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The dialectic of ugliness in Dadaism and its aesthetic and technical manifestations in the light of cultural criticism

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Abstract

The ugliness and beauty of its concepts and means and the liberation of its contemporary forms differed from the ugliness and beauty of pre-modernity in its concepts, its aesthetic taste, and its samples, as there became controversy based on the idea of the work, the type of materials used and the artist's style in the work. Accordingly, the concepts of beauty differed in different philosophers and thinkers in terms of their different philosophical approaches and aesthetic theories, and in different schools and artistic currents and their artists, such as Dadaism, which adopted a style different from the usual by focusing on alienation and free play and focusing on the daily event and political and social activity by raising astonishment for the recipient by using different techniques, materials, and methods of display and installation, i.e. showing the hidden and the implicit and not focusing on the aesthetic only. This is what cultural criticism came to by revealing ideologies and cognitive, intellectual, cultural, social, and historical influences. The problem of the current research was the following questions: Does ugliness have an aesthetic value in the Dada movement? What is the dialectic of ugliness in Dadaism, and does it have aesthetic and technical manifestations in the light of cultural criticism? The research relied on the analytical descriptive research method to achieve the research objectives, and the theoretical framework contained three axes, the first: the dialectic of ugliness and beauty, the second: the Dada movement and its intellectual and aesthetic premises, and the third: cultural criticism. The research community reached (6) works of art, by (two samples) for analysis, they were chosen randomly, the works of world artists in the Dada movement for the period (2010-2020), the most important findings of the two researchers: 1: Dada shocked the recipient by focusing on disgust and provocation and showing distorted characters in the artwork to highlight the ugliness, as in sample (1). 2: Some practices of cultural criticism in Dada depend on examining marginalized and erroneous intellectual models, clear and unclear to society, because they deal with the traditional error that is common and accepted by society, to try to alert and expose the subtleties by highlighting them and exaggerating their portrayal, as in the sample models (2, 1).

Keywords: Controversy, ugliness, beauty, Dadaism, technology, cultural criticism.

Introduction

Chapter One (methodological framework)

Research problem

Social consciousness, the divergence of opinions and ideas, the divergence of ugliness and beauty in its concepts and means and liberation of its contemporary forms, the prosperity of science, arts, and literature, and the transformation of the text from one environment to another, all of which

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were important motives for searching within the texts and discovering the missing, opening the text to a broader horizon of reading, a different horizon of movement adopting the tools of criticism and evaluation that combine the linguistic with the literary and the aesthetic with the cultural. The awareness of beauty is linked to two main factors in the aesthetic experience: the artistic production and the nature of the thought that expressed it and the thought of the recipient and his aesthetic taste. Researching the term ugliness and beauty in contemporary composition, attention must be drawn to the nature of this formation, its producer and recipient, and the nature of the techniques used. The contemporary formation has transcended the rules and foundations due to the technical developments that opened hopes for a promising future with the emergence of the machine age and its modern products, as a result of the industrial revolution and the new scientific technology that broke into the daily life of man, as it helped introduce new expression systems, techniques, methods, and unfamiliar materials into art. The first intrusion was when Dadaism appeared, which introduced the technique of gluing and installation, which is considered the basic technique in artwork, and other techniques. It is necessary to excavate the text to reveal the intrigues and secrets that express the intellectual and cognitive awareness of every society and civilization, and for this, it is necessary to liberate from the domination and authority of the literary text to find cultural interpretations that are least said to be the consciousness and intellectual sophistication open to the text and its mysteries to be expressed in another way, or to be said in other aspects that elicit the new and explore the vivid trove behind the hidden intrigue, and the coordinated culture of the text has given another dimension to the production and perception of societies, their beliefs, their symbols and tendencies, and their politics. After literary discourse only examines the aesthetics of the text and awaits a well-known reader in control of the means of criticism, the text is decimated, the meaning is imprisoned, the reader is limited and his taste and the text is subject to his authority and desire, where the horizon of difference and expectation is limited. For the meaning to become scattered and the reader free, it was necessary to break the centrality of the meaning and search in the margin because it is broader, more informative, and more influential on the reader, the creator, and the text.

Searching for the missing is fun, discovering the mysterious is daring, and detonating the connotations to discover the beautiful and the ugly is the value of critical awareness. This is important from the previous topic, as the problem of the current research started through the dialectic of ugliness based on the use of techniques and various artistic ideas of Dada and its aesthetic manifestations. Beauty and ugliness in its concepts, means, and the liberation of its contemporary forms differed from the beauty and ugliness of pre-modernity in its concepts, aesthetic taste, and the embodiment of the idea that it wanted to convey to the recipient. Based on the foregoing, the current research problem is based on the following questions:

- Does ugliness have an aesthetic value in the Dada movement?
- What is the dialectic of ugliness in Dadaism, and does it have aesthetic and technical

manifestations in the light of cultural criticism?

