The Communication Language In Artistic Paintings For Art Education Students

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Abstract

Art is a creative human activity that inspires with sensory, imaginative, symbolic and aesthetic elements that attract the attention of the human soul, it has an impact in the individualmind and has been implemented by the human embodied artistic since ancient times, especially the art of painting.

And paintings in which lines are mixed with colors to form a world of feelings, impressions and organization that is translated by the recipient into the sight language.

In order for identifying the artistic communication in the plastic paintings of the educated recipient in the Department of Art Education through their response to the research form, the researcher built an analysis form that contained (7) fields for (27) items, after confirming thetool validity and reliability, the form was applied to second grade students / daytime / Department of Art Education / College of Fine Arts. The most important finding of the researcher is the appearance of the human formimpression, geometric, and foundationsfield as a whole, as well as attracts attention - sadness - inspires love and clarity of the painting position for the recipient student.

Key words

1. Language 2. Communication 3 . Language of Communication 4. Artistic painting 5. Art education.

Chapter one

First: research problem

Communication is a knowledge that appeared thousands of years ago, that man used to reach an understanding with his fellow human beings through cognitive communication until it developed in modern times to the communication science, deriving educational communication from it.

Educational communication science was embodied by a group of scholars and a number of communication theories based on a basic source, which is communication elements.

Communication elements have been determined by the sender of the message source, the recipient to whom the message is intended, the channel for the message delivery, and its essence is the communicative message.

The communicative report is recited by a number of types in general and in educational communication in particular, according to the intended rhetorical meaning, which in turn revolves around a bundle of news ideas, including scientific, literary, and even artistic, as in plastic paintings.

And the plastic paintings in educational communication, in turn, are an artistic understanding work that has characteristics that distinguish them other than random paintings or non-meaningful planning (scrawls) in all stages of the human instruction, and its essence is the learner and the recipient, specifically at the university level.

Access to plastic paintings circulates the human thought with artistic educational messages directed to the recipient learner, and this is what we will stop at - despite the many books that have been written about communication in particular and about the elements of communication and the educational process, there is still a need to be aware of the subject of technical educational communication, and that what many scholars have touched upon by studying some aspects of the phenomenon of communication can hardly agree on precise and clear determinants of the word educational communication that abounds in their books, This in itself an indication of the subject complexity, as we find that many of the previous treatments have led to a number of contradictions and wrong developments, such as communication limited to electronic devices, and the lack of studies conducted in the technical educational communication field, specifically in the Department of Art Education, which falls in the area of importance to ask the following question: Is there a communication language in the artistic paintings of the students of the Art Education Department?

According to the abovementioned, it made the researcher to do the current research.

Second: research importance
The importance of the research is summarized as follows:
1. The current research contributes to enhance the communication between communication and the artistic side in paintings by relying on the communication report by mixing it with plastic art.
2. It sheds light on the rhetorical technical and educational messages, which would allow for the important aspects of the technical news process within an understanding technical communication language field.
3. It may support artistic culture and enhance interest in the artistic work stages.
4. It works to raise the intellectual side awareness of the communication subject in terms of its diversity in its elements to achieve the communication process.

Third: research objective
The current research aims at identifying:

1. Identifying the communication language in the plastic paintings of the educated recipient in the Department of Art Education through their response to the research form.

Fourth: Research limitations
The current research is determined by the following:
1. Second grade day students in the Department of Art Education/College of Fine Arts/University of Baghdad for the academic year 2021-2022.
2. Planning and colors subject (paintings - viewing - and an expression of artistic communication via the form analysis of paintings).

Chapter Two / Theoretical Framework

The first topic: Technical communication

1: communication
Human crowd emerged as a result of the beginning of human understanding process by adopting signs, and this development stemmed from a more important aspect in the advancement of this human interaction when man began to use language.

