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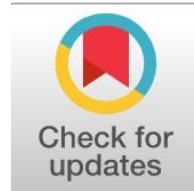
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The Dialectic of Symbol and Image in Art

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Abstract

General Background: Symbols and images have long served as fundamental components of artistic expression and visual communication across historical periods. **Specific Background:** The relationship between symbol and image has evolved from early artistic practices to contemporary visual culture, shaping aesthetic perception, psychological response, and cultural understanding. **Knowledge Gap:** Despite the widespread use of symbolism and imagery in art, the dialectical interaction between these elements and their contribution to visual culture and aesthetic experience remains insufficiently articulated across different artistic movements. **Aims:** This study investigates the dialectical relationship between symbol and image in art and examines how artistic imagery contributes to aesthetic perception, cognition, and cultural interpretation through selected works of Diego Velázquez, Pablo Picasso, and James Rosenquist. **Results:** The findings reveal that artistic images function beyond visual imitation by operating as cognitive and emotional systems that stimulate imagination, strengthen aesthetic appreciation, support memory formation, activate creative thinking, and reconstruct reality. The analyses further demonstrate that symbolic and visual elements engage both the intellect and emotions of viewers while communicating social, cultural, and political meanings. **Novelty:** The study presents a comparative dialectical reading of symbol and image across Renaissance, Cubist, and Pop Art contexts, highlighting their interconnected role in constructing visual culture. **Implications:** Understanding the interaction between symbol and image provides deeper insight into artistic communication, visual literacy, aesthetic engagement, and the cultural significance of contemporary and historical artworks.

Highlights:

- Demonstrates the integration of symbolic representation and visual imagery in artistic communication across multiple art movements.
- Shows that artistic representations operate as cognitive and emotional systems that stimulate imagination, memory, and creative thinking.
- Reveals how visual artworks communicate cultural, social, and political meanings while shaping aesthetic appreciation.

Keywords: Symbolism; Visual Image; Aesthetic Perception; Visual Culture; Contemporary Art

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Introduction:

Even before the advent of language, early men used symbols to convey their needs. Consequently, symbols are embedded in their art practice. Moreover, the use of symbols in art can be traced back to pre-history. The earliest form of expression of man was drawing, engraving, scratching or coloring with simple materials on the Rocky Mountains and inside caves.

For example, some icons of Coptic art represent a specific perspective symbolically. The Gothic art of the west tended to be cerebral or intellectual and symbolical in like manner. Hence, the symbol has been found effective for the expression to be successful through different periods and movements of art. The history of art is an ongoing process that continues to be recorded, while visual artistic practices are more recent than modernity. Societies in a transitional learning stage are open to accepting recent forms. This is so because there has been a massive shift from being an auditory society to a visual society. The vast expansion of the internet and technology caused this transformation.

Thus, the artist has expressed ideas in a symbolic way in their works in order to expand the space of freedom speech.

A symbol is something that stands for something else. The other thing exists independently of the sign. Art is often a substitute for something else; it points elsewhere. In this sense, the symbol stands for something unnamed, an iconic shape that offers us an expression in the modern age. In conclusion, the Symbolist school utilized symbolic thought in their creative activity and artistic imagery. The nineteenth century had many problems at birth. The term "Symbolism" was coined by painter Maurice Denis, who stated that it was a replacement of the reality.

This image is an essential element of communication. The communicative capacity is high and corresponds to the semiology of the icon. An image can be certainly considered a system that has meaning and can communicate. It might be a sign or an instrument which is used to convey human messages. In this example, artists have used color, patches, shading – by hatching or painting – any rendering of light and shadow.

Research Problem:

Using symbols to express ideas and ideas is referred to as notation. This practice has been going on from long time ago. Cave paintings were not just mere decorations for enjoyment. According to archaeologists, cave paintings often had a symbolic connection that served a purpose. This purpose was generally the expression of power or control. Thus, the image served to possess or control the object. The development in human life can be acknowledged when hunting gradually evolved into an organized and higher form of existence.

As a result, art came into being to shape forms and reflect an idea or concept. The concept of a "society of gods" began to take shape, particularly by the use of myth in Greece, which symbolically functions to signify and confirm lived reality and the conditions for its possibility.