Research Importance

The importance of the current research lies in the following:

1. The current research is useful in identifying the technical and aesthetic methods and the contemporary intellectual concepts of the arts of modernity.
2. It may benefit students and critics in analyzing the artistic works of the artists of the Dada movement according to cultural criticism.
3. The current research contributes to the development of students' knowledge and artistic requirements in modern art schools.
4. The current research shows the starting points of cultural criticism and the analysis mechanism of the arts of modernity.

Research objectives

The current research aims to:

1. Identify the dialectic of ugliness in Dadaism.
2. Disclosure of the dialectic of ugliness in Dada and its aesthetic and technical manifestations according to cultural criticism.

Research limits

The research limit is as follows:

- Works of international artists in the Dada movement (2010-2020).
- Analytical premises of cultural criticism.

Research terminology

1. Dialectic

Plato defined it as: "The highest philosophical method, which is the cornerstone upon which the sciences are based and sometimes the method by which hypotheses are refuted." (Al-Ashry and Sadiq, 1983, p. 162).

Kierkegaard defined it as: "It is an emotional structure, not a mental one because it has various forms that are convergent, including what is vague or dual in meaning, in which it moves from one meaning to another constantly, which is the convergence of opposites and contradictions while preserving them" (Vall, 1967, p. 521).

(Salabiyya) defined it as: (The art of dialogue and discussion, and its purpose is to rise from

perception to perception, and from saying to saying, to reach the most general perceptions and the highest principles). (Salbia, *The Philosophical Lexicon - Part 1*, 1982, p. 391).

- Operational definition of **Dialectic**

It is a process of interactive discussion and dialogue between similar and contradictory components, affecting and being affected by each other, to clarify the dialectical relationship between ugliness and beauty and their manifestations in the Dada movement.

2. Ugliness

- (Salbiyya) defined it as Unnatural, contrary to purpose, or containing corruption and imperfection, and it is opposite to the beautiful and the good. As for the science of aesthetics, ugliness is something artificial that repels the taste, however, the artist can depict the ugly thing in a beautiful way that is appreciated by the taste and the soul tends to it, and this is what is expressed in the aesthetic of ugliness.” (Salbia, *The Philosophical Lexicon - Part 2*, 1982, p. 185).
- Maalouf defined it as: (Ugliness in art is what has broken its symmetry and harmony in its apparent form of things, personalities, events, or places, and what contradicts and intersects with religious, moral, and behavioral values and led to aversion and the elements of the artistic medium contribute to its representation or manifestation in the artistic achievement). (Maalouf, 1997, pg. 746)
- (Maalouf, 1997, pg. 746): The operational definition of the dialectic of ugliness: it is all the values that contradict religion, society, behavior, and art, and are manifested in a dialectical manner in the Dada movement.

3. Dadaism

- (A movement that arose during the First World War in 1916 in the city of (Zurich) in Switzerland by several young people, including (Tristian Tzara), who led this movement and others, and the word means a wooden rocking horse to play, as a term that refers to the type of movement that is directed towards something acceptable) (Al-Basiouni, 1965, p. 127).
- Al-Hattab defined it as: "A chaotic movement that is not consistent with prevailing values, beliefs, and social traditions and calls for a return from the beginning." (Al-Hattab, 2010, p. 126).
- Operational definition of Dadaism: A movement that arose to revolutionize art, science, and technology, and called for tampering and demolishing the prevailing arts to produce art that violates the accepted aesthetics, techniques, and methods used.

4. **Technology**

- Saliba defined it as: "It is the sum of the methods used in the use of some machines or tools, or the sum of the methods of a particular artist, poet, or writer." (Salbia, *The Philosophical Lexicon - Part 1*, 1982, p. 330).
- Al-Bakdash defined it as: "The quality, authenticity, and originality of workmanship, which requires us to know the raw materials, materials, and skills necessary to use them in their best form." (Al-Bakdash, 2008, p. 15).
- Operational definition of Technology: It is a set of means, methods, and special artistic treatments used by Dada artists in their artistic works, using materials, raw materials, and various media such as pebbles and stones, the human body, wood, plastic, as well as ready-made objects.

5. **Cultural Criticism**

- Al-Ghadami (2005) defined it as Al-Ghadami (2005) defined it as It is a branch of general textual criticism, and therefore it is one of the linguistic sciences and fields of linguistics. It is concerned with the criticism of the implicit systems involved in cultural discourse in all its manifestations, patterns, and forms, what is informal and non-institutional, and what is likewise, in terms of the role of each of them in the account of the collective cultural consumer, and therefore it is concerned with revealing not the aesthetic, as is the case with literary criticism, but rather its concern is to reveal what is hidden from under the rhetorical/aesthetic masks. (Al-Ghadami, 2005, p. 83).
- Qatus (2006) defined it as: "It goes beyond the institutional classification of the text as an aesthetic document to openness to discourse as a broader cultural phenomenon, which has its discursive system." (Qatous, 2006, pg. 229).
- The operational definition of cultural criticism: An activity concerned with criticizing the implicit cultural systems to reveal the dialectic of ugliness manifested in the productions of the Dada movement.

