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The Image of Women in Modern European Art: The Dada School as a Model

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ABSTRACT

Based on the study's findings, the researcher concluded that the Dada school artists' experiences were influenced by the political, technological, and economic changes that the globe was going through at the time. As a result, in addition to the formation of the qualities of movement, speed, and development in the various artistic creations, artistic products crystallized that contained what was relevant to those developments. Whether in painting, sculpture, or photography, the Dada school's depictions of women have endured as a constant symbol of equality and freedom.

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Keywords: painting, photography, Dada school.

I. INTRODUCTION

(A) The Research Problem:

The female body has always been a major subject in the works of visual artists, as long as the different ways and forms of dealing with and depicting it reflect the difference in outlook and style of each artist from the other, and highlighted the diversity of the different plastic schools in modern European art (such as Impressionism, Fauvism, Cubism, Surrealism) and other schools, the importance and role of women. The concept of plastic art was firmly established in the mind, as an art that goes beyond copying what the eye sees to a broader area, more related to the use of imagination in reshaping what the eye sees, and placing it in contexts completely

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different from its logical contexts.

Likewise, the role of women in art did not stop at their presence as an idea, a symbol, and an image. Rather, it escaped from those general frameworks so that women became a bright, personal presence in art and creativity. They were an artist, a writer, and an active official in this field, which leads us to try to search to understand the image of women in art and talk about its role is to advance it and advance itself as a meaningful entity.

The modern art of the image of women made her rise up on her own and decide to create her role as a creative innovator who treats her image, imagination, and emotions that express herself. It created outlets for her that simulated her existence and being within society. She is the owner of decision, opinion, thought, and beauty. She was able to have a vision in the arts.

Hence the importance of researching the subject of the image of women as a visual element in modern art. Since women are one of the influential and sometimes mysterious visual artistic abilities, due to the cultural heritage they carry and the refined spiritual, aesthetic, social and human values, which requires revealing them in order to find out the ways and factors of their formation and transformation from the image of the woman in all its aspects to plastic art, to deduce the scientific, practical and technical reasons.

Therefore, it requires investigation and technical analysis of intended samples from this time period

The research problem is summarized in the following question:

What is the image of women in modern European art and in the Dada school in particular?

(B) Research objective:

Identifying the image of women in modern European art, the Dada school

(C) The importance of research and the need for it

The importance of the research is evident as follows:

- 1- It is an academic scientific attempt to study the image of women in modern European art.
- 2- Lack of academic research on the research topic.
- 3- It is useful to researchers in the field of fine arts and modern art history.

(D) Limits of research

The search is determined by the following:

- 1- Objective limits: images of women in modern European art, the Dada school
- 2- Spatial boundaries: artistic works located in Europe and other countries.
- 3- Temporal boundaries: modern European artistic works completed in the period ((1910 AD - 1930 AD))

II. THEORETICAL FRAMEWORK/FIRST SECTION

(A) The image of womanhood from the point of view of philosophers:

The history of women in Europe differs from their history in other ancient and medieval civilizations in which men occupied the position of guardianship. If each one of us “is a son of his era and a stepchild of his time,” and philosophy is, as a result, “its era summed up in thought”. (1)

We understand how European society, for a long time, expressed its contempt for women through what it inherited from the history of Athenian society and the customs it preserved that deepened women’s inferiority. The greatest Greek philosophers, Plato (427-347 BC) and Aristotle (384-322 BC), established in Western thought in general and for centuries that women are objects of impurity and humiliation. Plato believed that “the female sex was created from the evil souls of men, from the souls of the unreasonable”. (2)

Therefore, women must be excluded from the scope of education, because society needs a man who represents strength, courage, and wisdom, and there is no place for a man who competes with a woman or imitates her. Plato often combines his talk about women with talk about slaves, children, fools, and madmen, and even with talk about beasts and brutes. If Plato happened to talk about equality, then his only meaning is that the woman becomes a man and voluntarily abandons her femininity, because the courage that Plato calls for in man means in Greek thought nothing other than the meaning of masculinity. (3)