Through the Middle Ages, the bible and other religious texts became a major source of symbols for artistic production. The artistic expression in paintings that is symbolic in meaning and directed towards church walls is called mural. Through the Renaissance, artists looked to mythology, symbolically because of its vagueness, but were soon to turn on history, borrowing selectively. Much of their work thus dominated by the use of symbolic expression. However, scholars do not agree on the definition of a symbol. People who argue for a relationship between what they represent and the symbol itself could be one of resemblance or nearness or it might just be a matter of arbitrariness. However, others boast that the two have not relation whatsoever.

The unique propositions of modern art are shaped by cultural structures. It has its own specificity, simply conveyed by the spirit of the age and, above all, the internal problematics of art – mainly the escape from a model of visual representation that would seem the only one available for aesthetic creativeness. From the late 1800s, there was a turn away from traditional media.

The modern art is so huge in its scope that any artistic work and its aesthetic value are freed from imitation. The works of art awaken dormant creative forces in the artist and also tend to be ambiguous as in Symbolism. Depending on the artistic field and the sphere of knowledge in which it is used, the meaning of the term 'symbol' varies. Some scholars indicate the use of the concept in various fields contributes to its inherent ambiguity. Semioticians, anthropologists, logicians and other scholars have previously made this claim. In this instance, the sign simply means what it means and nothing else. It may refer to another thing; in other words, it can be its replacement. This principle states that by changing the artistic work into a system of signs (with meaning too), a line, a colour, a form expresses an idea, an emotion, which the artist wants to transmit to others. When artists create their art they use shapes, colors and movement to represent or substitute for other objects. Due to this, symbolism became a literary and philosophical movement which suggests and implies intellectual and emotional experience. In the core of evocation, one is faced with the indirect expression of the deeper psychological dimensions of a person. The psychological dimensions which cannot be expressed with direct language. Or, the psychological dimension one chooses not to express with direct language.

The form and meaning of symbols may exceed what a language already realizes. Though they are also used for communication, they give writing shadows and colors. This adjustment to luminosity will form the point of focus or the centralizing agent of an indeterminate multiplicity of visions and ideas, meanings and symbolizations for the piece. A mirror of the artist's identity, a symbol is just like a reflection. In this way it becomes possible to analyze these reflections regarding

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the special circumstances suffered by the artist and the psychological states experienced. The essential relationship between self and the environment. The European artist does have a civilisational character acceptable and familiar to symbolism, but also a human project whose roots extend from the past to the present. The more abstraction a European artist has, the more is able to express himself in symbolism. Hence, it is a key element of an artwork, which helps study the artistry of the artwork as well as its symbols and signifiers.

An artistic picture is the flat surface having lines, forms, colors used by the artist's hand for conveying thoughts. It conveys both the viewer and viewers, through vision, the artist's emotions, feelings and visions in time.

One question, then, arises: Does visual culture enhance the aesthetic perception of the receiver? How extensive is this truth?

This leads us to the following two sub-questions.

1. What parts of an artistic design can be aesthetically appreciated?
2. The visual can help in embellishing a sight of the observer.
3. How do symbols and artistic images contribute to the aesthetic experience of the viewer?
4. How do symbols and images have each other a psychological and cognitive impact?

Significance of the Research:

The significance of this study is reflected in the following aspects:

1. This refers to the parts of an image which can be appreciated for its beauty.
2. Perception of beauty is a dialectical relationship between symbol and image.
3. Discovering and presenting the various dimensions of visual culture and how it can increase the aesthetic appreciation of the receiver.
4. How does it affect the psyche and intellect of society?

Research Objectives:

The study aims to identify:

1. The connection between image and symbol in art. The art of Diego Velázquez and its impact on the beholder.
2. The symbol and the image refer to the dialectic of subject and object transformation.
3. The sketch whereby Pop Art is linked with Consumerism in the postmodern world through the works of James Rosenquist.

Research Boundaries:

1. The artworks of three artists which illustrate different signifiers that are a reference to a culture of symbol and image in art will be the only subject of the study. With this in mind, the study equally understands that this research will restrict itself to the artworks that are in the books.
2. From the 14th century to the 17th century, European paintings and Las Meninas were kept under surveillance. The decade-long period identified with Spain is one that lasted from 1921 to 1931.
4. Furthermore, it is also topical as the painting called F-111 demonstrates chaos of consumerism in America.