And when man adopted the language of the tongue, "the first revolution was achieved in the human field, as it became possible for the first time to gather humanity through speech - the outcome of its innovations and discoveries."
(Kandil, 1985, p. 41)

As for the second revolution, it "occurred when the individual invented the Sumerian writing on soft clay around 3600 BC."
(Badr, 1985, p. 24)

And he did not stop at this point of communicative interaction, but the human being invented artistic symbols as a center of understanding in the old days and resolved them to the extent that he and his body understood them with a level of sophistication in dealing through modern times. McLuhan pointed out that "the crystallization of the global village through electronic means communicated each other, bypassing time limitations in communication"
(Macawi, 2009, p. 252).

Man has elevated expression since the earliest historical times when he created his artistic symbols to achieve his existence and his actions for others, transforming human understanding from the lips language to the art of painting accomplished in paintings thanks to what is involved under the conscious individual distinguished by the mental movement using artistic rhetorical communication.

2: Visual communication

Planning is a means of expression in which a person relies on a variety of lines and a color gradient complied with a material to achieve the best desired results, and it is at the forefront of the means of communication, as communication is based on a sender, a message and a receiver, including technical communication.

Visual artistic communication with planning "presents a story with plans, paintings and symbols that indicate the content of the story without resorting to written texts"
(Al-Darisa, 2009, p. 83).

The purpose of this communication is to develop imagination, thinking, observation, and for schematic communication, there are several techniques that start with the pencil painting technique, which has the greatest impact on painting mechanisms.

The importance of shadow and light on the form and the distance of the body appears, as "when light falls on a model, a shadow will appear on the opposite, and through shadow and countershading, shapes are formed"
(Al-Darisa, 2009, p. 19-20)

The shapes vary, including free, natural, human and geometric shapes, as created by Picasso in the cubism school. He touched on geometric shapes in painting, as no one was entrusted with them in the schools of the twentieth century.

3: communication skills

The skill of conveying the understanding message has been achieved over time with a number of types, the first of which is the simplest, represented by "One-way transmitter-receiver, two-way transmitter-receiver, two-way multi-way transmitter-to-receiver group"

(Al-Qadi, 2010, p.)

Through the application by painting, we move the visual communication elements represented by the well-known board and the receiver student. (The board) →(Receiver student) →(Response embodiment in the visual communication form)

The third topic: artistic painting

1: painting

The Department of Art contained several themes, primarily, artistic paintings production that man found since ancient times in caves and continued until the modern era because of the pleasure in which they belong to the producer first and to the recipient in the second degree.

The painting represents the forms of art, "and the forms of art belong to systems in the modalities of perceiving and visualizing the idea that are embodied among the building units of art work"
(Heikal, 1980, p. 32)

The body of the artistic painting is what the human being is a product with an aesthetic tinge that takes the recipient to live in its contents by analyzing the meaning of the embodied form of the structure of the painting that achieves the fulfillment of the individual's needs through dismantling the relationships.

"Relationships crystallize through the combination of lines and their directions, resulting in sometimes simple and sometimes complex relationships."
(Rusrin, 1971, p: 161)

A painting does not require that its relations be complicated to convey the meaning, it is not objectionable that it be very simple to establish success in communicating the typical idea of understanding the artistic embodied.

2. Painting requirements

The Painting has several requirements when it shines:

1. Material desire:
It is "the first feeling that gives us material pleasure, it is the same thing that you feel when you see a beautiful woman, or beautiful natural scenery, and a deep understanding is not required in order to

appreciate beauty and the element of understanding is added to it so that it becomes more complete images."
(Eisenman, 1993, p: 76)

The material need realized from the composition of the painting is one of the reasons for man to carry out his artistic production to return him to stability in matters of living, as he practiced art in pre-age times to achieve a material need through the artist's painting of animals and control over their hunting, The materialistic desire, an urgent requirement for art, stands side by side in the desire to present the beauty of the painting.

2. Religious experience:

At the present time, "religious art practices a less important practice in the modern era than it was in previous periods, but it gives a direct or positive meaning as symbols of faith and achieves a kind of spiritual satisfaction" (Al-Saud, 2010, p. 17)

It is clear that in the medieval arts, which were dyed with a Christian religious tinge of subjects, positions, colors and shapes as an indicator of faith, and the Islamic religion was represented in art through the manifestations of Islamic architecture, specifically in the mosque, from the domes, columns and capitals.