Chapter Two (Theoretical Framework)

First: the dialectic of ugliness and beauty

Since time immemorial, man has expressed his admiration for beauty through the arts, and art imparts beauty to things to be acceptable to the recipient. It is synonymous with the aesthetic sense, which is an expression of intuition or emotion that is translated into forms through symbols.

This by no means means that all artwork is beautiful, as art may deal with (ugliness and beauty, sadness, and joy, repulsive and abnormal), (the artist does not only seek to portray beautiful things,

but he often chooses ugly subjects and expresses them without diminishing their ugliness) (Al-Hamid, 2010, p. 180). On the other hand, not all beautiful subjects are works of art and the recipient finds beauty and an aesthetic response in them.

From this point of view, studying art is not the same as studying beauty. To know the characteristic (beautiful) of a thing, we can see it in art and nature, and what is common between art and beauty is the form, as it is an essential element. Beauty is the bright side of art, and both of them depend on feeling as an important element in their reception. Thus, there is an overlap between the fields of art and beauty, in the vocabulary of form and feeling, in which art is wider in scope than beauty emotionally, while beauty is wider than art in terms of the way it works. This constitutes an addition to the wide field of aesthetics (beauty) because it is a general discipline within which art falls.

Ugliness has remained confined to the view of philosophers and theorists that it is against the beautiful. If the beautiful makes us feel attractive, then the ugly repels us when we perceive it. The beautiful is what its parts are harmonious and enjoy organic unity, and the ugly is what is devoid of these characteristics. They are considered the values of aesthetics. Scientists have saturated beauty with analysis, while ugliness remained under its banner, as we did not find an explicit recognition that gives it legitimacy and importance, and described it as an antithesis to beauty. Therefore, the conditions of ugliness do not apply to beauty, and the concept of beauty and ugliness can be compatible based on a specific environment and certain values. Their values are based on criteria of specific aesthetics through which conditions can be set, but if the meaning of aesthetic value includes ugly art, then (Ugliness is not anti-beauty in its general sense, but rather it is a type of its types, just as it is not anti-beauty in its narrow sense, as they are synonymous in that they are two types of aesthetic value among other types) (Stulentz, 1974, p. 407), just as the opinion of the aesthetic philosophers was not united on a single meaning of beauty and its problematic remained, likewise, ugliness was not more fortunate as it is a problematic concept that was not agreed upon. Rather, it is more problematic than beauty because it did not receive the same amount of attention as general aesthetic concepts.

Based on the foregoing, the level of aesthetic awareness is critically determined by its ability to distinguish between aesthetic concepts and aesthetic values in art and life. This awareness is the source of determining aesthetic values, as the research deals with the concept of dialectical ugliness in Dada. Ugliness is one of the values associated with experience or aesthetic experience, which is in turn a product of communication and interaction between the artwork and the recipient, depending on his interaction and his social and natural environment.

It should be noted here that some of the artistic works of Dada employ the concept of disharmony and lack of harmony between the elements to highlight a large proportion of ugliness and abnormal behavior that reflects negatively on people socially and psychologically. (Al-Assaf, 2006, p. 18):

First: the content in which the value of the ugly is embodied. The task of the aesthetic critic here

is to research and define its features and dimensions and the space granted in the artwork, then show its relationship to other aesthetic values.

Second: The form in which the value of the ugly is embodied. The task of the aesthetic critic here is to determine the manner and level of embodiment. In this case, we are faced with two issues: the beautiful form that embodied the value of the ugly, and the ugly form that did not succeed in embodying any other value.

In other words, the distinction between the ugly values associated with the content reflected in the beautiful form, and the ugly form that did not reflect any aesthetic value or in the sense that it did not succeed in reflecting it creatively. (Baumgarten) believes that the clear perfection of taste in its narrow sense is beauty, and the corresponding imperfection is ugliness, and then beauty pleases the beholder, and ugliness in this way creates distress, and he says in his book "Esthetics" that aesthetics is the science of sensory knowledge, and the goal of aesthetics is the perfection of this knowledge is sensual, and this is beauty, and the lack of sensory knowledge is ugliness and ugly things in this sense can be thought of beautifully, and also beautiful things can be thought of in an ugly way (Ismail, 1986, pp. 51-52). Therefore, the concept of aesthetics includes both the concept of beauty along with the concept of ugliness, and thus aesthetic ugliness has become no different from aesthetic beauty, for each of them has an aesthetic value, and this is expressed in the concept of "aesthetic ugliness", which expanded the scope of aesthetic perception to the greatest extent, and therefore ugliness is not bad, for badness is the complete lack of aesthetic value.

Second: The Dada movement and its intellectual and aesthetic premises

After the outbreak of the First World War in 1914 AD and the accompanying destruction of the economic, social, political, and cultural structures, and the resulting change in values and beliefs, it prompted the artists of that era to search for new methods to express their views, destroy and demolish everything related to previous aesthetic concepts and all forms of civilization, and turn to chaos, and this was achieved by the Dada movement.