Research Methodology:

The researcher adopts the descriptive-analytical method, based on collecting information and data from relevant references and sources in order to construct the theoretical framework of the study.

Research Sample:

The investigator has chosen four different pieces of art as his or her sample for time period classification.

- Work of the Renaissance Period.
- Two modern era pieces from the current literature.

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•Created during contemporary times; thus, modern.

Artworks with duplication of form and theme were excluded. The exhibition showcases well-known and favored works, artists and techniques of the time. Similarity of works was allowed as much as diversity. The purpose of this strategy is to obtain important aspects regarding the eternal image-symbol dialectic through the ages.

Terminology:

Dialectic:

The verse of the Qur'an "And with the best of them, you argue" reflects dialectics.

As per logicians, a reasoning made up of premises which are either accepted or conceded by the opponent, the aim of which is to compel the opponent and to silence those who cannot follow a demonstration. Objections and questions seek to breach/force the opponent whereas counter-response and defence want to avoid being breach/force.

The etymological origin of the term itself is dissension, debate, and argumentation (jadal). This refers to discussing, contradicting and disputing. The initial definition of dialectic was the art of discussing by question and answer; furthermore, also classification of concepts and divisions of the things into genera and species.

According to al-Hafni (1422-1687 AH), reasoning that is built out of generally accepted or conceded premises is called (waqi) (i.e. arrived at by way of reasoning). The practitioner of such reasoning is called a dialectician or a debater.

The word and meaning of the concept in the philosophical sense are Greek. According to Aristotle what Zeno of Elea invented it Fundamental law of dialectics governs the development of everything which exists in nature, society and thought.

Dialectic is a kind of discussion and reasoning, which has taken different meaning among the schools.

•According to Socrates, it is the method that is based on a discourse, question answer.

•According to Plato, it is a rational way of trying to critically analyse all sorts of things, folds them into genus and species and finally becomes the science of first principles and eternal verities.

•According to Aristotle, it is reasoning based on generally acceptable premises.

•According to Immanuel Kant, the argument is simply a false logic that through sophistry is put to sensory deceit.

•The thought process of Georg Wilhelm Friedrich Hegel moves from statement and antithesis to synthesis and continuing till the absolute.

In the beginning, dialectic meant conversing and debating. Plato visits Socrates in a garden and engages him in a dialectical exchange to show what a dialectician does and that he is one.

The term 'dialectic' may also refer to the art of skilful logical disputation, usually in a bad sense of unfair reasoning or sophistical argument. In relation to dialectical doctrine, is the Megarian school..

Symbol (Symbol):

Linguistically.

According to Ibn Manzour, it is a subtle speech, like whispering, in which the lips are moved with no vowel sounds. Similarly, the eyes, eyebrows, and lips have their own type of speech.

Al-Bustani indicates and gestures; the plural of 'symbol' is signs.

Ibn Wahb says that it is a veiled speech, intended for a speaker who veils his speech from the public but conveys it to a certain group of people. Further, it is done by giving meaning words or letters.

In terms of terminology.

According to philosophical encyclopedias, a symbol is a sign which stands for something of independent existence, and which represents it and replaces it.

In philosophical dictionaries, it is defined as a social sign, mutually accepted in given social circumstances, used to represent something else (an object, idea...), eg numerical and algebraic symbols. It opposed concrete reality. "Symbolism" in this sense means a system of symbols used to convey specific meanings or express belief and truth. Symbolism in art and literature.

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A symbol “is a visible sign that refers to something which is not present but must be inferred, usually an idea or quality.” as stated Myers.

Edith Kurzweil says that a symbol is a sign because of a conventional rule or a habitual association between the sign and what it refers to. This study accepts Kurzweil’s definition. The power of the symbol is based on the presumption that its meaning can be a matter of perception.

Symbolism is an artistic style of visual arts originating predominantly from nineteenth century onwards. The Symbolist movement first developed in France about 1880 which later reached an international level.

Concept of Image (Linguistic Meaning):

This word ‘image’ means a form or shape. Its plural form is “images.” One can say it was formed and took shape. In a comparable manner, “to imagine something” means to create that mental image.

