



Spontaneity in the Plastic Art Productions of Students of Department of Art Education

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ABSTRACT

Since the radical transformation that accompanied the plastic arts in modernity and beyond, which is represented by absence of rationale and standard, absence of meaning, method, interest in form, and openness of interpretation, these arts emphasized spontaneity and improvisation in their visual display and the importance of the idea as a creative achievement and its precedence over the craftsmanship of performance with its specialized approaches, which sometimes exceed the power of mind and consciousness that gives imagination and freedom the utmost importance.

Various plastic arts in general and drawing in particular have not become representing the human figure in its classic sense as an icon around which most of these achievements revolve as visual manifestations established under the authority of mind and mathematical logic in determining the proportions of the figure towards searching for visual display values that depend in the most general, if not most of them on The idea that spontaneity of performance is based in many of them on the coincidence of aesthetic results in the absence of preliminary planning in advance for works in search of aesthetics represented in the vitality of visual formation, which has been emphasized by postmodern arts since World War II, which led to the activation of the concept of naturalization of arts that did not remain in their traditional formulas. They overlapped with each other to highlight the idea of visual formation. They assumed that the structure of contemporary artwork is no longer limited to a specific gender. But, it consisted of a group of artistic kinds. After drawing had many meanings and values that depend on human forms or the vocabulary of nature and alluded to them as aesthetic icons in modernity and before it, this art became open to everything related to life around us in an aesthetic interaction that is constantly moving and transforming. It moved away from planning in its traditional form, relying on Spontaneity that produces aesthetic values that emerge accidentally.

Keywords: Plastic Art Productions, Art Education.



The Study Problem

The study problem is represented in the debate between the necessity of spontaneity and its aesthetic results represented by the chance of the results occurring and the logic of mental planning that confirms full awareness, intentionality, and the will to obtain them. This is important in the process of creating contemporary visual formations that are absent from the explicit label. Arts have even intertwined in it. These formations have become a mixture of multiple media, emotional theatrical performances, and audio and visual effects. The artist uses everything that falls in his/her hands to show works that are contemporary visual formations.

Therefore, the researcher decided to establish the problem of his research through the survey that he conducted on the plastic art products accomplished by art education students, which showed to him that there are features of spontaneity in which the vocabulary of the artistic product was embodied through colors, shapes, textures ... and others. The research problem is evident through The following question:

Are there assumptions of mental logic in the spontaneous performance of the visual formation of the plastic art productions accomplished by art education students?

The objectives of the Study

The present study aims at detecting the spontaneity of performance in the visual formations of the plastic art productions of art education students.

The Limits of the Study

The present study is limited to:

Plastic artistic productions accomplished by fourth grade students / Department of Art Education, Faculty of Fine Arts, University of Baghdad for the academic year 2018-2019.

Key terms

1. Spontaneity:

Linguistically:

It is a term used to describe what happens as a result of a spontaneously direct response without compulsion and coercion.

Sulaiba defines spontaneity as an action that a person performs on his/her own without an external material or intangible motive. It is the antithesis of a premeditated act or an act imposed from outside." (Sulaiba, 1994: 337).

John Dewey defines spontaneity in art as those processes of complete estrangement in the process of regular development in a new topic that has novelty and spectacle that capture emotion and strengthen it (Muhammad, 2011: 344).

In his research, Haidar Abdulameer defines spontaneity as one of the advantages of children's drawings. Those drawings are characterized by the logic of the children themselves. Each starts his/her own style that stems from his/her own desire (Rasheed, 2004: 12).

Terminologically:



Spontaneity is what appears as a result of a direct response or what is issued by the doer of the action without external coercion. It is the opposite of the volitional action (Madhkour, 1983: 54).

Procedurally:

It is every act that occurs by transcending the training system in the visual formation of the plastic art productions of students of the Art Education Department.

Section one

Intellectual and philosophical references to the concept of spontaneity

The human mind developed a close link between natural tools and their uses, not with a prior creative idea, but rather to simulate nature from what imagination sensed through what the nature made for man. Man's awareness of himself and his transformation from a state of oneness with the outside world to a state of Mental transcendence became a conscious subject that corresponds to the objective world. It began to impose itself wherever it could to achieve the minimum level of representation of physical relationships with a mental representation in a realistic manner. It became contemplating existence. This contemplation was not derived from the hypothesis of fear and ignorance, but the innate truth is what drives it to understand reality and to search for real existence and beyond. From here arose the philosophical thought represented by the myth that aspires to reveal awareness of a specific position on the universe. This is why instinct is motivated by fear to search for and understand existence and to stand before it by developing solutions for it. These works of art were a search associated with innateness. Thus, they are simple and abstract because the instinct is so.

Hence, it appears that the instinct is a science and it is (innate knowledge) and that spontaneity is derived from it. So, not every spontaneity is an instinct in the more general sense. Rather, every instinct is spontaneous in the general sense. This means that between general and specific, there is absolute, just as meditation activates the instinct and motivates it to reach spontaneity. It is not spontaneity itself, but rather one of its engines. Human actions were without an external motive.

The beginnings of man in all of his directions were based on what he possessed of innate mechanisms that push him to act as the primitive mechanism by which the first man drew his steps towards the ride of evolution, with everything around him in a simple integration of the apparent things. The first man took (experimental) distances that formed Spontaneity is its main aspect to build a rudimentary structure that is capable of taking different situations according to what the experimental mechanism has gained and the knowledge update that has been brought upon it. The innovations of the pre-blogging man have become evidence that this person has attained the sophistication of what any human being has. (Ashley) confirms that the works were not created as works of art, but as part of magical rituals that were intended to achieve success in hunting. He also confirms that the conditions that created these works were



among the most difficult circumstances, whether when painted on the top of the walls or on the ceilings (Ashley, 1982: 17).