3. Visual history:

One of the pleasures that connected with art is that it exists as a form of visual history for us "Sometimes it entirely depends on the painting to get Historical evidence. As a prehistoric photographer had produced the objects that were the focus of his interest"
(Youssef, 1996, p. 7)

Art was associated with the translation of every era. In the past, art appeared in dinnerware makings to read the urgent requirements of man in containers for storing grain and food, to bear a utilitarian trend in the semi-historic eras, while art appeared in the production of vase and artifacts to reflect an aesthetic and recreational need, a requirement of importance for the individual in the post-historic era.

4. Mental experiment:

The pleasure of experience is identified as "every work of art is the result of a certain amount of planning, and this means that it is based on organized thinking, and the materials used in carrying out such organized work are the artist's mind and hands"
(Saeed, 2002, p. 67)

What goes on in the human mind, specifically the artist, is an image that is reflected in his paintings artworks, sculpture and architecture, as well as the art of poetry, also the individual image is reflected in a pool of water; even many psychoanalysts have come to know the personality traits of individuals through their artistic achievements.

3. Structural components in the artistic painting

The artistic painting is subject to many development processes until it reaches the result that we see in the end, and these formulations of the components have a continuous interaction between the artistic hand, the raw material and the human thought,

Innovation, change and renewal in painting necessarily occur as a result of dealing with the qualitative dimensions of visual art, and these qualitative dimensions identified by Hussein, 2011 are:

1. Formulation elements 2. Topic 3. Expression 4. Style
(Hussain, 2011, p. 141)
Abdel Hamid adds 1987 5. The artistic touch.
(Abdul Hamid, 1987, p. 106)

These previous elements are the basis for the production and creation of the artistic painting. Among them is the subject matter, which varies according to the desire and urgent need of the artist, the artist, and specializations applicant, artistic achievements, where it varies to a socio-political, historical and finally heritage content, according to product taste.

Theoretical framework indicators

In light of the results of the theoretical framework and previous studies, the researcher reached a number of indicators that can be summarized as follows:

1. Communication has developed in the modern era due to the desire to

communicate the largest possible amount of information immediately as a result of the competition process in the market, and this extends to technical communication.

2. The communication messages between humans varied, including the art of painting messages, to keep pace with the advancement of societies in the understanding process.

3. The artistic paintings give the largest space compared to other types of arts in embodying the understanding language, being the simplest of its types; in addition to that the students have practiced in the previous years of education.

4. The artistic profiles represent an artistic form and product that achieves an aesthetic pleasure, a function and a material thing for the producer and the recipient together, so the learner makes it an understandable material by decoding its message.

5. The broadness of its topics, the art of technical planning, allows opening a way to convey a different impression on the receiving student.

6. Content Technical communication with painting is a fertile field that can be adopted as a language of understanding to transfer the technical foundations, composition and personal impression between technical specialization student.

Chapter three

First: research community

The current research community consists of (40) male and female students with (16) male and (24) female students from the second grade / day in the Department of Art Education / College of Fine Arts / University of Baghdad for the year 2018-

* Paintings were selected by 1. Prof. Dr. Hussein Al-Saqi, Department of Family Education and Technical Professions, Al-Mustansiriya University
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2019, divided into two halls according to Table (1)

Table (1) shows the research community/number of second grade students /daytime

Classroom	Male	Female	Total
Classroom 1	6	14	20
Classroom 2	10	10	20
Total	16	24	40

Second. Basic sample

The current research sample consists of (20) male and female students from the second grade who were randomly selected to be representative of the community, and they constitute (50%) of the original community and (5) paintings, as they were chosen by experts*. According to Table (2)

Table (2) sample of second grade students / daytime

Classroom	Male	Female	Total
Classroom 1	5	5	10
Classroom 2	5	5	10
Total	10	10	20

Third: exploratory sample

The research included an exploratory sample, the aim of which was to measure the efficiency and reliability of the research tool. This sample consisted of (10) students, (5) males and (5) females of the second grade / daytime / Department of Art Education / College of Fine Arts – Baghdad.