The term “images” could also refer to statues. The word “image” in Arabic refers to its literal meaning and more abstractly to the essence (or structure) of a thing or its description. To give an example one might say ‘the image of the act’ to refer to its form and ‘the image of something’ to refer to its qualities.

The “conception” is the passage of a thought through a natural image (which was earlier experienced and stored in the memory) which has come to recollection of the mind. Contrary to the above, “depiction” (taswīr) refers to “putting that image into artistic form”.

The process of conception is mental, and the process of depiction formal and expressive. Formal perception is the relation between a sign and its object, and which relationship depends upon thought alone. The representation makes use of thought, but also of language and expression.

The representation in the Holy Book Qur'an is not a formal one; it is total representation. The concept of ‘lyricism’ understands that colours, shapes, sounds and rhythms are all of equal value – they can enhance other values – like colour can enhance movement.

Through description and dialogue, resonance of the word, rhythm of the phrase and musicality of context image is created.

Concept of Image (Terminological Meaning):

“Image” refers to purely mental creation that we can create in our mind. The emotion evoked isn’t merely a result of juxtaposing anything, but rather the amalgamation of two real-life aspects, which may be either quite close to each other in process or far apart. By having a mind able to perceive relationships not immediately evident to themselves. Thus, the image is basically an idea which is created by the imagination. The brain is only cognizant of the inner coherence; the imagination projects the image and enters the mind of the recipient, which intervenes inside a certain form and determines the manner the artist feels and acts with respect to reality.

A. Visual Image:

The visual phenomenon consists of everything that exists and is created for a specific purpose with the help of some elements, signs or symbol. People can either directly or indirectly perceive the works of art, depending on their values and symbols, their culture and civilization. Image is thus one of the most concrete and obvious uses of this term.

In other words, the term refers to the image of an object which is seen or produced on a mirror, lenses or other visual instruments. The retinal image formed by lights passing through the visual system to produce an approximate image of an object on the retina has the same conclusion.

B. Imagined Image:

Jean-Paul Sartre explains that we make a distinction between visual and imagined images in consciousness. A photographic image is one that exists in this world where touching a real object gives rise to a highly faithful replica. Whereas, an imagined image is a mental image, which does not exist in this world. It is a sort of purposeful awareness of an object of contemplation that is not reality.

Imagination is the mental power of creating simulated experiences or objects. Combining, recombining, and transforming things are processes through which already formed and stored experiences and images are joined anew. Imagination is vivid, creative and constructive. It is a brain process that involves future planning.

According to Milton Rokeach, imaginative activity blends images we receive from the past, present, and future into experiences and expectations. The combination of two different entities creates something new, which is a product of imagination.

C. Mental Image:

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The mental imagery is the outcome of subjective impressions – of individuals or groups – based on their available experience. It may address certain individual, system, state, institution and organization. It may influence the behavior of a man directly or indirectly.

Image Culture:

The way I see it, image culture encompasses all the effects and effects that images can have. This means considering the different perspectives surrounding or about them, their meanings and their effects. This also includes understanding of images; a sign, a medium of communication and means for carrying knowledge.

Image Culture (Continued):

This integrated system covers symbols, associations, contents and formations which faith collective experience and civilization heritage of the society. Ghurab (2001) has growth and regeneration, is subjective, and dynamic properties.

The ability to understand images can be defined as a set of visual skills man possesses through perception. It additionally employs other senses. Monitoring in education is essential for the development of learning. With this development, modern-day visuals literates learn to recognize and provide meanings to events, objects and visual signs in nature and man-made surroundings of today and our world. When people employ these competencies in a creative way, they are able to communicate effectively (David, 2007).

Furthermore, the National Education Association calls it the capability to think critically and creatively about visual images and to communicate meanings through visual means. It also allows us to make connections between visual images and beyond.

Similar to this definition, Heinich and Molenda and Russell (1982) make reference to visual literacy as an acquired capacity to read visual messages accurately and to produce such messages.

Section One: The Problematic Relationship between Image and Symbol in Art

There is always some implicit or explicit tension between creativity and imitation in art. The structure of each such period, notably one where there are inventions, discoveries and creations, shapes this tension. What might have just been imitation, tradition, rigidity and stagnation has risen under these conditions. Consequently, the historical development of art can be understood as an everlasting continuity in which every art is linked to another. No art form exists alone; all of them influence each other to an extent.