A closer look at the art of primitive people clearly proves that the aesthetic sense is instinctive for most people, regardless of their mental status. It is also noticed that the art of those people was not a natural art. They abandoned the details that may be distorted in order to suggest the main meaning of the topic (Reed, 1994: 83-84). In other words, (Herbert) shows that the primitive man was symbolically expressing, to some extent, the events that he saw in the belief that he would guarantee the occurrence of the actual event through that symbolic representation, such as the desire that an enemy dies, to kill a predatory animal, or trying to bring out an evil spirit or expel it, and other events. Thus, it is expressed by creating the appropriate symbol for it. That artistic creation of the primitive man also means an escape from the premise of life and its controls (ibid: 88). Wondering about motives of the arts of ancient man leads to the question of did he practice art motivated by art? Or, in other words, was the ancient man practicing art for the sake of art? Or, was he practicing art for something else? Or, was he practicing art for society? It is noticed that a number of factors and motives have been involved in showing artworks to the world of existence. Perhaps, the economic factor was at the forefront of those factors because of its close relationship to the life of the ancient man. Coincidence played an important role in giving the person the idea of painting, sculpture, and so on, by noticing the imprinting of his feet and spontaneously on the dirt and mud floor of the cave, or seeing the bloodstained print of his palm when hunting animals and imprinting it on the wall (Abdullah, 1973: 28-31).

There is no doubt that man's interest in beauty is as old as humanity. Enjoying the aspects of beauty in the aspects of nature that surrounds it and in the effects it produces is witnessed by the history of humanity and its effects are recorded from the ancient Stone Age to the ages of known ancient civilizations (Abu Rayan: 7).

When referring to the philosophers of modernity, including (Emmanuel Kant) (1724 - 1804), it is found that beauty is perceived without conception or a precedent model or proof. The purpose of the realization of it is beauty itself (Shalak, 1982: 54).

Kant also shows that the wonderful feeling occurs when the act is free from desires and requirements, whatever they are, for the aesthetic feeling is a pure feeling that leads to contemplation of something abstract. Therefore, the wonderful feeling is the subject of unflinching contemplation. It must be without dependence on understanding, i.e. without dependence on the concept of thinking. It appears as an object of meditation. The beauty of his work is in the integration of something through the form, whereby it becomes possible to understand this beauty without conceiving a specific goal (Uvianikov, 1975: 256). Kant is considered the first to make the idea of beauty in opposition to the idea of interest and the idea of perfection. He describes the beauty of the work of art by describing it as that activity that is abstract from the purpose and the excuse of utility (Joyo, Jean-Marie, 1948: 25).

In other words, the wonderful of (Kant) is what is admired without understanding as an object of necessary contemplation. He distinguished between two types of beauty: the free beauty, which does not assume any concept about what a thing should be, and



the accompanying beauty that depends on the comparison between the thing and its qualitative concept, the idea (Ovyanikov, 1975: 257).

(Kant) considers art as that work that has seen light without being subject to any rules and laws. That art contains that work that is not subject to any previous planning. The artistic work has no purpose other than itself. It negates the utilitarian character (Abu Rayan: 257). Willingness and freedom are special and complementary features to the human being. Free willingness is the quality of a rational person. Man does not act by willingness except in the shadow of freedom (Al-Hefni: 367).

Light is shed on the situation of emotions in a way that conflicts with mind. It is emphasized that the individual performs spontaneously when he is in a moment of calm with mind (Avanikov, M. 1975: 259). Beauty is found in the meaningless forms in which all content disappears (Khalifa: 300).

Moreover, Kant's aesthetic experience is not a result of the theoretical activity carried out by mind, nor does it refer to the practical activity that determines the ethical behavior based on the willingness, but rather to the feeling of pleasure which is based on the free play between imagination and mind, that is, through spontaneous expression. By the artist, natural beauty is valued and becomes an object of artistic appreciation (AmeeraHelmy, Matar: 9-10). Kant stood against all forms of slavery, saying that there is nothing worse than the deeds of a person being subject to the willingness of another human being (A number of Soviet philosophers, 1968: 9).

Kant believes that artistic production should not give a tiring impression, as there are no pedantic rules when the artist creates his/her artistic work. Even if those rules exist, he/she must not influence the artist. This means that art has a kind of free play that does Imagination be carried out by mind. The theoretical activity of (Kant) is a human activity, but it is not artistic. In it, one knows what will be done in advance, but in art, even if a person knows what and how he must do, the result does not get immediately, but rather needs his ingenuity and skill. This is a free activity that is different from the craft, but (Kant) does not cancel mind for the artist during his/her artistic work. It is at a moment of calm between mind and feelings. Thus, a free activity based on skill and exclusion from the benefit is what makes the artist close to spontaneity in performance.

Shiller Friedrich (1759- 1805 AD) supports (Kant), but he made it more clear and concluded by saying that the essence of art is a play. The artist should not be attached to material facts, but he/she should search for the outward and be satisfied with it (Joya, Jean-Marie, 1948: 25). (Schiller) proposes the aesthetic model. This concept helps explain all the aesthetic qualities of things and all that is called the quality of beauty. Beauty is the general issue that drives play. Beauty of the topic that inspires the game appears where the freedom of man is shown. (Schiller) states that a person plays when he/she is a human being with all the meaning of this word. Therefore, man is a human when he/she plays only (Ovyanikov, 1975: 201).

In another opinion, (Schiller), states that everything in the motive of wonderful artistic production must be related to the form. Whereas, the content has no link. The form alone affects the person in general, but the content affects some of the powers, which is the secret of talent. The artist is able to obliterate content in the form, relating



content to form which means liberation from senses (ibid: 201-202). He also found in art a means of creating the perfect human being, the free good, and the realization of true freedom.

It also appears that play, according to (Schiller), are the two distinct signs of spontaneous art. For him, playing is a human activity that is characterized by freedom, unlike the living activity imposed by necessity. In play, all human powers work in harmony. Art is pleasant as a kind of play. In his opinion, the product of playing is a vision (ibid: 203-204). This is confirmed by Schiller who states that the motivation of things is within their competence. As for the appearance of things, it is within the prerogative of the human being. The aesthetic vision differs from reality and from the truth in that it is not a logical vision. It gets rid of all dependence on reality. When a person feels a tendency to play and the motivation to create begins to develop within himself, this impulse is what treats the vision as an independent thing (Ovyanikov, 1975: 204).

(Schiller) asserts that the artist's spontaneity is embodied when he/she has two attributes, the first of which is transcendence over reality, and the second is: staying within the boundaries of the sensual world. Wherever the two characteristics are united, an aesthetic art results (ibid: 207).

Based on the above, the researcher believes that playing in art is one of the important spontaneous approaches through which spontaneous performance is embodied.

As for (Schopenhauer) (1788-1860 AD), he believes that art is embodied when the artist flees from appearance toward the idealistic truth, which is the path to salvation from the willingness of life, where the soul enjoys, during artistic experience, a strike of deep psychological peace as a result of the advancement of the individual self. To the level of the pure self liberated from the captivity of time and various other relationships, true aesthetic pleasure is not complete without liberation from individual will and absorption in pure knowledge. The artist becomes the mirror of the subject (Abu Rayan: 179).