As for Aristotle, he worked hard to legitimize the humble status of women in Athenian society through philosophical theorizing whose basis was metaphysics, whose argument was biology, and which included ethics and politics. According to Aristotle, a woman “is defined by her reproductive function and her duties within the home”. (4)

In contrast, “only individual men who rule over others need to possess perfect reason. While practical wisdom is necessary for rulers, sound judgment or opinion is what women, slaves, and other human beings who are destined not to To never rule, but to always be ruled”. (5)

The strength of Aristotle's philosophy lies in its ability to codify reality and legislate for it, and in its magical infiltration into the cells of Western culture, including the religious position, that

the woman must be at the service of the husband, and must combine excitement and temptation on the one hand, and modesty and chastity on the other hand, in a way It limits her function to submission to the husband within closed walls. In Rousseau's conception, that men "are stronger than women and that they depend on them for their strength are simply the facts of life that women should learn". (6)

Rousseau believes that "the authority of husbands over their wives is a natural order... This is because the law of nature requires woman to obey man... Any power that a woman uses skillfully within the family must be acquired from her skillful maneuvering with her husband in order to do what she wants." To do it, and to exploit her position as an intermediary for his benefit and pleasure". (7)

In his book, "Emile ou de l'éducation," he called for raising females in a way that was completely opposite to the way males were raised. This shows that his call for equality was nothing other than a call for equality between males. Even when Rousseau grants women the right to vote in the field of politics, he grants them this by virtue of the status that they can enjoy based on the authority and mediation of men.

However, women gained some signs of fairness with the English philosopher John Stuart Mill (1806-1873) (Mill.J.S.), who explicitly called for equality between men and women based on his liberal philosophy. He rejected the political and legal subordination of women, because he considered her subordination a violation of freedom and an objection to justice and the principles of the modern era. However, even John Stuart Mill did not accept to put the status of women within the family up for debate, and his refusal to discuss the nature of "the traditional family and what it requires of women, puts an end to his liberalism in defending the cause of women". (8)

The figures of the European Renaissance were between two positions: either clinging to the image of women as they inherited them from their philosophical and religious heritage, or trying to give flexibility to the preservation of that image by thinking about their rights and freedom. Despite all this, European thought continued to restore - to varying degrees - the general image that ancient religious and philosophical traditions imbued the public mind, to the point that "Alfred North Whitehead once said: The most secure general characteristic of the European philosophical heritage is that it is a series of footnotes on the thought of Plato." (9)

(B) The image of women in the opinions of some modern art Figures:

The year 1863 represents a distinctive milestone in the history of painting. In the aforementioned year, Castanbari noticed that he wrote about the paintings that were presented

to the public at the Official Salon in Paris, and he tried to establish what he described as “the true trends that art took in his era,” the shift from “dramatic realism that plays with emotions to nature”. Castagnari noticed from the beginning of 1863 that the greatness of John Cond lay in the impression created by his painting

Studio Glier and the Swiss Academy, which played a prominent role in the plastic and optical constructivist values, also influenced the artistic image of the generation of Post-Impressionist artists.

Monet made this clear in 1866-1867 when he painted *Women in the Garden*. (10)

The Impressionists paid their attention to drawing landscapes and scenes of daily life based on the optical analysis of colors. However, the image of women developed in this direction in plastic constructivist values, and women appeared in new shapes and appearances unprecedented in the trends of pre-Impressionist arts.

Many Impressionist artists contributed to the emergence of this new vision of the image of women. (11)

Since Monet, Pissarro, and Sisley were described as painters of natural scenes, the artist Renoir was passionate about drawing paintings that express women in a state of nudity. He painted plump girls with delicate bodies, in which he expressed beauty and freshness in an artistic style far from the mental anxiety or psychological complexities that show the image of women. Pornographically or directly. There is nothing in Renoir's nudes of prostitution or immorality. These pearly bodies, which in reality appear like organs, did not know the fever and surge of emotions.