Fourth. Research tool

After reviewing the literature on the art of painting analysis, art education, psychology, communication, measurement, evaluation, and studies, the observation form was built for visual communication in the artistic paintings, as the tool included (7) fields for (27) items, and to estimate the items in the form, the gradient (appears and does not appear) were adopted at a degree of (1,0)respectively as in Table (4).

Fifth. The validity of tool

It was adopted by apparent honesty to know the level of artistic communication in artistic paintings, as the researcher presented the form to a group of experts and arbitrators in the field of plastic arts (painting), measurement, evaluation,

general psychology, art education, and communication, with an average of two experts in each specialty, and according to their opinions, Some tool items were modified and reformulated, and the form items obtained an agreement rate of (90%) for the analysis tool according to the following percentages .

Table (3) the number of search tool items with their percentages

Fields	number of search tool items	Percentage
formal impression	3	11.11 %
Foundations	3	11.11 %
psychological impression	7	25.92 %
Lines	4	14.81 %
Color	4	14.81 %
Topic	1	3.4 %
Formation	5	18.51 %
Total	27	100 %

By this way, the final formulation was distributed, and in order to ascertain the control formula, the researcher used a chi-square. It appeared that all the items were statistically significant at a significance level of (05,0) and with a degree of freedom (1), and thus the validity of the analysis tool was achieved, and as shows in the Table No. (4)

Table (4) the percentages of chi-square values to find out the validity of the analysis form items.

Fields	Item number	total Items	Number of approved	Percentages	calculated	tabular	Significance level
formal impression Foundations psychological impression Lines Color Topic Formation	1, 2 2, 3 1, 2, 3, 4, 5, 6, 7 1, 4 1, 2, 4 1 1, 2, 3, 5	21	10	100%	10	3 . 84	0,05
formal impression Foundations Lines Color Formation	3 1 2, 3 3 4	6	9	90%	6 .4	3 . 84	0,05

Sixth. Tool reliability

For achieving the communication technical repot form reliability in the students' plastic paintings, the researcher used the method of the observers' agreement * By extracting a connection relationship between the researcher and the first arbitrator, and the researcher and the second arbitrator, and the value of the first arbitrator and the second arbitrator, by adopting the Pearson connection coefficient, and the reliability percentage was 92%, which is an appropriate percentage, and as shows in the Table No. (5)

Table No. (5) Indicators of the analysis tool reliability using the Perso connection coefficient between the researcher and the evaluators.

researcher and first analyst	researcher and second analyst	first and second analyst	Percentage
91 %	93 %	92 %	92 %

Seventh. Application

After verifying the validity and reliability, the observation form was applied in its final form on 12/21/2021 on the basic research sample, and the application relied on three themes a. The sender (teaching) b. The message (artistic painting) c. The recipient (the student) The teacher distributes the form, then displays the paintings and selects them with a number only, then gives (15) minutes* to answer, collect.

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> 2. Professor. Naglaa Muhammed Kazemplastic painting Faculty of Basic Education Department of Family Education and Artistic Professions

the form and so on until plate number (5) as for the message, it is (5) paintings whose features are defined by items in the observation form, and finally the recipient works to choose the characteristics of each message in its own form.

Eighth. Statistical means

The following methods were used:
1. chi-square to verify the validity of the form.
2. Pearson correlation lab to extract the tool reliability.
3. The percentage of extracting results.

Results presentation

The following table includes a presentation of the analysis form items percentage among second-grade students in the Department of Art Education about the communication report in the artistic paintings.