He also shows that people are free in the sense that every human being has freedom in the unfettered expression of willingness. Then, man practices his/her character in life to his/her destiny by filling his/her freedom within the framework he/she wants (Al-Hefni: 425). (Schopenhauer) believes that the performance of the artist is spontaneous when art is a sublime form of play. The function of art is to distance people from the miseries of existence for a few moments and prepare them for a fuller liberation (Joya, Jean-Maria, 1948: 27).

(Schopenhauer) also affirms that "Art is achieved when it reaches a kind of complete annihilation through the creative process, which is the goal of his art (Khalifa: 46). Art has a purifying function.

(Schopenhauer) believes that when people are liberated from the willingness, they surrender themselves to pure knowledge to become in a world in which the things that appeal to the will and rise far from all that are absent, and become as if they were in sleep or in dreams where the aesthetic experience that saves the human soul and liberates it is fulfilled. Willingness does not reach its position except when the self



becomes a pure knowledge devoid of willingness, especially passions and emotions (Abbas, 1987: 158).

(Schopenhauer) finds that reality is evil in origin, and that the only way for the artist to spontaneously performs is in the world of self-reflection. He believes that mind cannot know what the thing in itself is and asserts that an irrational passage to the truth is presented by the will. He believes that human beings are only in involuntary actions that they realize themselves as existent beings (Henry Aiken, 1971: 120-121). Therefore, the researcher concludes that (Schopenhauer) has emphasized that the artist follows intuition, aesthetic, and artistic contemplation, which are spontaneous approaches, for the purpose of salvation from the realm of the will, which is an aesthetic clarity in order to have a free and capable self.

Section two

Features of spontaneity in the products of plastic art education

The basis for establishing the philosophy of art is the artistic product with all its components and interconnected relationships between them. But, there is a difference between the artistic production and its origin. So, what is its nature? There are many questions and multiple answers with a hypothetical origin. Artistic production is the result of many factors, circumstances, and overlapping reasons, some of which are related to the creative artist and the other to society, as well as the nature of the intellectual, cultural, political, and social atmosphere. Others have an important and influential role in the formation of art and artistic production, as well as the relationship between the material and spiritual worlds. Of course, all of this leads to different views on that work.

In this regard, (Hauser) points out that every philosopher has his own vision, in each of which, there is something of truth. However, seeing what may be distinguished from others is not only thanks to the depth, fertility, and comprehensiveness of what it depicts, but also thanks to the manner in which it visualizes what is wanted to be visualized, which is A matter that depends on the accuracy of the vision and the control of the visual tools so that all the details of the scene can be viewed, which are the details of the artwork in which lines, colors, textures, and shadows are intertwined (Arnold Hauser, 2008).

Therefore, "philosophy is a human phenomenon inherent in the existence of man. This phenomenon will not disappear from life as long as there is a person in this existence, because it is as old as man himself as well as a common human phenomenon. Man uses mind to contemplate himself and everything that revolves around him and try to understand the phenomena of the universe or the environment in which he lives (Harbi, 2003: 9).

Therefore, (Saud) believes that the expansion of human cognitive awareness scientific and technological achievement limits its diversity, its tools, and its constructive manifestations that have led to the creation of a movement from one site to another according to a logic governed by a system based on relationships and ties that are not without dialectical-oriented systems. Thus, these systems open up according to new



and varied horizons of cognitive and constructive performances, with the requirement of research, communication, and the endless growth of knowledge systems, their intellectual dimensions, and the mechanisms of their application (Saud, 2010).

Knowledge is absolutely linked to the human being as the thinking being who possesses the mental capacity according to which the faculty of knowledge is measured and accordingly is linked to the human being, which is an organic bond that cannot be separated in any way, because one of its first manifestations is in the process of understanding existence and presenting it in human thought, whether on the level of The individual or the group. Man is the producer and engine of knowledge (Matar, 1974: 42).

In this regard, (Reid) points out that human activity is the permanent goal that is to search, investigate, uncover, and reach what is called facts despite their relativity (i.e. the ratio of their values). As a result of the accumulation of intellectual product and the transformation of research methods into new transformations in their systems, tools, and the mechanisms of their construction and operation, man draws knowledge with customs, beliefs, and values through the achievements, including works of art in which man expresses feelings. Thus, knowledge developed and expanded and its specializations split into different titles becoming a generative movement that includes an effective flow that cannot stop human activity. Great things contributed to the process of creating various works of art (Reed, 1975: 9).

Accordingly, Stolentis asserts that the first of these problems was the (origin) problem, that is, the origin of production in general, and the artistic product in particular, through (Genetic Fallacy) as (Stolentis calls it), since the origin of a thing is one thing and the thing itself is something else. That thing begins to appear so that it has a new life of its own, bearing new qualities and characteristics that are different from its origin, and having its own entity (Stollentis, 1981: 129).

Therefore, (Abdo) affirms that as knowledge grows, a new reference arose. This process is constantly evolving related to one another to transform the established references. Growth leads to countless variables in meaning and this change in the nature of the reference itself and the process of growing knowledge that works around the reference will lead to shifts and transformations in meaning. Then, it leads to transformations in the form of sign, symbol, and originality. Every new building of knowledge will lead to the emergence of a new reference on the intellectual, cultural, social, or aesthetic level (Abdo, 1999: 9).

The aesthetic activity created by the artist through the artistic production moves to the mind of the recipient. (Matar) indicates that when that activity moves to the field of consciousness of the recipient, an aesthetic material arises in his mind and the construction of this material is done by imagination and the boldness of mental perception, as if Imagination is a fundamental factor in the process of taste and aesthetic response, since the purpose of the artistic work is not to stimulate the senses of the recipient, but to satisfy his imagination through sensory tools, which means that in the process of aesthetic experience, there is an addition to the physical work of art an aspect that comes from imaginative capabilities. This is the self-complementing



aspect of the side that is thematically derived from the elements of artistic production (Matar, 1976: 31).

The need for arts made artist bear the task of diversity, innovation, and liberation of art from its traditional frameworks. Since arts are a mechanical result generated from the spontaneity of instincts, the first artistic attempts were nothing but random and spontaneous attempts that resulted from some spontaneous movements of human behavior, such as a person's gestures, laughter, crying, shouting and uttering, and other movements that are completely dependent on immediate need. In such movements, the individual found an enjoyable activity that is relative to himself, so he soon repeated these appropriate experiences enjoying what was entailed by the aesthetic self because he noticed that it modifies his sensitivity and provides him with new forms of saturation.