Figure 1

(Nothing is everything... This is the conclusion drawn by a group of German artists during the First World War in 1914, after the veil had lifted from the eyes, and despair had prevailed in the hearts, the war had gone mad, and it set off a frenzy devouring the lofty values, so the response of those artists to that was, inviting them to create art against art to match the war and destruction that led to the birth of the Dadaist movement)_(Sarah, 1960, p. 182).

The Dada movement did not follow a specific approach in expressing their opinions but rather resorted to all means, including demolition, vandalism, and distortion, and some of them composed paintings of ordinary things that raised public opinion because they were unfamiliar with the artistic field. Dada tried to destroy everything that reminds them of inherited values within the context of beauty. (They declared their rejection of all prevailing values in art and began searching for waste and remnants of worn-out things such as worn-out rags, fragments, wood, papers, and other rows of waste... They used to stick these debris on a board or erected them on a pedestal, and then presented them to the public as masterpieces of high art.)_(Al-Khatib, 1998, p. 127). That is, the composition is free and does not adhere to form and content. This appears clearly in the work of the artist (Raoul Hausmann) form (1), which was built from different materials, and moved away from everything traditional and blew up all artistic genres, so nothing is forbidden, but everything can be used for a feeling or a fleeting idea (Their works focused on amazement and bewilderment by making works of art the focus of scandals, and their ultimate goal was to arouse the wrath of the public.) (Brooker, 1995, p. 87).



Figure 2

Therefore, it rejects the technology and attitudes associated with the making of the painting, and this is what we saw in Duchamp's work, as he carried his output to the maximum imaginable, gradually abandoning the brush, painting, and oil painting, and allowed himself to transcend all prevailing artistic conventions and traditions, as well as the standards of the artistic establishment, as he was distinguished by the transformations of his innovative display techniques at the levels of sculpture and painting. Duchamp, in his Dadaist phase, reached the innovative Ready Made technique, which is characterized by the use of ready-made objects as artistic effects after the artist

works to remove them from the utilitarian context for which they were found, as happened in his work (the fountain, the chamber pot) Figure (2). It is a chamber pot that he brought to the jury for the exhibition (The Laminated) in New York, and he signed (R.Mutt), which is the name of the manufacturer of this chamber pot. The committee rejected his work, which later turned into the most influential and revolutionary creative achievement in the concepts of contemporary art, to be reconfigured as an art that arouses interest and is carried on a kind of beauty and strangeness. It derives its ingredients from the idea of internal installation on the canvas of a traditional painting and the saying that the artist was living on the tools of the other.

These new forms accomplished by the Dadaists are based on chance, irrationality, and spontaneity to express the absurdity of life. This prompted the formation of forms that contain strangeness and spontaneity as an expression of the new social condition, (since Marcel sees that when a person feels alienated, the soul feels the need to exist, and a feeling is generated in him that this world is nothing but a space of reality that is veiled from him, then he is confronted with a secret that has no solution) (Al-Zubaidi, 2011, p. 193), meaning that its main purpose is everything that exists in reality, indifferent to the essences of things and abstract mental images.

The Dadaists focused all their efforts on demolition, but they did not follow a specific approach in expressing their opinions and resorted to all means that could come to their mind, including demolition, vandalism, and distortion, in a way that offends the bourgeois class and its concepts. Therefore, some people composed paintings of very ordinary things that sparked public opinion and scandals because they were unfamiliar with the artistic field, such as bottle boxes, food waste, and urinals. Picabia also painted absurd machines, he only wanted them to make fun of science and industrial development (Imhaz, 1996, p. 106). As for the painter and sculptor (Hans Arp), he was inspired by chance in most of his artworks, see Figure (3), he used to cut colored paper and collect it arbitrarily, to stick it on the canvas of the painting, and (Arp) invented the process of (scratched papers) and (torn papers). (Al-Shawk, page 98).



Figure 3

The general rule of the Dadaists (was they were less interested in addressing emotions and more inclined to tear them apart, so what was important was not the work of art itself, but the shock that they could create, and the confusion that they cause in the mind) (Mueller, 1988, p. 121), as the Dadaists emphasized that what interests them is not the (aesthetic) aspect of their activity, but rather the social aspect, and when they included in their works materials and tools that are used in daily life, they thought that they were canceling the essence of art, ignoring the aesthetic laws of approaching art to life (Al-Akriti, 1990, p. 321).

The Dada movement is a branch of the future movement, and the excessive tendency led to the agglomeration of body parts in the form of geometric and cubic shapes. The creators of this art were forced to (destroy all aesthetic levels, to pave the way for planning a new building based on the cunning use of colors, different materials, and lines, in a way that tends to the caricature aspect, and the creation of non-personalized, non-objective formations) (Al-Jabakhanji, 1961, p. 112).

Therefore, we find that Dada has focused more on the phenomenon of composition, as the action of the affixed elements is reflected, not only in the writing they contain but also in the pictorial representation and its linear structure. Gathering and gluing have taken an expressive character in the works of (Hausmann, Ernst, and Arp), as the composite image aims to provoke coincidence or contrast, through the juxtaposition of colors, traditionally considered inharmonious, along with representative elements that are placed heterogeneously, as if their purpose is not plastic coherence, but rather the idea it contains (Emhaz, 1996, p. 172). However, the adhesive, which was not a Dadaist deduction, had been known previously and was used for the first time with Cubism, in the poster paper of (Braque and Picasso). However, Dada added the character of the daily event, while the paper pasted with Cubism was used as a foreign body, it carries, by introducing it into the depicted space, structures, and imports that enter into the context of the painting. In turn, the futurists focused on the importance of pasting, which no longer carries any of the characteristics of nature.