In reality, Renoir's women are young and fresh most of the time, and his woman is Eve, who lives in a paradise in which there is no tree of knowledge or snake!! And something of paradise remains within Renoir’s woman even when she puts on the clothes of a young Parisian woman. (12)

a. The image of women according to Edgar Degas:

Edgar Duga (1834-1917) whenever he painted his artwork outdoors, he painted humans and animals in enclosed spaces such as circuses or in ballet dance clubs. He painted musicians, dancers, cafes, and horse racing... He sees the extent to which he was influenced by Japanese prints, and his drawings appear They are like photographic snapshots of daily events. As well as the dancers in the opera house, and in his paintings he studied the effect of artificial lights on the people in his paintings. Douga went to the hat-makers’ shops and the back rooms where the

tired, yawning women were ironing clothes. He faces women floating in the swimming pool (bathing), busy washing themselves, and he draws them quickly on the drawing paper, and then they turn to taking care of their adornments after that. Although his art seems scandalous, it does not intend to arouse lust, and Doug noticed with curiosity that, in contrast to Renoir, he did not glorify nudity. He did not depict him in a natural state, but rather created the feeling that he was only there for a few moments and then quickly hidden by the clothes Make it one page

b. Doga and new concepts for the shape of a woman's image:

“There is no art less spontaneous than mine,” says Duga.

The truth is that he does not record the impressions that chance brings in his way. He selects them, analyzes them, and then transforms them into another state in a contemplative manner. From the year 1880 onwards, he made more and more use of the pastel pencil, which provided him with the shortest path, which was to be colored by calligraphy, and at that time. Strong colors. [See Figure 26]

His style is characterized by its conflicting shades, the breadth of its color spots, the freedom and glow of its tones, and the uniqueness of its style, which later appeared in the wall posters of Lautrec and Cheret in the summation and reduction of shapes and lines (1), from the description and analysis of Duga's works.

The poster is from Al Watarak, Shereh and others.

c. A unique vision of the image of women in the works of Paul Cézanne

When Cézanne settled in the city of (Ophir) and followed the advice of Camille Pissarro, signs of his revolutionary style appeared, and he painted calm natural scenes in pure colors. In his style, Cézanne also touched on the completion of a number of artistic paintings in which he painted naked women. However, Cézanne's style, which was based on the foundations of the architectural plastic structure of the composition in the image, removed the seductive view of that image. This is what Edgar Mother and Frank Elger confirm in their book (One Hundred Years of Modern Painting), saying: When Cézanne painted nudes, he was not motivated by desire or to arouse sensual caress in us, but rather he used their bodies to create a living architectural formation.

Comparing him to Bennoir refers to the seductive state of women in an elegant, attractive way, far from being rude or vulgar. Just as the personal portraits painted by Cézanne are far from conforming in form to realistic proportions, they have the attractiveness of the colors and the quivering distribution of their areas. Cézanne did not intend to adopt a style that should be

emulated. This is also the case with the Cubists, who in turn influenced the form of posters and designs at the beginning of the twentieth century and considered Cézanne their teacher. Cézanne says: You paved the way and others will follow in your footsteps. (14)"

Impressionist artists conveyed multiple images of women in their psychological, social, and economic conditions. As for the artist Paul Gauguin, Gauguin responded to the ability to challenge Parisian civilization in accordance with the theory of challenge and response, which to this day controls human instincts. Some of them long for a highly modern, civilized life, and some of them go to the countryside or virgin forests to meet women who live a natural life that is closest to the life of Eve, the first mother of humanity. This is what prompted Gauguin, the wealthy man, to leave the stock brokers, and abandon his wife and five children to suffer poverty and suffering. His ambition was to escape from the disgust of civilization to the wild life in Tahiti.

Gauguin's philosophy towards life was reflected in the titles of his artistic paintings, which show the psychological dimension, because Gauguin's contact with primitive natural life and his arrival to his lost paradise, which was not just a formal excitement, but rather his paintings were an expression of his deep feeling and psychological torment, which was reflected in the colors of his paintings, which brutal artists considered their icon. What is sought, despite the melancholy that afflicts his forms and subjects in his human being, the simple, half-naked or clothed women, is based on the social situation that these women were living in, which Gauguin showed to be strong and steadfast in the plastic construction of his paintings despite the simplicity of the bodies of those women who live according to nature, and perhaps the titles of some His works, such as: "Alone", "The Most Distant", "Where Do We Come From?", "Who Are We"... present new ideas for titles that no artist had ever done before. Gauguin, Cézanne, Renoir, Degas, and Manet were among those who were influenced by the facts of their era, in which the subject played an important role, as the image of women appeared clearly in their paintings and was one of their most important elements.