In its larger sense, the spirit of the age is expressively embodied in the arts.

Since ancient times, various other forms of plastic arts have played a vital role in the human community. This has not merely been a reflection of social conditions, it has served and is still serving as one of the great learning forces contributing to the intellectual, cultural and civilisational growth of societies.

Society has a close ties and interplay with art. It affects and is affected by its social context. The contextual study of various socio conditions and other influences is essential to understand the importance of literary work in a particular age. Although artistic products can represent various tendencies, they are not external to society; rather, they are part of society and were formed in society's developmental processes.

An artist has always been inspired greatly by the wonderful example of Nature. Nature's grandeur is so magnificent that it breeds wonder. Natural landscapes unveils the harmonious joy and peace of feelings of human beings. Over the years, nature has inspired people to paint, create poetry and write other things. It represents the principle set in the beginning of creation where natural things respond to each other's effects. The trunk of a tree and its harmonious structure reveal how natural forces operate on it and vary. When nature gets shown through art, it goes through a change due to the artist's way of showing it. Thus, God produces nature, while art is something else that is produced by a man.

Beauty isn't merely a material quality; it possesses spiritual elements as well. An artist as well as depicting nature does not mean only material image but also full of emotions or inner experiences which he pour into it. Having a life taken from nature; some degree of brightness; or aesthetic value relative to the spectator

All forms of art and of course language facilitate expressing and understanding our ideas. Nevertheless, while common parlance consists of arbitrary signs exterior to their respective meanings, art embodies ideas in a physical presence. A work of art as a sense object must contain its essence, its content, must be inscribed.

The matters of beauty were engaged by philosophers such as Immanuel Kant and Georg Wilhelm Friedrich Hegel. According to them, is your aesthetic judgment rational or based on taste? To understand the function of art and nature of beauty we must first understand the human being.

Judging from this viewpoint, the artistic register would not be limited to rationality or thought. On the contrary, it is derived

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from feeling and sense. Contact with the mind might help communicate meaning beyond the artwork but the artwork itself emerges from an emotional and sensory contact. When one knows what captivates the eye, one can approach art with a utilitarian or commercial eye. But true art is an end in itself. According to the artist, there activity with the work was not frivolous but rather embodied and highly meaningful, reflecting the essence of artistic practice.

Human beings began to speak after primitive life emerged. They then began learning the drawing language and drawing horrible animals. Thus, it appears to be strongly associated with human beings; human beings since cave-dwelling start giving shape to it. From the earliest times when humans settled down and subsequently socially organized into civilizations, early humans were already making images on the walls of the caves about the conditions around them.

Society became more engaged and representation evolved from the simple savage forms of art into more complex shapes. Whether it is drawing or shaping in three dimensions, the image controlled and refined increasingly became an artistic product which reflected the character of civilisations, their heritage and the para genesis of visual expression in its many manifestations. These various pieces of art from different places and times fed the museum and preserved culture from 5000bc. Mesopotamia, Greece, Byzantium, Egypt, Arab World, China civilizations produce a type of Europeanization.

Prior to the Islamic Era, Arab Societies were known to be well-educated. In some works of Roman artists, the image links with existential matters like death. In Africa, the image has an organic and built-in relationship with life and society. The image gained a great deal of status and attention in human communities, especially in the earlier times of the West, especially with regard to the churches. Chinese thinkers regarded an image to be equal to a thousand words however the Greeks regarded it as a 'thought' contributed by the artist.

According to critics and scholars, we are living in the 'age of the image', he asserts. The importance of visual representation is on the increase. The inclusion of this addendum in the criticism of analyze highlights that the modern-age civilization is a civilization of images. To the modern mind, the image goes far beyond the classic of "a picture is worth a thousand words; today it would rather read: 'worth a million meanings.

According to Régis Debray (2002), the image sphere reproduces the form of a certain subject. W.J.T. Mitchell says that the very idea of ideology rests on the idea of an image, which is to say that thinking about images goes with the visual thinking that dominates today's thinking about culture. As a result of the relationship between human beings and images in cinema, contemporary society makes greater use of moving and still images than before.