Therefore, (Ibrahim) affirms that people can notice that dance, music, poetry, painting and other arts were originally for primitive man only outlets for exhausting man's excess energy in order to change the psychological state, activate energies, and saturate tendencies (Ibrahim: 74).

All creative methods of performance in art are also permissible methods as long as what results from them is a strange form. Art is spontaneous, simple, free, and unrestricted. It stems from the mood of the artist like children's scribbling (Reed, 2001: 134).

Artistic currents, including postmodernism in particular, have proven that the beauty of art is in the extent to which the artist transcends the sensory data and is open to the powers of imagination and intuition, which in turn give the artist the possibility to play stylistically and technically free, which did not embarrass the artist to fall back to the primitive and childish spontaneous performance. It is known that the primitive man, who was facing a mysterious world that raised fear in him, being unknown, was confronting it with art and magic before confronting it with science or with controlled experience. Describing art as the desire to form does not lead to imagining a comprehensive mental activity, but rather imagining a comprehensive instinctive activity that expresses an instinctive feeling (Reed, 1994: 42-43).

It is worth noting that primitive art has alerted the positive properties of children's art. It also directly affected the practice of the modern artist as there was an intentional attempt to return to silver simplicity in the spontaneous childish vision (ibid: 22).

(Reed) believes that the need creates the impulse, which in turn leads to a kind of anxious activity, which is usually directed to one of the purposes. So, if the purpose is achieved, the tension eases and begins to disappear. In the ancient eras, love of beauty was not the main motive to establish various arts. Artistic goals have varied and their goals differed (ibid: 16-24).

Therefore, the artistic performance of the first human being is an escape from the premise of life and its controls. He used to act instinctively about every shift in the events of his life." (ibid: 88).

Therefore, it can be said that "the practice of art by caves is a natural matter. It expressed impressions and feelings resulting from the need for food and struggle with animals through the drawings on the walls and ceilings of the caves in which man



lived. It is an instinct and a means of defense through the attempts at magic and dreaming to fulfill pent-up desires, which lead to a fulfillment of needs (Abdullah, 1973: 135).

In other words, it is noticed that the artistic activity of the primitive man was a motive for establishing another world of sensual, absolute, and permanent values that would be above the changing world and be free from all the arbitrariness of life.

In this regard, (Reed) points out that man has reformulated what was alive, controlled his highly-changing visual impressions, and transformed it into fixed symbols of the intuitive and abstract type. The artistic need of the primitive man did not arise from his desire to enjoy a direct sensory perception of the object (of the thing) but rather his performance. One reason of that is that the artist needs to remove what he suffers from in order to reach secondary perceptual images instead of emergency perceptual images. So, his art was the product of a direct motive for self-preservation, which was not a luxury product (Reed: 95-96).

In this regard, (Wadi) also confirms that there are common artistic characteristics between the visual aesthetic discourse of both the child and the primitive, represented by the system of constructive relations between each of the two discourses. This is evident by granting important subjects with their nominal value a sovereign action and a greater size compared to other elements on the level of showing the transparency characteristic that is associated with the intuitive aspect that penetrates the censorship and barriers to explore the metaphysics of surfaces, as well as the effect of the distortion characteristic and other properties. Despite the fact that the motive for each of them is external, it is a realistic motive as mechanisms of its depiction have innate intuitive and intuitive qualities that are different from the literal transmission (Wadi, 2007: 11-12).

When the artistic trends that preceded modern art schools are addressed, romanticism is a revolution against classical art. Its traditions ruled against the artist clinging to the religious atmosphere. So, the artist's conscience, his imaginations, and his feelings are released from the self to the universe (Shalak: 107).

Therefore, (Attia) notes that spontaneity in performance can be clearly seen in the performance, which began clearly through the clarity of the dimensions of the spontaneous art that is represented by freedom, individual expression, and self-expression. It is noticed that the style of romantic artists in the nineteenth century is characterized by the complex formations in the paintings of the French painter (Delacroix). 1798 - 1863 AD). The wildness of emotion, the movements of the diagonal and circular lines, the heavy masses in addition to the emotional character, spiritual feelings, imaginative perceptions, and the subjective aspects are clearly noticed (Atia: 104).

In the modern era, "the artist is no longer satisfied with the boundaries of the earth. Rather, he wanted to restore the sensory vision of the world by adding his subjectivity and artistic vision in which he extracted distinctions, such as movement, chromatic purity, or tactile richness. The importance of psychological representation in modern art can be discovered in addition to appreciation elements of emotional feeling and the expression of unseen facts (ibid: 147-148).



It is also noticed that spontaneity was evident in some arts. Sculpture was found, similar to photography. It extracts a constantly changing experience for special cases that seem static from this general scene. The artist links the past and the future through the permanent presence of the artistic work in the present. It provides stable images through which it is possible to orient oneself in space as he/she moves through a stream of various continuous events (Abdulmajeed: 167-168).

Sculpture expresses fullness and strength. It is a disclosure of the will and affirmation of that life. It is the eternity by which the artist has transcended the passage of time (Shalak: 129-130).

Thus, "the movement of the plastic element in the art of sculpture is gradually transforming into a new aesthetic world in which the artistic aesthetic values merge with what is consistent with the artistic vision. It began to be attracted to simplicity and pruning (Hammoudi, 1993: 151).

As for pottery, it is noticed that it has embodied spontaneity to the greatest extent. It is one of the simplest of all art because it is the most elementary. The oldest vessels were made by hands from raw clay extracted from the earth. Pottery is a pure art. It is an art that is liberated from all desires for imitation (Reed, 1994: 85).

It should also be noted that there is an introverted tendency that appears in abstract or non-functional abstract types of sculpture, whereby the artist's intuition is not directed to any goal outside the scope of expression in the elements of physical mass, shape, color, and tone related to his inner sense (Reed: 180).

From the aforementioned, it becomes clear to the researcher that throughout the ages, man has developed pictorial concepts from the Stone Age up to the modern artist. Although every artist has his own personality and artistic vision, many modern styles have their roots in ancient and different children's arts because of their spontaneity in addition to other factors such as psychological factors, environmental factors, political and economic factors, and other various factors. When the modernist wanted to abandon the adherence to spatial boundaries in artistic work, he worked to destabilize the traditional concept of the framework to frustrate the viewer with his artistic works from all sides without barriers, thus raising his astonishment to show his performance completely spontaneously.