The image in general has transformed from its representational form into multiple forms, as is the case in the Cubist trend. In a Cubist image, the artists of this trend try their best to give it an architectural structure, trying to strip it of all its natural appearances.(15)

Henri de Toulouse-Lautrec : In other directions, the new movements in the fine arts showed the styles of artists who influenced and influenced each other, as it seems clear that Lautrec was influenced by the simplification of the lines, spaces, and colors of the image of women in Gauguin's works. Henri Toulouse-Lautrec distinguished himself by drawing women. Night and

bars with a critical and scathing eye, and he edited and photographed in (the white magazine) *La Revue Blameh*, and his female models in general differed from those of Degas.

(C) The artistic vision of the Dada school:

In light of World War I, an artistic movement was born that summed up the despair and devastation left by the war in a Zurich cafe in 1916 at the hands of a group of influential young writers, artists, and poets. They wanted to choose a name for the movement, so one of them flipped through the pages of a dictionary in vain, then put his finger where it was agreed upon. A page of it, and it fell on the page (Dada), which French children sometimes use to refer to a small wooden horse, and this pronunciation has become the name of this movement .(16)

The main reason for opening this school was the revolution against the massacre, the revolution against the lies with which they were trying to justify the bloodshed, the revolution against science and technology that put themselves in the service of demolition and sabotage, so this artistic movement intended to mock the mind, mocking logic, ridiculing.

From the automated age, the art of photography is underestimated, and one of the leaders of this artistic movement is (Tristan Tazara),

He worked as a journalist, playwright, literary critic, composer, and film director. He admired the style of symbolism. He moved to Paris in 1919 and founded the Dada movement. After that, he broke away from Dada because of his admiration for Breton's proposals and joined the Surrealist movement. For more, see: Wikipedia, the free encyclopedia, the Internet, Tristan Tazara

Jean Hans Arp**, Marcel Duchamp***, Picabia****, and possibly others who belonged to other artistic schools and joined this movement and contributed to its formation .(17)

The Dadaists sought to spread sarcasm, sarcasm, and belittlement of everything in the countries of Europe and America (everything is worth nothing). This was their slogan that pushed them to carry out a revolution on all literary, cultural, political, social, and artistic levels. The destruction that war spread was everywhere. It is the primary psychological motive for this absurd movement, so the reaction of these artists was to create a type of (art) that contradicts (art) itself.

Reed believes that Dadaism as a movement mainly had its influence in the cultural and social field and not in the artistic field. The Dadaists adopted the slogan (Demolition is also construction) as they wanted to arouse the bourgeoisie that was responsible for the war and were ready to photograph anything to the point that they hung pictures of waste, and Duchamp

painted. Drinking the Mona Lisa, Picabia painted machines that were useless for any purpose.(18)

(**) Jan Hans Arp (1887-1969) was a German-French sculptor, painter, and poet. He was born to a German father and a French mother in the city of Strabourg. He moved to Paris in 1904. He joined the Weiger Art School there from 1905 to 1907, and in the same year he worked at the Julia Academy. He participated in founding the Dada movement and the Surrealist movement. He was one of its pioneers in 1916-1919

(***) Marcel Duchamp (1887-1968) was a French artist whose works were linked to the Dada movement and the Surrealist movement. He was one of the founders of the Dada movement. He is considered by some to be the most important artist of the twentieth century. His works helped to flourish European art after World War I. Among his works are the Mona Lisa mustache, the fountain, For more, see: Wikipedia, the free encyclopedia, the Internet, Marcel Duchamp.