One of the founders of Dada (Raoul Hausmann) says, “Dada fell like a raindrop from the sky, and the new Dadaists learned how to imitate the fall, not the raindrop,” while Duchamp says: The new Dada, which they call “new realism,” is a way out of the impasse, and it subsists on what Dada subsisted on. (Smith, 1995, pp. 8-9). One of the artists of Dada (George Grosz) 1893-1959, defamed and ridiculed the ruling bourgeoisie class represented by the officer, the priest, and the capitalist, with satirical drawings, using an extreme method of drawing people as in the form (4), he called it (new objectivity) and (magical realism), in which the return to the thing is emphasized, to the content more than the form, but in a vague suggestive context (Bowness, 1990, p. 232).



Figure 4

Dada found for it in Hanover one advocate, who is (Kurt Schwitters) 1877-1948, who abandoned expressionism to liberate art, as he said, from the tyranny of traditional materials, so he extracted his materials from the sidewalks or the trash bin and resorted to everything that serves his purpose to make a piece of art from all the old trash. In its construction and collages, he selected its appearance characteristics in form, color, and texture without concealing its original identity (Bowness, 1990, page 233), as in Figure (5). In 1937, the artist Paalen invented the fumage technique (the smoking process) based on heating the painting with the smoke of a candle, whereby Paalen would paint hallucinogenic motifs on white canvas, wood, or paper and then continue them in a partially associative way with oil paint, seen as (6).



Figure 5



Figure 6

In Germany, Dadaism was more committed, (the process of gluing was exploited for political purposes, and the process of photographic synthesis (photomontage) became an important press weapon in the arena of political life, and (Raoul Hausmann and Hanna Hoch) represented the most expressive and imaginative side in its photomontage work, while (John Hartfield and George Groz), they used this method for direct political and social purposes, highlighting the corrupt social

reality and political quackery) (Al-Shok, page 9), since photomontage is an attempt to give an artistic character to photography and to go beyond its limited function in conveying direct reality.

Hartfield has tried to combine the furthest materials to give irregular and unbelievable things a reasonable logical character, as is evident in Figure (7). The Dada artists, in their use of photomontage, wanted to enhance the non-artistic side, the geometric aspect. The photomontage is an attempt to combine reality and imagination to create a new intense reality, such as combining flat and non-flat objects, near and far, achieving transparency, and spatial and temporal overlap.



Figure 7

Later, this art was used to expose the brutal Nazi policy that swept Germany and Europe since 1933. The pictures of (John Heartfield) were among the most brilliant and violent collage works in this regard, (As the militarism embodied fascism and capitalism in eloquent and expressive symbolic images, by combining wild animals, bourgeois aristocratic hats, skeletons, poisonous gas masks, knives, and dollar signs, etc.)._(Al-Shawk, p.10). Despite the seeming illogicality and alienation with which Dada began and the speed with which it ended, it played a role in encouraging artists and sculptors to free their vision and experiment with unfamiliar materials from previous currents, and it acted as the engine for many subsequent artistic currents.

Dadaist artist (Picabia) says: “Beauty can be born from the union of things that are more unexpected than others, provided that the hand that collects them is the hand of an artist” (Muhammad and Jabbar, 2015, p. 36).

Third: cultural criticism

Cultural criticism is an activity, not a field of knowledge. It is an overlapping, interrelated, transcendental, multiple task, as it includes the theory of literature, beauty, and criticism, as well as philosophical thinking and media analysis and it can also explain (theories and fields of science of signs, psychoanalytic theory, Marxist theory, social theory and anthropology) and communication studies, and research in the media, and various other means that characterize contemporary society

and culture (Eisenberger, 2003, pp. 30-31).

It studies the artistic and aesthetic work as an implicit cultural phenomenon. In other words, it is to link the work to its undeclared cultural context. Hence, cultural criticism does not deal with aesthetic and artistic texts and discourses as aesthetic symbols and suggestive formal metaphors, but rather as implicit cultural patterns that reflect a set of cultural, historical, social, and religious contexts. Cultural criticism deals with the aesthetic literary text not as a text, but rather as a cultural system that performs a systematizing function that contains more of what it announces.

Cultural criticism deals with the text because every situation, individual, group, phenomenon, or issue is a text that can be studied (The text means any practice that took place or could take place, whether it was verbal or deed, sensual or moral, apparent or implied, that could result in an indication or generate meaning by itself, with its relations, or with its references.) (Hammadi, 2009, p. 21). It also studies the relationship of the text to ideologies and historical, political, social, economic, and intellectual influences to reveal and analyze them in an attempt to interpret them according to the cultural perspective.

