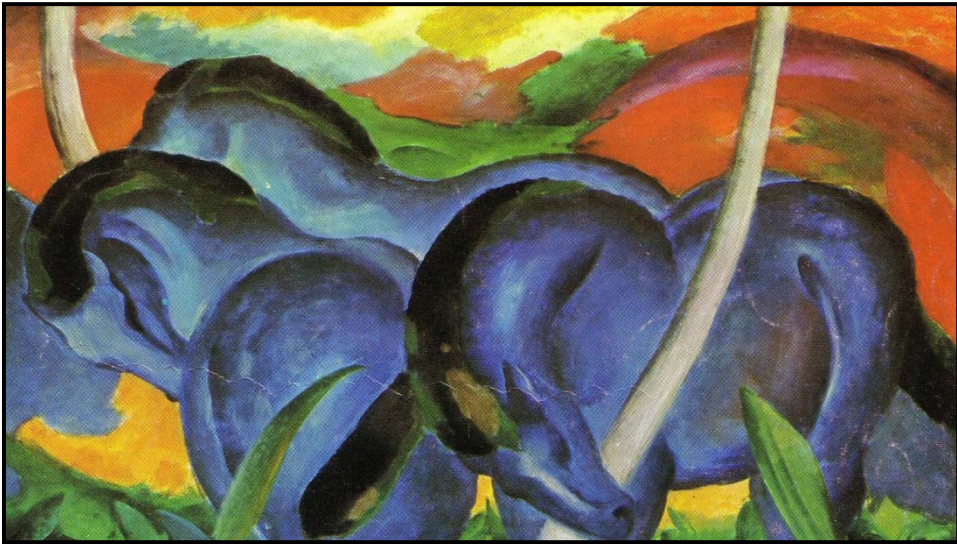


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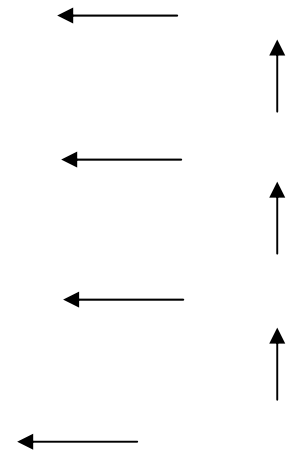
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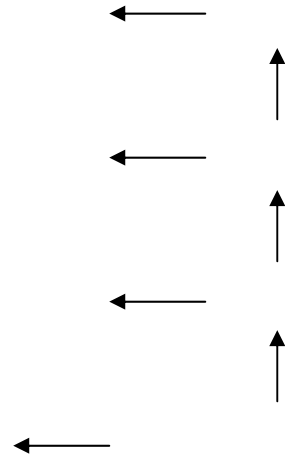
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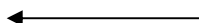
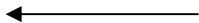
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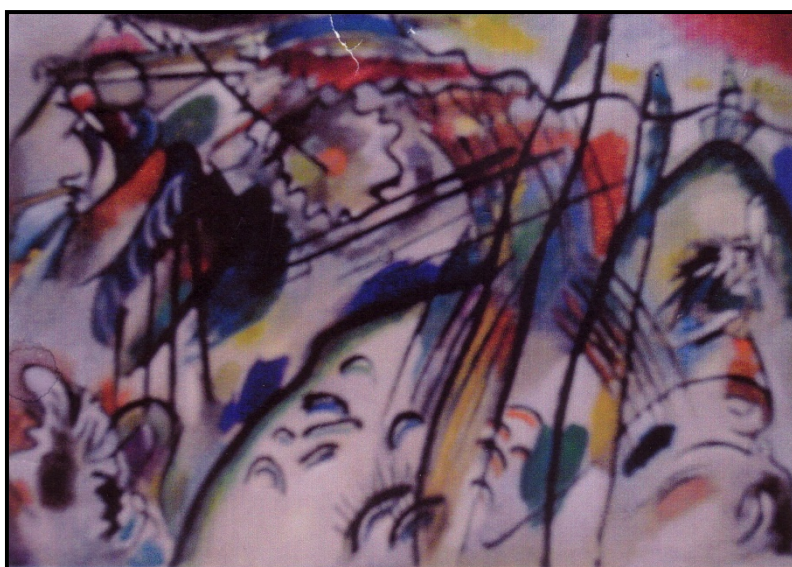
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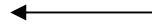
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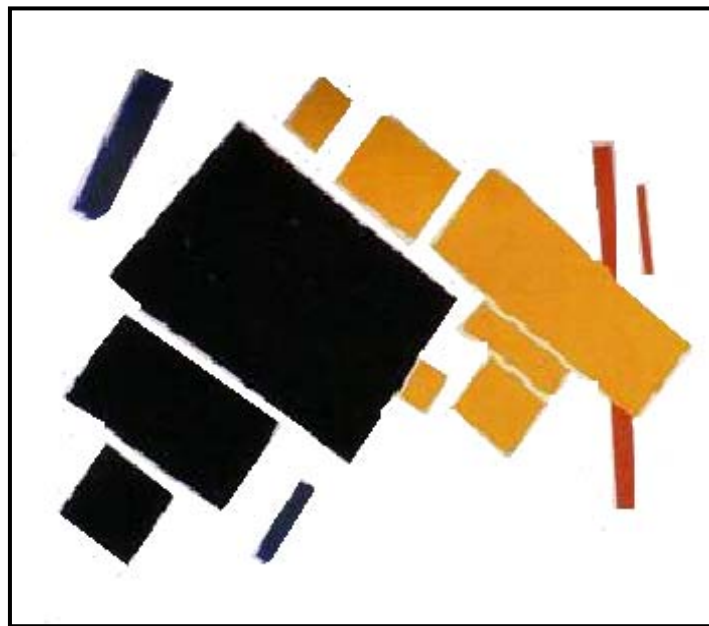
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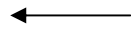
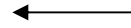
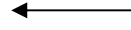
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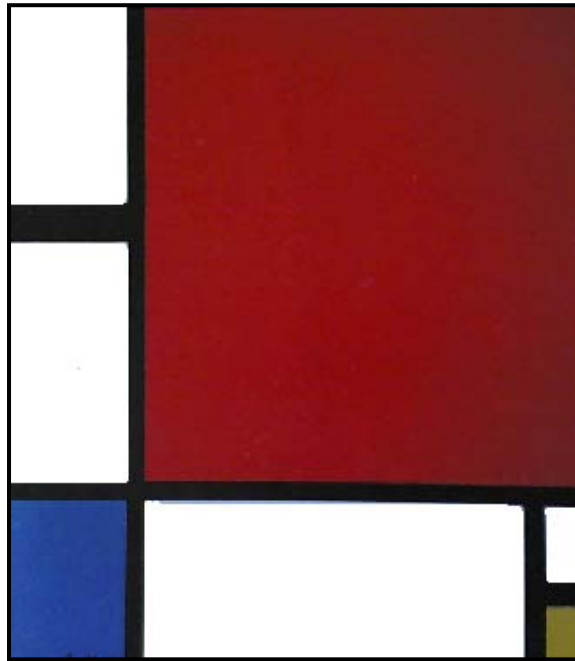
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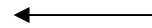
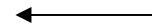
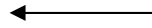
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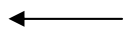
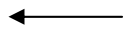
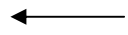
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الفصل الرابع

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أطاريح الدكتوراه ورسائل الماجستير

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مع فائق الشكر والتقدير

طالبة الدكتوراه

سهام عبد المنعم عبد المحسن

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التعاريف الإجرائية للمحاور الرئيسة والثانوية لاستمارة تحليل محتوى العمليات الإدراكية

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1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that proper record-keeping is essential for transparency and accountability, particularly in financial reporting and auditing.