(****) Francis Picabia (1879-1953) was a French photographer and artist who was born in Paris and died there. He tended in his works to embody the spirit of estrangement and rejection. He began as a late impressionist photographer, like many artists. He met the artist Pissarro in 1903, took his advice and was influenced by him. He held his first personal exhibition in 1905 in Paris, and after that he became one of the pioneers of the Dada movement with a group of artists. For more, see: Wikipedia, the free encyclopedia, the International Information Network, the Internet, Picabia.

a. Dada school

The Dadaists declared their extreme rejection of all prevailing values in art, and began searching for waste and remnants of consumed objects in order to create a modern work of art from them. (19)

The Dadaists found, through ready-made works or by chance, the subconscious, or the subconscious, a basic law of life. The law of chance was considered to control other laws, and chance was the conscious attitude to all matters. From this experience, the Dada artist began his position on art. Life is a spontaneous, indifferent combination. An organized system of (spiritual) sounds, colors, and rhythms. (20)

(D) Research procedures :

1. Research community:

The researcher reviewed what was published and available in the sources related to the topic of

the current research, as well as through the international information network (the Internet) to identify the research community, related to the artistic works of a group of Dada artists, as the sculptural works that were viewed were approximately (15) Work: These are the works that were completed by artists throughout the period specified by the researcher within the limits of the research, which varied in shapes and materials, and examples of them were chosen as a sample for the current research.

2. Research sample:

After presenting the research community to the experts whose names are listed below. The researcher selected a representative sample of the research community, which amounted to (3) artistic works, distributed over different years of the time period specified for the research.

The sample samples were chosen according to the following justifications:

- The selected sculptural works cover the temporal boundaries stated in the research limits.
- The selected models were characterized by expressiveness, coding, and lack of clarity in their meaning.
- The selected works were characterized by a distinctive aesthetic value through artistic style and innovative presentation.

Experts:

1. Prof. Dr. Mahmoud Ajami: Professor of Art at the College of Fine Arts - University of Babylon.
2. A.M.D. Aqeel Hussein Jassim: Professor of Design at the College of Fine Arts - University of Babylon.
3. D.M. Samer Hossam Ali: Professor of Sculpture at the College of Fine Arts - University of Babylon.

(E) Research Methodology:

The researcher adopted the descriptive approach in analyzing the content and content included in his research sample models.

III. SEARCH PROCEDURES

The current research population consists of (16) samples selected by the experts whose names are listed below to achieve the research goal.

Model No: 1

Name of work	size	return	Year	materials
The Woman, the Old Man, and the Flower	96*130 cm	Museum of Modern Art, New York	1923 AD	oil on canvas



Visual description:

The general composition of the product and the scene appearing through it are color variations, distributed between grey, blue, brown, red, black and some other colors that make up the work, in addition to the two main characters in the artwork, as the first character shows the woman who appears with a half-naked body photographed by the artist. From the back, towards the sky and sea, with the movement of the hands, she is wearing a Pharaonic hat. The second figure appears sitting, leaning on a pillar, and appears with the head of an animal, two deformed hands held together, and hugging the body of a naked female, wearing a red robe.

Through the visual analysis of this artwork, we see that the artist expresses in it the horizon and the imagination of a woman who was lost between the folds of war and the devastation that befell the countries at that time, where beautiful memories and bitter reality were mixed. Here, the artist’s ability to depict this wonderful creative sensual scene was demonstrated through the

artist’s half-eye gaze. Transparent and insightful, which reflects his ability and ability to portray this scene.

We see that the woman, through the movement of the hands, is as if she is waving to those memories to return, but she is shocked by the malicious smile of this being that represents war, as it completely dominates that body with its beauty, femininity, tenderness, and feeling.

As the painting in its general entirety represents a revolution and a categorical rejection against war and the products of war. We see in this painting that the artist Ernst was influenced in one way or another by the Surrealist school through the dream embodiment of this woman through the spaces and colors used and the movement of the hands.

Model No: 2

Name of work	size	return	Year	article
Star	63.5 cm	Artist's Private Collection	1925	Bronze



General visual description:

This model indicates the ingenuity of the sculptor Arb and his ability to create a balance by relying on a single support, in addition to the abstract aspect through which the sculptor tried to move away from the visible world, which opened the door to interpretation of this work through the coding and encoding that occurs in the structure of the sculptural work in form and content. We find this model on The face of interpretive approaches approaches many forms. It can be interpreted according to its name as a star, or it may be inspired by the shape of the sun, but the closest interpretation of this sculptural work is what is somewhat close to the human form, that is, like the sculptor's embodiment of his ballet dancer in a style that depends on destroying the general form and pouring it into A new structural template based on abstraction, reduction, and exaggeration. The sculptor was able to create a harmonious construction that works to create the power of visual attraction through shape and balance that suggest anxiety, which in itself constituted a distinctive characteristic that possesses the character of symbolism, and at the same time adds an aesthetic expressive value to the structure of the model. This creates In turn, there is a special aesthetic that distinguishes the artwork.