Since the trends of postmodern arts have formed a new structure for art, when they collide with the traditional modernity structure, they have practiced a kind of deconstruction on them, and they began to take their place gradually, so that it was called (modernity shock). So, the newer system, when it collides with the traditional one, causes a kind of mental distortions due to the difference and rigidity of the two systems or structures, given that the tradition has its strength and methods in resisting the new sweeping of it and adapting to it in an attempt to contain it. The new system has the ability to deconstruct the methods of that traditional system to empty it of its content and then contain it (Sabila, 2005: 17).

Based on the foregoing, the researcher finds that postmodern arts have contributed to crystallizing a new perception among art education students through the development of their skills and methods based on freedom of expression, innovation, and experimentation in work and openness to everything new to restore the distinctive



mark of every aesthetic artistic product that lives in its connotation and is distinguished by its exit From the fixed and familiar rules and the deliberate departure from all patterns of traditional art by achieving a radical break with those traditional arts. Spontaneity in performance appears through a set of transformations associated with the artistic production and the change of meaning through the formal transformations that came according to the experiences launched by artists. Postmodernism, especially cubism, which constitutes the real breakthrough of these trends after (Picasso) presented a new method of implementing three-dimensional shapes on a two-dimensional surface as in the painting of (InSat Avignon). It tampered with concepts through the spontaneous play of ideas, colors, shapes, and relationships. According to these concepts, other trends such as Abstract Expressionism, Folk Art, and Conceptual Art were formed. This is why the art education student sought through practicing the skills that postmodern arts created as a new practice in which spontaneity is clearly embodied through the manipulation of materials, colors, shapes, textures, and space.

Indicators of the theoretical framework

1. The intellectual propositions of philosophers contributed to crystallizing feelings and emotions against the mental tendency that insisted on strict adherence and gave freedom to art to act as free and spontaneous play by the artist or the performer of the work. Spontaneity was linked to the nullity. The greater the space of the spontaneity, the more the emergence of the non-judgmental at the artistic work, which is what the student of art education is enabled to transcend the sense and mind in order to achieve self freedom.
2. Spontaneity is a kind of pure contemplation and foresight.
3. It is noticed that the spontaneity at the work performer is through the ability to form mental images through which one feels oneself.
4. Spontaneity is a departure from the precise tradition and the desire to make something transcendent from reality; something spiritual. It is also associated with free will, which transcends the passions, instincts, and material desires. It is the free play of the imagination, so the mind is no longer dependent on it in proving the existence of the Absolute.
5. Through the opinions of philosophers and thinkers who were reviewed by the researcher, it becomes clear that the artist spontaneously becomes a talented person through the ability to drop symbols from the unconscious, which are symbols of general legitimacy.
6. Spontaneous drawing is a reflection of the intuition of the work person and his/her own vision of phenomena. The unconscious is included in the method of the spontaneous performance of the human being in revealing the hidden meanings of the human soul.
7. Spontaneous drawing is a reflection of the satisfaction of psychological and spiritual needs. Spontaneous performance implies imaginative creativity, subconscious or emotional symbolic activity, and an unrestricted tendency towards play, amusement and fun.



8. One of the characteristics of spontaneity is fluency, which is a characteristic of the spontaneous performer. The abundance of ideas, the ease of flow, or fluency of expression opens the way for new formations, which is a fluency that is present in mind to help in composition and artistic creation to express it in a new way with absolute ease without any obstacles or restrictions.
9. Spontaneity is not restricted by tradition. Spontaneous performance is not subject to control.
10. Practices of experience in the use of various techniques and methods resulted in making spontaneity present in a casual manner.
11. Non-compliance of spontaneous arts with the rules and laws in depicting the state of the artist's imagination spoils what the artist wishes to express.
12. It records the spontaneous and takes care of the images of dreams and states of delirium and distraction.
13. Spontaneous performance is a kind of escape from the grip of emotional ego or rational consciousness and an attempt to release the vital organic powers of instinct, emotion, and imagination, as well as getting rid of or escaping from the familiar frameworks of thinking and understanding.
14. It was found that the art education student has changed his/her performance methods in the implementation of his/her artistic productions that depend on artistic creation with free spontaneity through the use of color effects loaded with expressive cards that resulted in the strength of self-expression aiming at liberating the imagination and raising spontaneous performance.

Section three

The study methodology and procedures

Since the present study aims to reveal the spontaneity of performance in the visual formations of the formative artistic productions of art education students, the researcher has therefore adopted the descriptive analytical approach in designing his research procedures as it is the most appropriate scientific method to achieve the objectives of the present study.

The study population

The research population consists of (88) art productions accomplished by fourth-grade students, Department of Art Education, Faculty of Fine Arts for the academic year 2018/2019, completed by (88) students. After consulting a group of teachers in the major of plastic arts, They indicated that this feature applies to (27) artistic productions from among the components of the research population.

The study sample

Since the size of the population is large, the researcher has resorted to choosing an intentional sample in which spontaneity is represented in the performance as shown in Table (1).



Table (1) The sample forms.

Student	Artwork	Dimensions	Year
Muhammad Kareem		100/80 cm	2018
HussamFalah		100/80 cm	2018
Ahmed Abdulrahman		100/80 cm	2018

The exploratory study

The researcher conducted an exploratory study aiming at identifying the sources and literature that dealt with topics about postmodern concepts, especially with regard to the topic of spontaneity, in order to define the concept of this term and then collect data and information that revolve around it in order to use it in designing research procedures and tools. The researcher also studied A survey that included the research population and identifying the samples that meet the specifications of the present study objectives.

The study tool design

A content analysis form was designed for the plastic artworks accomplished by fourth-grade students, Department of Art Education. It included a set of (6) axes that included (39) secondary paragraphs in its initial form to be used in analyzing the samples of the research sample from the artistic outputs to determine the level of spontaneous performance in it. The analysis form was presented to a group of arbitrators for the purpose of measuring it. Some paragraphs were modified, deleted, and added to the form as shown in Table (2).