Images clearly take centre stage.

In this way, art is very essential. An image can show artistic expression. Classical Greek art refers to earlier styles, especially those associated with the Greeks, and ideals of beauty. In Greek sculpture, the human body is shown in ideal forms as part of the quest for perfection. The classical heritage has extensively impacted the development of fine arts.

Throughout the Renaissance in Italy, various artists attempted to replicate the works of Greece and classical traditions which abounded there. The most famous artists of the time were painter Leonardo da Vinci and sculptor architect Michelangelo. Their popularity exceeded other artists. The phrase 'Golden Age' is used to mean a time in the sixteenth century when there was high artistic achievement. The Mona Lisa is probably one of the world's most famous paintings.

The Realist movement was a reaction against Romanticism as it advocates reality shown as it is. The assertion of realism is what this notes. Furthermore, it emphasized science is the aim of art. It dismissed the distasteful overwrought emotion of Romanticism. The Fauvists, unlike the Impressionists were not afraid to use pure, often very saturated colours nor to apply them in a single coat. Afterward, the Cubists experimented with a totally different approach to form geometry. Cubist artists reduced shapes to their essences. They used geometric forms that included cube, sphere, cylinder and cone. Lines they used ranged from straight, angled to curved.

The work of Cézanne inspired Cubism, but Picasso extended Cubist techniques over a long period and created new means of expression.

In the end, art is not a photo, simulation or illusion. A bigger responsibility comes with it to engage with history, confront political contexts and break the isolation. Any work can be read as having a hidden political message, a message that is sent to its viewer and then to the world at large.

Section Two: The Impact of Diego Velázquez's Painting on the Viewer

Diego Velázquez (2005, pp. 108–109) was a painter of prestige of the Spanish Golden Age as well as an important historical figure. At age twenty-five he entered the court of Philip IV, which caused part of the royal palace to be fitted up as a private studio for him. Considered a realist and expressive painter, Velazquez produced various works depicting images of the Spanish royal family's everyday life. Even today, he is considered one of the great masters of painting. Artists who inspired Pablo Picasso have all been imitated by Salvador Dalí and Francis Bacon.

As per the painter Luca Giordano's *Las Meninas*, "The painting's theological foundation" and "The true philosophy of art," in the judgment of Thomas Lawrence. The strict compositional order determined by the artist is the principal feature of this work.

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The installation includes four bars across the vertical which rise up at an angle. In this configuration, the princess and the dwarfs are arranged in triangular shapes in the form of three triangles. The princess occupies the center of one triangle. The work nonetheless maintains coherence and balance with this structure. Nothing is out of place, and nothing moves in a disconcerting manner.

Description of the Artwork (Model 1):

The painting *Las Meninas* (1656) has aroused much debate because it is ambiguous and open-ended. At first glance, it appears that Velázquez is literally painting King Philip IV and Queen Mariana. Nonetheless, we aren't able to view these figures normally. At the centre of the composition, they are seen in a mirror so they are faint and blurry.

In addition, Velázquez stands in front of a large canvas on the left of the picture. He would seem to be painting the invisible subject. This hidden subject is concealed from the spectator. On the right side, the young princess is shown with her maids of honor. In the centre of the piece, the mirror shows what is thought to be the concealed canvas.

The photo has remarkable optical effects viewing from there. It is almost as if the image is watching the viewer. When people look at one another, it involves a mutual relationship between the subject and object of looking. When we enter the pictorial space, we notice Velázquez looking straight at us right away.

Figure 1



The painting's over-the-top movement style is characteristic of the Baroque movement. This movement saw practitioners in all the arts contributing to a theatricality of movement that carries emotional intensity and dramatic effect. Some paintings of Velázquez have an Expressionist likeness. The master succeeded, however, in a painting, beyond a certain point, in the Baroque. This is *Las Meninas* which is among the most discussed works ever. Pablo Picasso produced 58 paintings inspired by this work in 1957 due to this dispute which involved two of the most important XX century artists.

Velázquez's technique in *Las Meninas* is more than just a painterly one. An artist stated it is not just a work or gift; it is an intellectual perceptual experience that enlightens and liberates us. Through speaking with an artist, you will realize the ultimate power of art. The rise of the aesthetic is not only to be presented good objects in nature but also to comprehend it.