2. The second part of the document outlines the various methods and techniques used to collect and analyze data. This includes both qualitative and quantitative approaches, as well as the use of statistical tools and software to process large volumes of information.

3. The third part of the document focuses on the interpretation and presentation of the collected data. It discusses how to identify trends, patterns, and anomalies, and how to communicate these findings effectively to stakeholders through clear and concise reports.

4. The fourth part of the document addresses the ethical considerations and challenges associated with data collection and analysis. It highlights the need for privacy, confidentiality, and integrity, and provides guidance on how to navigate these issues responsibly.

5. The fifth part of the document concludes by summarizing the key points and offering recommendations for future research and practice. It emphasizes the ongoing nature of data analysis and the importance of staying current with the latest developments in the field.



Cognition Processes and Its Applications in the Painting Modern

A Doctorate Thesis Submitted to:

**The Council of the Art Fine College, Babylon University
as a Partial Fulfillment of the Requirements of the
Doctorate at Philosophy of Art Education**

By:

Suhad Abdul Muneim Shaabeth

Supervised by:

Assistant Prof.

Ali Mehdi Majed

Prof.

Arif Waheed Ibrahim

2008 A.D

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Abstract

The current research deals with (the cognition processes and its applications in the modern art) in which limits the qualities of art picture in shape and content. The research contains to four chapters; the first chapter deals with research's problem, importance, need, aim, limits and the most important of terms.

Research's two aims are:

1. Acknowledge, aesthetical and art concepts of cognition.
2. Mechanisms of cognition processes in the art modern.

The second chapter deals with theoretical framework and previous studies; the theoretical framework consists of four researches: the first research discusses the cognition processes in acknowledge by showing the philosophers' opinions starting at Platon's opinions and ending with contemporary philosophers. The second research deals with the cognition processes in aesthetical in the aesthetical philosophical thinking since its first starting at Greek philosophy until contemporary and modern philosophies thesis.

While the third research deals with cognition in the field of psychology and art ingenuity theories, the fourth research devotes the mechanisms of applying the cognition processes in the European modern art and its directions.

The theoretical framework gets on several of basic indexes to structure the research's tool.

As well as the previous studies contain to two studies; they have discussed because of near it from the current study.

The third chapter deals with the research's procedures and samples at (15) forms from the works of modern painting artists, as well as the chapter include the research's tool and analysis sample.

The fourth chapter discusses the research's results, conclusions, recommendations and proposals. The results have showed into two groups according to each aim; the following most important results of first aim:

12. The modernity and its art directions have imposed cognition processes have variety levels according to the thinking, art and style framework for each direction; these directions have eager desire to pass the sensitive cognition and this desire becomes grow at the abstractionism painting greatly.
13. The cognition processes in the modern art connected with the art's identity and his ability to adaptation the cognition with his thinking, art, stylistic and technical ambitions. This connection supported the freedom in the searching and experimentation.

While the most important results of second aim are:

1. Impressionism has immediately performance has taken the cognition process starting at sense as a main source of vision and interference the interior senses such as

remembering and imagination to come out of saved pictures with mind interference contributes to organize the picture in its lowly limits; then these powers emerges as direct sense form able to gathering all powers immediately to gloss the shapes and remove it from the its visible reality lightly.

2. The barbarism follows the cognition process prevalence on it the imagination and sentimental; whereas it starting at sense but it is not absolute sense cognition. The works could complete with painting without observation the scene from the nature; the picture has visible shapes. The wildish and effective by (Gogan) has achieved a cognition phrase on the sense, so that it restored to the mind to organize the picture and give it designing features and give the shapes symbolic significance.

In order to limit from the mind's whole power, the imagination comes with sentimental pressure to absence the objective relationships and confirmation the cognition's subjectivity; that's give the picture abstract aesthetic and formalism enjoyment exciting the sentimental, with intuition outcome all acknowledge powers have united in direct cognition for picture in shape and content.