We find that the sculptor was able to analyze the units and elements. We notice that the linear value was of great importance, which gave strength to the form's embodiment. In a more comprehensive extrapolation of the spectacle through which the model is staged, we find that the work was built on two basic considerations, the first of which is budget and the second is linear value.

The color value came in harmony with the internal space permeable within the work, thus forming another aesthetic value that reduces the severity of the heaviness resulting from the anxious balancing act in the right part of the work. On this basis, the sculptor Arb was able to produce a sculptural work that is in line with the spirit of the era according to the interpretation of the abstract form into a human form. More like a dancer

Model No: 3

Name of work	Return	year	Article
Nude Descending the Stairs	Museum of Modern Art, New York	1912	oil on canvas

**Visual description of the work:**

The general composition of the product and the scene that appears through it is composed of lines, geometric shapes, and color formations in which brown, light green, yellow, and some shades of brown predominate, of which the work is made up.

The artist used his ability, potential, and great experience, and the sense of the mechanical character and the single homogeneous color were always typical features of painting in this work. However, the sequential depiction of movement in this painting goes beyond the usual pattern and style in his attempt to draw movement, the energy of the body, and its movement across the place. The movement appears circular. And counterclockwise, that is, from the top left to the bottom right, and the recognizable limbs of the body are drawn from conical and cylindrical abstract elements overlapping with each other in a way that suggests movement and rhythm. The bright colors in the painting range from yellow to its shades, and the steps that we

are supposed to see are indicated in colors. Darker. The artist's interest in representing the fixed stages of a moving thing

From this, we see that this work has posed a challenge to the artistic community in its definition of art and has created a new form of art that relies on ready-made objects and is considered a breaking of the restrictions and rules brought by modernity, as the ordinary, trivial and cheap thing has an aesthetic value that exceeds its functional and material value, and the painter is not required to be A skilled or talented person who practices art.

IV. SEARCH RESULTS

1. Dada represented a massive revolution against war and its remnants in all areas of life, as in the research sample models (1-3)
2. The image of women appeared in a decent and beautiful way after they had suffered neglect, injustice, and deprivation in previous eras. As in the research sample models
3. The image of women in the Dada school gained complete freedom and approval through artistic productions because they played a fundamental role in the renaissance of society after the devastation of war, as in the research sample models.
4. The image of women in the Dada school represented a challenge to reality and a determination to rise, as in Model No. (3).
5. Some of the works representing the topic of fertility through motherhood tended towards something of a diagnosis that opens up to her being a woman at times or a female animal at other times, such as Model No. (2).
6. The image of the woman was achieved through flexibility, plasticity, and attention to the sculptural mass and spatial treatments of it, and it appeared in the works of the sculptor Hans Arp, as in Model No. (2).

V. CONCLUSIONS

Through the research results, the researcher reached the following conclusions:

- 1- The political, economic, and technological developments that the world witnessed at that time affected the experience of the artists of the Dada school. As a result, artistic products were crystallized that carried in their contents what was related to those developments, in addition to the emergence of the characteristics of movement, speed, and development in the various artistic productions.
- 2- The image of women in the products of the Dada school, whether it is painting,

sculpture, or photography, has become a permanent icon indicating freedom and equality.

- 3- The artist's ability appeared in the artistic production to revive works of art using distinct techniques in treating the surfaces of the works. These are experimental data that the artist invested in imposing creative visions, concerned with treating the surface of the work, and giving importance to the tactile nature of the work of art in developing new techniques for it.
- 4- The artist maneuvered to use attractive labels for the artwork and give it meanings that the recipient cannot see within the work, so that the critic and recipient remain attracted to that work to search for that label but cannot find it.
- 5- The image of women was one of the main pillars of the revolution led by Dadaism in rejecting war.