By this work, Velázquez has gone beyond the model of the single-subject work to offer a new vision of the mind. The reality of Velázquez does not simply take on a flat surface conceived into image; it is a complex visual system that involves the painter (himself) – the one painted (the king and queen) and the surrounding (maids of honour).

He also introduced a new feature: the viewer is incorporated into the image itself. Anyone present near the painting, you, I or observer becomes part of the composition on the canvas. A subject is created on the painting to the left of the viewer.

Section Three: Transformations in the Dialectic of Self and Object in Symbol and Image

Pablo Picasso, one of the most well-known painters, was born in Málaga, Spain, in 1881. At birth, the midwife supposedly thought the child could not breathe and left the infant. The baby's uncle was a doctor and was able to revive the baby by blowing cigarette smoke into the nose. a early a 12.

Picasso continuously endeavored to express consciousness and emotion using line and colour. Through his art, he could sketch an event and give messages to others; the artist basically the style for him is a personal way of the self.

According to (2005, p. 104), Picasso constructed his works in an intuitive and instinctual manner from a contradiction based on gut feeling and emotional experience. He expresses these internal feelings to the canvas using instinctive and thoughtful understanding of the nature of objects. For example, his works of cubism are not exactly a style but something other than that. The Cubist form may be emotional (expressive) or geometric, suggesting the dynamic interplay of feeling and structure.

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Figure 2



Description of Artistic Works

Model 2

The painting *Three Musicians* of Pablo Picasso can be understood as compressing one temporal moment to catapult to another. It can be viewed as a culmination of his Cubist work created with Georges Braque and Juan Gris and the beginning of a more liberated phase of painting. The subject selected for this work, as well as the artist's usage of line and colour here, are highly subjective choices.

In short, Picasso's artistic career can be understood as having two phases, an early phase or exploratory phase that leads up to *Three Musicians* followed by a later phase or release phase that takes place after *Three Musicians*.

The two figures in the artwork *Three Musicians* were a part of previous works of Picasso. In one illustration Harlequin is playing the guitar and in another he plays the violin. In both renditions, the clown Pierrot is shown playing a recorder. The black-clad man appears to be a monk who is singing and playing a concertina. The artist created two versions of the painting. In the first version, the background has a dark shadow of the monk dominating it. However, the second version reduces this background to a brown wall.

In contrast to Picasso's earlier works that used closely related colours or single colours, the color palette used in this painting is much more incensed. It is not an abandonment of color, but a re-emphasis on its use. During the first and second decades of the twentieth century, Picasso's palette became more varied and luminous, which was the case for a lot of his later work.

In addition to colors Picasso made the circle, triangle and line its geometrical form. The artwork displays a post-Cubist character as it employs Cubist devices but also exceeds them. However, the paper's most remarkable quality is arguably its enigmatic, almost nocturnal character defined by question rather than by affirmative statements. This setting displays a marked tendency to disguise or transform which recurs in many of Picasso's figures.

Picasso employed what was known as Synthetic Cubism to construct the figures in *Three Musicians*. This technique breaks forms down into simple shapes, with colors placed next to each other, so that every element is present and considered equally. The individual components are arranged in a way that each can be easily interpreted and analyzed.

A French critic claims that these three musicians augment the number and quality of Cubist attempts. It is therefore Picasso who is closing the door on a period of stylistic experiments based on an abstracted, Italian-comedy world.

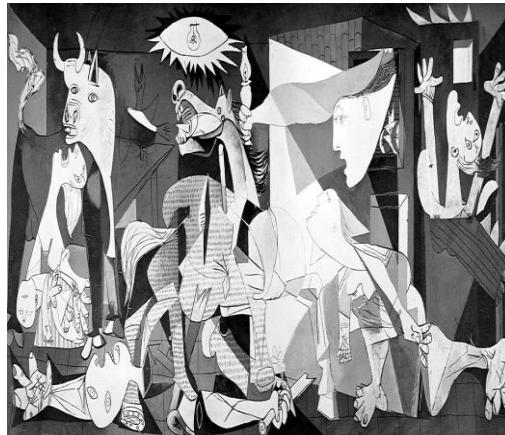
The *Three Musicians* painted by Picasso in 1921 was painted after the Spanish painter has gained acclaim in France and other places. He relocated to Paris from his Andalusian origin. Before Cubism, he had phases such as Blue and Rose, during which he first took as a collaborative project that in the end became his. This development eventually earned him a centerpiece in the twentieth century art. Until his death in 1973, Picasso was one of the most significant modern artists and influential. His influence is due not only to the hundreds of works he produced but also to his involvement in the artistic, intellectual and political world. He attempts to solve the problem of surface appearances using a system of angles and several planes through this work.