Fourth chapter: search results

Table (6) Communication report in the student paintings, their frequency and percentages

fields	Items	sample models			
		Show		Never show	
		Number	percentage	Number	percentage
formal impression	1. geometric	12	60 %	8	40 %
	2. Humanity	16	80 %	4	20 %
	3. animalistic	9	45 %	11	55 %
Foundations	1. harmony	16	80 %	4	20 %
	2. proportionality	12	60 %	8	40 %
	3. Balance	16	80 %	4	20 %
psychological impression	1. Attract Attention	18	90 %	2	10 %
	2. sadness	17	85 %	3	15 %
	3. pleasant	5	25 %	15	75 %
	4. inspire love	11	55 %	9	45 %
	5. inspire hate	9	45 %	11	55 %
	6. violent	7	35 %	13	65 %
	7. gentle	5	25 %	15	75 %
Lines	1. Spiral	4	20 %	16	80 %
	2. overlapping	19	95 %	1	5 %
	3. Transverse	8	40 %	12	60 %
	4. longitudinal	7	35 %	13	65 %
colors	1. harmonious	14	70 %	6	30 %

	2. neutral	12	60 %	8	40 %
	3. cool	6	30 %	14	70 %
	4. hot	7	35 %	13	65 %
Topic	1. Clear	20	100	0	0 %
Formation	1. free	14	70 %	6	30 %
	2. Abstract	7	35 %	13	65 &
	3. realistic	13	65 %	7	35 %
	4. Geometric	5	25 %	15	75 %
	5. composite	15	75 %	5	25 %

Results Interpretation

It is clear from the previous table that the emergence of humanity characteristic and geometric characteristic by (80%) and (60%), respectively, from the field of formal impression, and in the field of foundations, all its paragraphs appear with acceptance, specifically the characteristics of harmony and balance by (80%) and the characteristic of proportionality by (60%) and this agrees with the study of (Albayati and Nameer, 2016, p. 70-71),We find that most of the students' opinions of the questionnaire have found that communication language has been achieved in the field of psychological impression through the realization of its value represented by attracting attention by (90%), and the sad characteristic appeared by (85%) and the characteristic that inspires love by (55%), and if the lines types field only recorded the property of lines overlapping at a high rate, specifically (95%), and its back in the color field were consistent and neutral characteristics of (70%) and (60%), respectively, unlike the cold and warm color characteristics, which were recorded, which did not appear by (70%) and (65%),The clarity characteristic of the subject obtained a percentage of (100%), and in the formation field only, the special feature of composite, free and realistic appeared with a percentage of (75%), (70%) and (65%).

As visual communication language appeared in the artistic paintings clear among the students by accepting characteristics with significant proportions from the analysis form.

Conclusions

It is concluded from the current research results that:

1. The paintings performer describes the effect of oral culture in conveying experience to people by making use of the visual communication element.
2. The artistic painting increases the interaction between the sender and the message in the modern era, i.e. obtaining the largest amount of information immediately.
3. The need for beauty Provide a channel of understanding with a group of students in different places in the classroom.
4. Using of the structural composition foundations in the profiles in a professional manner by the artists achieves a visual communication that reaches the connoisseur groups, especially the students specialized in the field of art.
5. The reliability of the composite fonts in the profiles can clearly convey the content that contains the meanings of love and sadness to the recipient.
6. The appearance of a sad and inspires characteristic of love attracts attention in the painting, and this is due to the fact that people are naturally tended to pay attention to sad topics that at the same time emit love.
7. The color treatments of the blocks through diversification achieve effects of expressive and functional value in the visual artistic bodies.
8. The derivation of the artistic message from the painting represents the outcome of the interactive communication practice between the sender and the receiver.

Recommendations

In light of the results of this study, the researcher recommends the following:

1. Adoption of the analysis form on the remaining technical classes students to know their technical connection in the technical planning subject.

2. The introduction of the term technical message in the public communication subject as an important term that may achieve understanding between peoples so that students can identify the features and role of news communication in artistic works.

3. Opening training courses for art education teachers in rhetorical communication in the field of arts to raise the level of artistic communication and invest it in the future by analyzing the actor of the various artistic works.

Proposals

The researcher suggests doing the following studies:

1. Conducting a study similar to the current research dealing with rhetorical communication with the art of sculpture, music or ceramics at the university level.

2. Conducting a study on the relationship of plastic paintings with other sciences.

3. Conducting a study comparing males and females with the level of response in rhetorical communication in the painting boards.

Acknowledgments

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