(A) Recommendations:

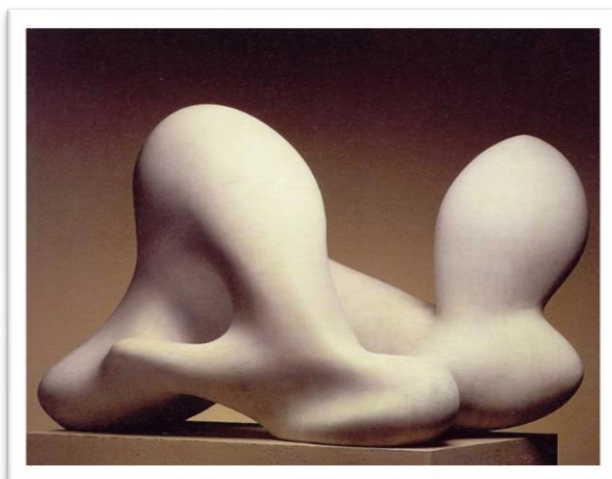
In light of the results reached, the researcher recommends the following:

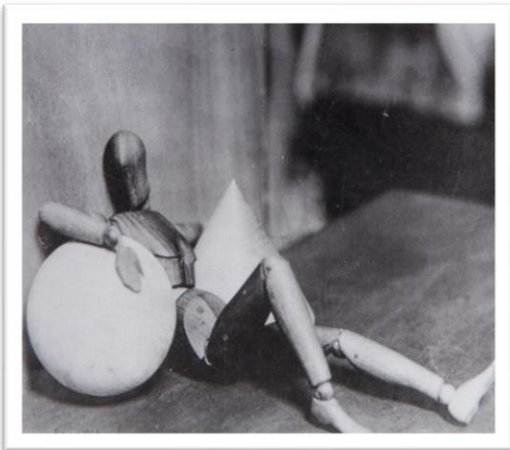
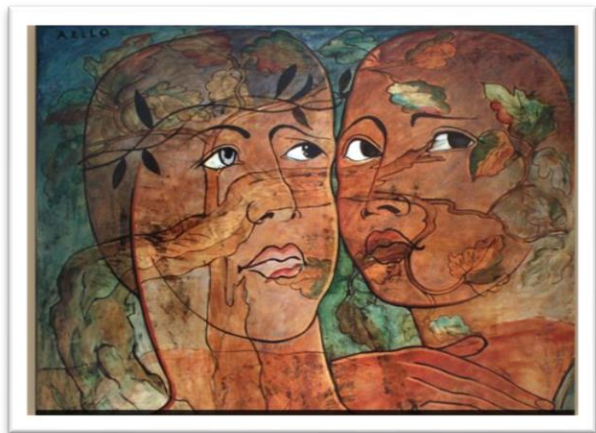
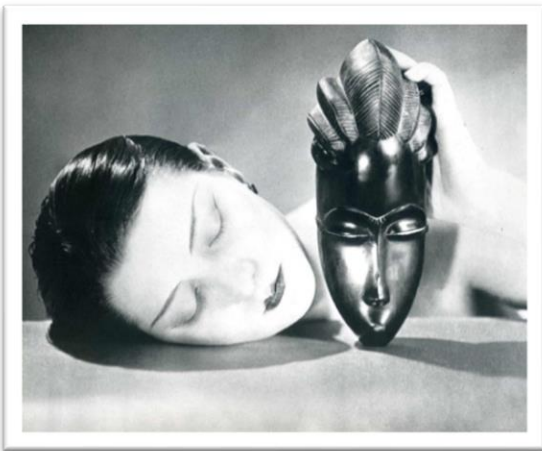
1. Archiving artistic works related to the image of women to be a source in the Arab library and to benefit researchers and specialists in the field of modern art.
2. Paying attention to the translation process with regard to Western art sources in order to facilitate the process of referring to them and benefiting from them.

(B) Proposals:

The researcher suggests conducting the following studies:

- 1- The image of women in postmodern arts.
- 2- The aesthetic image of women in Renaissance arts.





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