Cultural criticism does not study the text (from an aesthetic point of view, but rather in terms of its relationship to ideologies and historical, political, social, economic, and intellectual influences, and it reveals their complexities and contradictions by analyzing them after the analysis process) (Al-Habib, 2008, p. 12).

Cultural criticism appeared, replacing the closed structure in cases of creativity of different shapes and types with a structure open to its culture interacting with it, trying to go beyond the institutional classification of the text as an aesthetic document to openness to discourse as a broader cultural phenomenon, which has its disclosive system. Thus, the critic is no longer describing and approving the existence, but he describes analyzes, interprets, innovates and transcends the limits of formalism to implicit content away from the concept of the content of traditional criticism and examines the nature of the text and its overall dimensions.

Cultural criticism is based on a saying in his work that he always tries to reveal and find out about its manifestations (which is the saying of the cultural actor/format, which is defined as a critical term generated through the convergence of the concept of the general pattern with the concept of culture and includes traditions, systems, values, and cultural references interacting with each other and acquired by man in society to become an inherited and agreed-upon system transmitted through generations to move cultural action and social behavior) (Salman, 2019, pg. 24)

As it is a theory with cultural content that studies works of art and discourses in their cultural, political, social, and historical context, and sheds light on them to expose their different systems that are hidden under the aesthetic. That is, the aesthetic work of art hides something other than the aesthetic underneath it, as there is something systemic implicit, and this is what Al-Ghadami focused on and cared about (the artistic format has its necessities as a representational format, and

not just a synthetic display. The semiotics of the forms includes a reference for all referrals and codes related to the social environment.)_(Jassam, 2019, p. 84).

The implicit form means that every action carries two forms, one of which is conscious and apparent, and the other is an unapparent pronoun, and the implicit form has special conditions and characteristics that Al-Ghadami defined as follows: (Al-Ghadami and Astif, 2004, pages 32-33)

1. Two formats that occur together at the same time, and in one text, or it is the same as one text.
2. One of them is implicit and the other public and the implicit is the opposite and abrogate of the declared. If the implicit becomes not contradictory to the explicit, then the text will come out of the field of cultural criticism, because the scope of this criticism is to reveal the implicit systems (replicas) of the public.
3. The text under examination must be aesthetic.
4. The text must be public and enjoy a wide readability, to see the public action of the formats that strike the social and cultural mind.

In these four conditions, the concept of the implicit pattern is realized, which is every hidden systemic indication.

Cultural criticism is of great importance because it adopts a comprehensive analysis that is not bound by the borders of the text, its language, or its aesthetics. That language or those aesthetics fall within this criticism in a broader environment that is the incubating environment and the conditions for producing the text and the factors directing it. The cultural critic finds himself facing history, the social system, and the political system, as well as the text itself. The critical process may go beyond the study of anthropology (the science of anthropology) or theology (the science of religions), because the critic, in his critical act, goes wherever he finds a way to illuminate the text to reach its secrets.

Vincent Leach is the first to popularize the concept of post-structuralist cultural criticism, as he confirms that the concept of cultural criticism has gone through stages of development to become what it is in the post-structuralist stage. With the diversity of studies and the diversity of the material that was dealt with, the view of works of art grew as documents or signs of events of social, historical, and political dimensions rather than being regular works of art of an aesthetic nature. (Khalil, page 68).

The cultural criticism of (Leitch) is based on three characteristics:

- Cultural criticism does not frame its action under the institutional classification of the aesthetic text but rather opens up a wide range of interests that are not considered by the institution, whether it is a discourse or a phenomenon.
- One of the norms of this criticism is that it benefits from cognitive analysis methods, such as

the interpretation of texts and the study of the historical background, in addition to its benefit from the critical cultural position and institutional analysis.

- What distinguishes post-structural cultural criticism is its essential focus on systems of discourse and systems of textual disclosure, as is the case with Barthes, Derrida, and Foucault, especially in Derrida's saying that there is nothing outside the text, Leach describes it as a protocol for post-structuralist cultural criticism, and with it the keys to textual anatomy, as with Barthes. (Al-Ghadami A., 2005, p. 32).

Cultural criticism is based on a set of constants and theoretical and applied concepts, which are intellectual and methodological foundations, from which the researcher or student must start to approach texts and discourses in understanding and interpretation. Al-Ghadami identified six basics that constitute the theoretical and methodological starting point in cultural criticism, and they are as follows (Al-Ghadami A., 2005, pp. 63-76):