Table (2) the form for analyzing the content of artistic products

Form domains		Details	Degree:		
			Large	To some extent	Never
Visual description of Spontaneity	Shape	Coding			
		Coincidence			
		Westernization			
		Breaking the Horizon of Expectation			
		Performance time			
		The messed			
		The flattening			
	Subject	The free play			
		Getting out of the ordinary			
		Repetition			
		Abandoning perspective			
		Past experience			
Pressing artistic references		Abstract expressionism			
		Folk art			
		Conceptual art			
Display techniques		Greasy colors			



	Acrylic colors			
	Water proof			
	Collage – consumer fabrics			
	Distillation and spraying			
	Popping and drip			
	Assembly or installation			
	Photography			
	The write			
	The Industrial			
	The natural			
	Marginalized			
	Early recruitment of raw materials			
Style and direction	Coincidence			
	Subjective			
	Experimentation			
	Humanitarian symbols			
	Suffering			
	Suggestion			
Independent variable	Freedom			
	Individual subjectivity			
	Imagination			
	Be attachment with sensor			
	Aesthetic			

Based on the components of Table (2), it becomes clear to the researcher that the analysis form has come to include the same fields. As for the paragraphs, some of them were modified. After that, he returned the final version of the form to the group of arbitrators who indicated its validity in analyzing the content of the artistic products that were selected as the research sample.

Stability of the form

For the purpose of determining the coefficient of stability of the analysis form, the researcher analyzed a sample of the plastic technical products with the help of two analysts in order to identify the mechanism of the operation of this form. The researcher adopted the Pearson correlation coefficient to find the relationship between the analysts as shown in Table (3).

**Table (3) Stability of the tool for analyzing the students' plastic output**

Sample	Stability type	Stability amount	Difference ratio
	Between the two analysts	0.88	0.12
	Between the researcher and the first analyst	0.86	0.14
	Between the researcher and the second analyst	0.87	0.13
	The researcher's two attempts across time	0.86	0.14
Average		0.87	

It appears from the results of Table (3) that the stability coefficient for the analysis form reached (0.87), which is a good indicator of the form. So, the researcher believes that it is valid for application and it can achieve the aim that was set for the purpose of measuring it.

Model (1)

Student's name: Muhammad Kareem.

Painting Name: Face.

Material: oil on canvas.

Size: 100 x 80 cm.

Date: 2018. Belonging: Department of Art Education.





In his artistic work, the performer of the work (the student) depicts a group of color spaces distributed over the whole area of the painting. There are lines and color spaces that are taken from the first surface of the painting. There are also lines that are colored with blue to form the ground of the painting. This gives an imaginary perception as if these spaces coincide with each other, forming the face of a girl, which spontaneously appeared to give a sensory impression of the ability of the human mind to create the formal structure represented by the emergence of the girl's face by giving the self and the strength of the feeling the energy of escaping from the sensory laws of space and time.

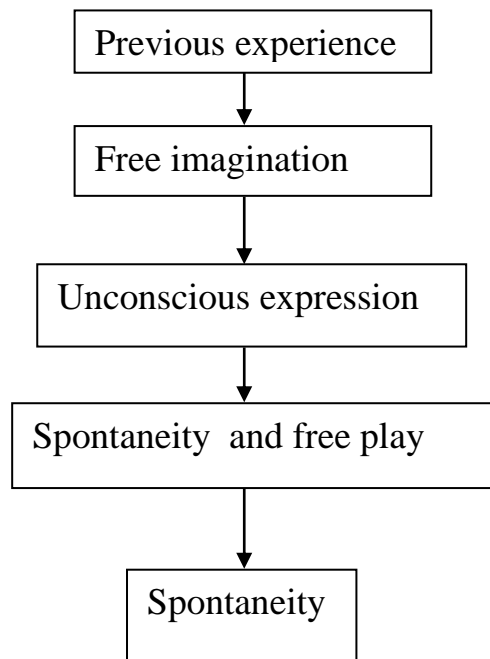
The structure in this product raises many theoretical and constructive concepts that were derived from the pressing references that the performer faced through the experience he gained through the program preparing him for the teaching profession in particular. He notes the movement of these color spaces and their exchange between the part and the whole, since the viewer perceives the composition as a whole before its details. The components of this work combine fluency, spontaneity, and expression through metaphor, symbol and visual metaphors. Spontaneity of the work performer in this painting does not refer to a pure geometric abstraction. Therefore, it is possible to notice a shape that approaches a human face, or a plant form. It is the forms of life that require penetration or contemplation of its essence, its components, and its connection to the world and the surrounding universe. In this work, one can refer to the technique of display that created a special system in which point, line, color, which formed an alternative dimension to the perspective. The space surrounding the color spaces from which the girl's shape emerges gives a visual suggestion of the type of life embodied in black and the surrounding colors, which gives hope for this life away from introversion and sadness. The girl's face constitutes the human existence within the space of life that emerges in its many colors. This is crystallized through the skills of the work performer guided by the energy of the soul as it aspires to an existence that seeks the infinite. The work performer reformulates reality or the environment. So, spontaneity has become more like a concept that brings one closer to philosophy through the openness of the form to the concept, or the concept works through the form, meaning that spontaneity does its action through the sensory and absolute action, which brings one closer to the color spaces and the human form through the Absolute that brings one closer to the open beauty of the infinite dimensions of those spaces. In this painting, the concept of spontaneity works in detail and absolutely in the composition of this painting, which means that this work has embodied a philosophical concept carrying the concept of spontaneity through the control of mind or by preferring the concept of mind in how it operates or modifies it.

This painting is characterized by the freedom of performance through the employment of color spaces through the freedom of movement of lines and colors with the help of an unconscious fluency that does not involve the mind. The components of the work showed the pure nature in which spontaneous performance falls into a world of imagination. In this painting, there is a harmony between shapes and colors. This is a

form of free play that reflects the thoughts and inspirations in the soul embodying them in wonderful attractive images that are for the pleasure of the soul.

This work constitutes a kind of intertwining with the painting of (Paul Klee), the island of Dalcamara - 1938, in which he deliberately fired colors transparently and spontaneously in a kind of imagination that formed the world of the subconscious that sails in the field of consciousness, through which he presents the pure nature of a hidden world that cannot be felt. He tried to settle down and rely on the storehouse of memory that is filled with the world of images that sometimes have no link but rather a kind of fairy tale and mythical stories as they are metaphysical arts.

Figure (1) The mechanism of spontaneous operations of the work performer (designed by the researcher).





Model (2).

Student's name: HussamFalah.

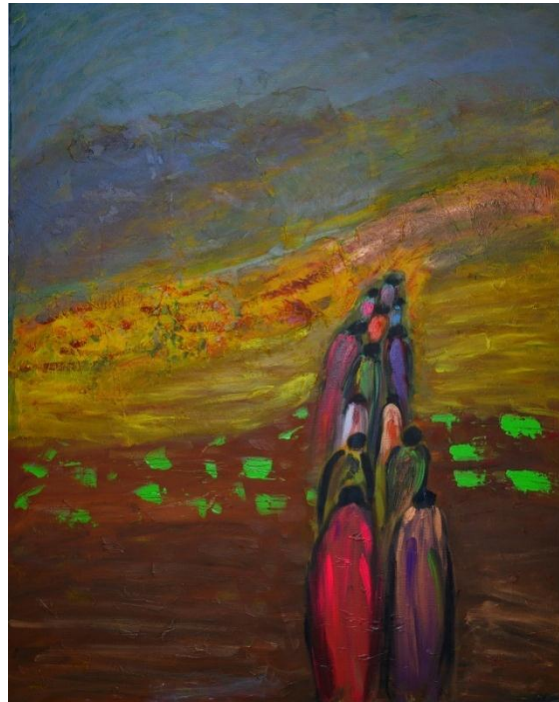
Painting Name: Nature.

Material: oil on canvas.

Size: 100 x 80 cm.

Date: 2018.

Belonging: Department of Art Education.



It is noticed in this work that the performer used strokes of color whose spaces occupied the parts of the work completely. In general, the scene suggests the atmosphere of the green village, with its yellowish Ukrainian colors, and the blue and green color of the sky that covers most of the work areas, as if it represents a kind of celebration as these shapes appear in bright colors that express one of the occasions of joy.

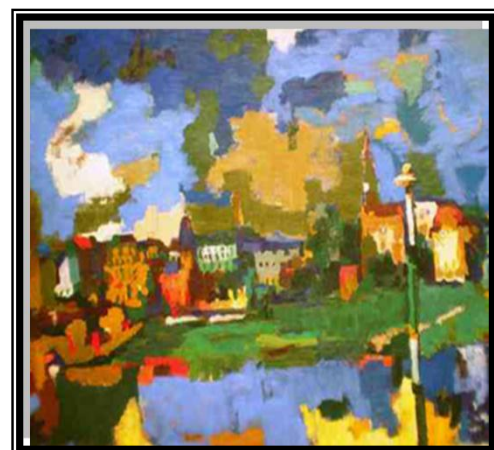
The performer of the work sought to embody thought, sentiment, and human feeling. He never cared to embody reality in a documentary manner, drawing on his color strikes from (Van Gogh), in which he combined rebellion and dream, placing the azure color in the background next to other colors. He rather wanted to present a painting that carries high emotional feelings represented by the joy that carries the (Van Gogh) method of coloring, as in the painting (Starry Night). The performer of the work established an expressive color description directly through the chromatic momentum and the spaces of yellow and green colors that give a visual suggestion For the village space. The performer of the work searched for renewal through his embodied ideas of the color group so that he could involve the recipient in



the reading process. He used the symbol to suggest the vocabulary of the work through characters or green spaces, thus forming a kind of life drama manifested in the movement of the characters and the flow of color and its intensity. The performer of the work was not restricted to recording visual impressions, but he expressed them in a manner that directs towards emotion and spiritual values within himself.

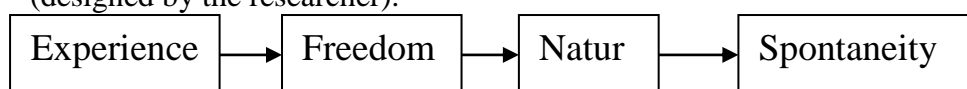
This work refers to its established pressing references for its skills embodied in the colors that covered the surface of the work, causing a kind of feelings that are not restricted to the sensory appearances since these vocabulary stem from the mentality of the work person and the level of his imagination and not from realistic images. The techniques of manifestation that contributed to the embodiment of the idea of the work were represented by the group of colors through which he expressed his feelings and internal feelings, a kind of self-emotion that appeared spontaneously and by the movement of the brush in vertical directions to give a visual suggestion about the movement of the work vocabulary and refer to a kind of application of the rules of linear perspective. The performer of the work moved away from accurate recording, whether in calligraphy or coloring of shapes. He focused in his work on the deviations of some of his color lines or some parts of the body and its movement. The inner revolution appears to him as a self-emotion that he expresses spontaneously through his colors. This work can form a kind of intertextuality in the work of the artist.

(Kokoshka) reconstructs the elements of nature in a way that stirs emotions through organization and construction in a renewal of the romantic image, but in the tragic style, which is characterized by the anxieties or crises experienced by generations in the modern era. Therefore, a special kind of spontaneity appeared represented by intellectual dimensions, namely imagination, intuition, and individuality. The expression is based on intuition. The artistic dimensions were flatness in shapes and colors, which made the scene appear spontaneous.



As in figure (2):

Figure (2) Mechanisms of spontaneous operations of the performer of the work (designed by the researcher).



**Model : (3)**

Student's name: Ahmed Abdulrahman.

Painting Name: Face.

Material: oil on canvas.

Size: 100 x 80 cm.

Date: 2018.



The performer of the work portrays a natural scene that includes a tourist resort centered on an island surrounded by water, where it appears in its Ukrainian and blue colors and its shapes that indicate the place and time. At the top of the painting, there is a group of symbols indicating the diversity of life in it. Sometimes, its symbolism refers to the group of games that people practice in tourist places. At the bottom, there appears to be a pyramid shape that suggests that it is a tent used by tourists while they are present. There appears to be a group of color blocks and surfaces in green, blue, yellow, and orange.

In his artistic composition, the performer of the work combined an engineering architecture that represents the whole scene as if he painted surfaces that vary in movement and symbolism to indicate that this performer had used his brush, which gave him freedom spontaneously based on an engineering essence through which shapes and surfaces mutate with their colors, touches, and their relationship to space in a structural composition that reflected a kind of exoticism and unfamiliarity through the method of spontaneity, which he adopted in implementing the work elements.

The method adopted by the work performer indicates the existence of an inner psychological desire that works to break down the solid structure of shapes, color, line, and space by reformulating the perspective. The performer of the work tried to formulate a unique style based on spontaneity that is encapsulated in an engineering mentality in its general appearance, which is synonymous with intuition.