1. Elements of the message (the systemic function): Roman Jakobson's model is based on six elements: the sender and the addressee, the message that moves through the context and the code, and the means for all of that is the communication tool. Al-Ghadami suggested adding a seventh element, which is the formative element, and as long as the communication process takes place from sender to addressee, between them is a message that arrives through various types of communication means, and is based on codes that the addressee uses to understand the common context between the parties to the communication. Besides, if we add (the systematic element), we allow room for the message itself to be ready for a systematic interpretation.
2. Metaphor: There are cultural behavioral patterns that move and interact and through this interaction create models of saying that prevail in discourse. Then comes the use which means putting the discourse in a function by making it work and be acted upon. Here the metaphorical expression is born, a cultural birth that is subject to the conditions of cultural coordination that we call usage, and usage is the procedural designation for the cultural act of a general, collective nature.
3. cultural pun: The pun is based on the semantic duality between far and near, and it is the duality by which we seek to establish our perceptions of the movement of cultural patterns in its declared and implicit dimensions, that is, it indicates the state of discourse as it involves two dimensions, one of which is implicit and subconscious, and the other is apparent and conscious.
4. Type of indication (systematic indication): Cultural criticism built the work on the relationship of the text with the production of semantics in distinguishing between two types of semantics, which are explicit semantics and implicit semantics. Al-Ghadami suggested a third type, which is (systematic significance). Explicit signification has a utilitarian/connective function, while

implicit signification is related to the aesthetic function, and systemic signification is linked in intertwined relationships that arose with time to have a cultural critical dimension, related to cultural sentences.

5. The cultural sentence: A concept that touches the subtle oscillations of the cultural formation that produces its different expressive formulas, and means the mechanisms of domination, from plans, laws, and instructions, i.e. everything related to the text, and thus requires us to have a systematic model that is compatible with the conditions of this formation, and can identify and criticize them.
6. Dual author: There are two authors, one of which is the well-known author, no matter how many types it is, such as the implicit, exemplary, and actual author, and the other is the culture itself, or what is called the implicit author, which is a kind of systemic author. This implicit author is the culture, in the sense that the well-known author is a cultural product and his discourse is not in the author's awareness, and these implicit things give connotations that contradict the data of the discourse, whether what the author intended or what is left to the reader's conclusions.

Indicators of the theoretical framework:

1. The level of aesthetic awareness is critically determined by its ability to distinguish between aesthetic concepts and aesthetic values in art and life.
2. The artist does not only seek to portray beautiful things but also chooses ugly subjects and expresses them without diminishing their ugliness. On the other hand, not all beautiful subjects are works of art, and the recipient finds beauty and aesthetic response.
3. The new forms achieved by the Dadaists are based on chance, irrationality, and spontaneity to express the absurdity of life. This prompted the formation of strange and spontaneous forms as an expression of the new social situation.
4. Dada did not focus on emotions, but on the reaction and confusion that their works evoke in the mind.
5. Dada added the character of the daily event, by focusing on the phenomenon of activation of political and social activity.
6. Cultural criticism deals with the aesthetic literary text not as a text, but rather as a cultural system that performs a systemic function and contains more of what it announces, in terms of its relationship to ideologies and historical, political, social, economic, and intellectual influences.
7. Cultural criticism benefits from cognitive analysis methods such as the interpretation of texts and the study of the historical background.

Previous studies**Chapter Three: (Research Procedures)****First - Research Methodology:**

The two researchers adopted the analytical descriptive approach as it is the most appropriate scientific method to achieve the objectives of the current research.

Second - the research community:

The research community includes the works of the Dada movement accomplished by contemporary artists, which are (6) sculptural works.

Third - the research sample: The two researchers randomly selected two samples from the Dada movement for the period (2010-2020).

Fourth - the research tool

The two researchers designed the (analysis form) based on the indicators that resulted from the theoretical framework, and the researchers used (Cooper's equation) to extract the percentage of agreement among the experts, and the percentage appeared at a degree of (91%).

The stability was verified using (Holsty's equation), where two analysts were chosen to analyze the results, and the ratio was (83%) between the first analyst and the two researchers, and (85%) between the second analyst and the two researchers, and the final degree of stability was (83%).

Fifth: Description and analysis of the targeted sample related to current research**Sample 1**

Name	Marcel Janco
Artist name	without address
Date	2010
Measurement	48.3*171.1 cm
Material	Watercolor on paper



The work is a vertical painting painted with watercolors and some random lines distributed chaotically to give a strong focus on the personality in the painting. The colors varied between white and black in varying degrees, with shades of burnt brown, and light blue, with shades of grey and black.

The artist relied on the element of difference with the absence of explicit meaning, as the Dadaists repeatedly emphasized that what interests them is not the (aesthetic) aspect of their activities, but rather, the social and psychological aspect, when they included in their activities materials and topics

that are common in daily life, they thought that they were canceling the essence of art, ignoring the aesthetic laws by approaching art with life.

The work included several unfamiliar messages or symbols in both its declared and implied dimensions, including the appearance of the character in the form of a human being in the front with a sad face and exhausting details, due to the reality he lived that caused him a psychological crisis such as losing a close person. This we conclude from the white shroud that covers a person who appears to the right of the painting. The other discourse included in the artwork is that this character may have a white heart that does not bear hate and harm. This we deduce from the white spot on the side of the heart of the character, but he is sad because he was forced to do something unreasonable that contradicts the reasonable and made it a context of simulation of reality even if it does not contain anything because (nothing is everything at Dadaism). There is another implicit discourse, which is that this person has lost passion in achieving his goal or may have been exposed to a symptom of demolishing his goal in life, and this is inferred from his carrying a bow of arrows in his hand.