The constructions that approach engineering in this work are carried on a kind of spontaneity that has not dispensed with reason. The intuition in his impression expresses the imagination, the spontaneity, and the nature of thinking. In this work, it is noticed that its elements were constructed in a rational manner that is tinged with poetry and activated by an intuitive sensitivity that has the action of balance and rhythm. This is consistent with the spontaneity of the artist (Paul Cézanne) in his

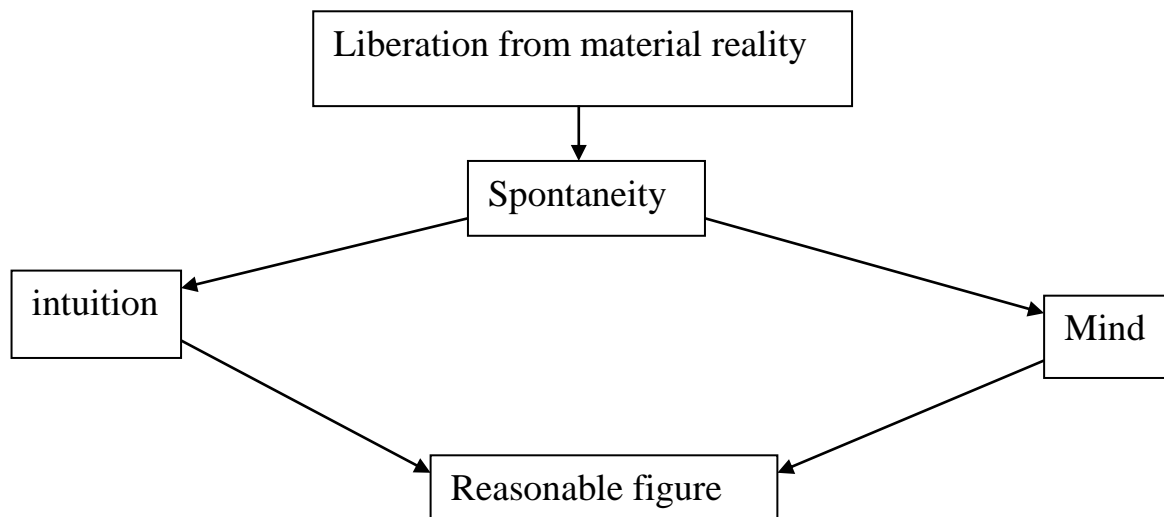


work (Mount Saint Victor - 1906) derived From his energy to free himself from the dependence of physical reality. In his work,he showed a color construction that is based on the spontaneous movement in its direction towards color spaces, which depends on the presence of shapes in sizes open to the adjacent space. He works on a kind of unity so that the earth appears identical with the houses, And the mountain, through the technique of color, line, and spaces, reduced its weight, transforming it into surfaces colored by color and space. Therefore, a kind of coupling between spaces can be observed.



The visual scene of the elements of the work is subject to moments of time that are completely subject to reason or sometimes planned so that direct realism can be dispensed with and work on implementation spontaneously to give a new image that can be perceived by the viewer and his imagination through colors, shades, and contrasting areas. The value of reduction, abstraction, and moving away from the details is an openness that allows the viewer in the process of interpretation and reading the figures visually from different angles that can be embodied in Figure (3).

Figure (3) The mechanisms of spontaneous operations of the performer of the work (designed by the researcher).





The results

The present study has revealed a set of results that the researcher had reached based on the above analysis, in addition to what was presented by the theoretical framework. These results are presented as follows:

1. The spontaneous scene in the formative structure of artistic outputs in the performance of the art education student is achieved through the selection of the spontaneous emotional mode taken from nature.
2. The art education student has spontaneously devoted himself to colors and shapes. What he sees is the inner life of things visible through their shapes and colors. He inserts them into perceptions of recipients of work. So, he loves color for the sake of color and shape for the sake of shape. It appeared spontaneously based on intuition.
3. The performance of the art education student appears spontaneously through his demolition and construction of imaginary shapes resulting from the power of the brush strokes that pulsate movement and the strength of the intense color with sincerity of emotion and free imagination and what results in strength in performance away from the simulation of shapes as shown in his drawings simplicity and tendency to harmony of the picture that is flooded with light and colors are high-pitched and mixed with each other. This means that the spontaneous is intuitive.
4. The art education student has invested his spontaneity with all its limitless fluency to unleash all irrational internal emotions in order to elevate his inner will, as the spontaneity of shaping the scene is embodied.
5. Expressionism emphasized the self freed from the secrets it wanted in its spontaneous performance.
6. Spontaneity was achieved in an expressive style characterized by spontaneity and improvisation in the construction of the figure. It emphasized a free pattern to reach shapes aiming at showing free emotional emotion in font, color, and self-expression.

Conclusions

1. Features of spontaneous performance related to artistic production are based on a mental order that makes the imagination a starting point for the fulfillment of the desires of the art education student through formulation of formations.
2. Spontaneity is achieved in the artistic productions of art education students through the coding method, especially the formal approach.
3. The spontaneous drawing is the result of a mental and psychological state outside the level of the mind. The unconscious is included in the spontaneous performance style of the art education student, who generates a perceptual visual impression that contributes to showing the ability of the mind to formally structure.
4. Various forms of emotion spontaneously dominate the forms and contents in the painter's performance.
5. The spontaneous performance mechanisms and their levels of aesthetics varied in the results of art education students, which depend on the educational experiences they acquired through their passing through a set of theoretical and practical courses that gave birth to a kind of culture.
6. The art education student tended to practice a kind of free play in order to achieve high spontaneity in performance.



Recommendations

In light of the results and conclusions reached, the researcher recommends the following:

1. The use of a free studio in order to apply spontaneous performance in the practical lessons of the Faculties and Institutes of Fine Arts in order to develop the aesthetic and artistic capabilities of students in this direction.
2. Enriching the theoretical and applied lessons in the faculties and institutes of fine arts, especially the lessons of aesthetics, the philosophy of art, artistic criticism, and elements of art, in order to consolidate the expansion of propositions dealing with spontaneous art in a conceptual and practical manner.
3. Establishing art exhibitions specialized in spontaneous drawing with spontaneous performance to demonstrate the extent of development that the art education student has reached after liberating from the old classic traditions and restrictions, to demonstrate the difference in style and performance, as it has an enriching role that contributes to the enrichment and development of the aesthetic appeal of art.

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