The artist did not use many techniques, but he focused on breaking the horizon of the text into the horizon of expectation by showing the power of colors and the extent of their impact on the idea to be communicated. The first look of the work suggests sadness through the use of the brown color in varying degrees to arouse nostalgia, in addition to the mountains drawn in the background of the painting suggesting the extent of sadness and exhaustion on the character, and giving appearance and social cohesion.

Sample 2

Name	Tout est Dada
Artist name	Chiara Santoro
Date	2020
Measurement	60*45 cm
Material	Collage and acrylic on canvas



The work consisted of a painting painted in acrylic colors on canvas with the introduction of various materials randomly distributed chaotically that distract attention, to express the contemporary Western environment and focus on the phenomenon of free play.

Through this work, the artist succeeded in causing a shock to the recipient through an unexpected formation of signs that exist in reality, but he collected them according to a contemporary style and in a surprising way because they are dictated in other than their usual places. For example, the seats, the door, and the cup have their natural place in the house, the spaceship, and other symbols. Their presence in the painting raises controversy and doubt about previous traditional knowledge and calls for questioning, due to the element of alienation. Curiously, human nature searches beyond

the veil due to innate curiosity.

Chiara's work is the result of an experimental activity and general experience that is related in one way or another to the realities of life and the requirements of contemporary production. It is one of the manifestations of the post-industrial and consumer society, and work becomes an idea, style, and technique of its formation, not an intellectual or spiritual content. The artist tries to employ any of the ready-made materials that he deems appropriate in accomplishing his artistic vision embodied in (the idea), and the latter becomes a tool for creating the artistic aspect, through the semantic duplication between the far and the near, and time travel in the setting of the clock and the spacecraft at work.

The use of such materials and tools, and their introduction into the artwork, confirms the absurd practice and criticism of the practices of Western consumer society. That is why we find that Dada focuses on the concepts of absurdity, chaos, experimentation, and protesting against Western society in blowing up the idea of art and creating new alternatives to beauty that give the viewer the pleasure of practice and experimentation so that the work is characterized by superficiality and nihilism.

The work included the movement of harmony in both its declared and implied dimensions by focusing on many messages, such as the people on the right and left of the work formed in the form of the letter D to denote Dada and the Dadaists often symbolized the word in their artwork. Also, there is the biblical metaphor *Tout est Dada*, which means testing the flame, and the standing person who plays the musical instrument appears, this flame of light is a protest from Dada against the reasonable and natural in society. In general, the work focused on overcoming the stereotypes of the prevailing forms through the consumerist tendency in using ready-made things with economic and advertising content and stimulating the art of advertising through the introduction of the art of the word and the photograph as an artistic text.

Chapter four

Results

1. Dada relied on the absurdity of demolition through indifference and emphasis on the principle of irony in the work, as in Sample (2, 1).
2. Dada shocked the audience by focusing on disgust and provocation and showing distorted characters in the artwork to highlight the ugliness, as in sample (1).
3. The Dadaist artist used photographs and added various objects, as Chiara Santoro did in Sample (2), which confirms the Dadaist reflection on postmodern art.
4. Dada artists used the technique of (collage) gluing or inserting marginalized objects into work, gathering them with other materials or elements to produce a work of art, and this is the most prominent feature of postmodern art, as in a sample (2).

5. The productions of Dada in its apparent formats reveal the dominance of implicit patterns that represent the real motives of the artist and the recipient, and that represent a reflection of the social and economic conditions in the societies of globalization and postmodernism, as in a sample (1).
6. Dada sought to work on consumerist patterns, due to the prevalence of a culture of consumption, speed, and the use of the easy, the marginalized, and the vulgar, as in a sample (2).
7. Some practices of cultural criticism in Dada depend on examining marginalized and erroneous intellectual models, clear and unclear to society, because they deal with the traditional error that is common and accepted by society, to try to alert and expose the subtleties by highlighting and exaggerating their portrayal, as in the sample models (2,1).

Conclusions

1. The Dadaist artist called for a protest against chaos and devastation, through his works that were characterized by strangeness, as the artworks were the focus of scandals and ugliness because their goal was to arouse public anger, blow up the idea of art, and create new alternatives to beauty.
2. Dadaism believed in the ability of the self to create through its nihilism, as it swept through chaos and tampering by striking the authority of aesthetic judgments, and focusing on the principle of nihilism, for everything is important and insignificant at the same time, and this is evident in most of their productions.
3. Cultural criticism constituted a constructive and intellectual reference, by searching for the dialectical relationship between the internal format and the external context of the artistic text, which helps us to give significance and meaning to the artistic text, and analyze the internal textual systems that carry an intellectual and ideological significance that the text tries to transmit to the recipient.
4. The method of cultural criticism in dealing with topics with Dada provided a basic basis for art to remove the dominance of the aesthetic dimension from the centrality of artistic research, so that beauty and culture become a conflicting element in the structure of art. Here, art has become, due to its experimental characteristic, an open space that can accommodate other disciplines, and it can itself become a support in addressing contemporary cultural issues.

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