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Figure 3



Pablo Picasso created the mural *Guernica* as a reaction to the bombing of the Basque town of Guernica. On April 26, 1937, during the Spanish Civil War, Nazi Germany and Fascist Italy bombed this town to terrorise Spanish civilians supporting the Republican cause. In 1937, the government of the Second Spanish Republic commissioned a mural from Picasso for the Spanish Pavilion at the International Exposition of Arts and Techniques in Modern Life (1937). After about 35 day's work, in mid-June 1937, Picasso finished the painting. *Guernica* depicts the pain inflicted by war and the suffering it causes. In a way, it has become a historic piece of art.

Up for sale is the oil painting in dark blue, black and white. The height is almost 3.5 m. and the breadth is 7.8 m. It is on exhibit presently at the Museo Nacional Centro de Arte Reina Sofía in Madrid. The imagery of the horse symbolises the people of Spain. The bull could stand for brutality or violence of the Spanish forces. The presence of four female dismembered figures or forms could represent death. A fallen soldier symbol could be stand for loss or defeat. A light that shines just above the horse could indicate hope. A lamp is also shown with a dove often indicating peace which has been disturbed by the incident.

Cubism sought to depart from the realistic characteristics of visible forms and take a new beginning concerned with the inner structure of visible things as this work demonstrates. Through the processes of reduction and abstraction, Cubism replaced the direct imitation of objective material reality by a reconstructed form. This was created impactful in nature with the help of intellectual perception. The artwork's base is not anything naturalistic geometric systems are involved and reason which represents clarity and stability, forms which are not realistic are created.

An art movement initiated by Pablo Picasso and Georges Braque, Cubism aimed at showing how form could be reduced to lower orders of unit. New compositions comprise reworked surface units fitted with overlapping planes and differing light effects. The shadows and surfaces seem to move as they interact, whether forward, backward, or sideways. Cubism brought significant alterations to the depiction of form through this technique.

The Cubist techniques adopted by Picasso also included materials other than line and colour – the evolution of work passed from analytical to synthetic. The shapes and angles he offers us frequently show geometric forms, as well as lines that intersect in such a way that the subject prepares us. Cubism replaces materialist realism of forms with new artistic configuration.

The evolution of an artist's style has universal implications and is the result of the artist's vision. The artist's vision, in turn, is a function of cultural and educational backgrounds, aesthetic sensibilities, a defining attitude to life and the world, and some other impingements. An artistic product is a manifestation of vision through an aesthetic process. Thus, the internal life-development of the artist is essential to transforming and developing the dominant.

Modern artistic styles highlight the speed of human culture as time passes ever more quickly like a train. However, you will notice that some stable cultures carry along art forms for a long time. Conflict of subjectivity and objectivity or self and element often referred to as symbol and image through artefact image..

Section Four: Dimensions of the Relationship between Pop Art and Consumerism in the Postmodern World:

The Work of James Rosenquist as a Model

As people shifted to modernity and postmodernity wherein technology began to dominate the spirit of industry technology began to direct artistic texts for use in commercially-oriented and in non-commercially-oriented commercial and consumer activities. The notion that art is open and engaged in consumer reality is on the rise. So, new forms of art are created that do not employ the ideas, structure, and materials associated with visual arts to represent contemporary reality.

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According to Martin Heidegger (2008, p. 505), technology takes on a political or ideological dimension; dehumanization happens, whether the human or other being is deprived of its value, the relationship between humans becomes objectified, losing its spirit. In this sense, the artist experiences disorientation due to rapidly changing science and technology that affect the consciousness of the artist.

The term “postmodernism” has been used by a variety of thinkers since the end of Second World War for changes taking places in western civilization. This evolution generally involves a shift from an industrial to a knowledge and information society (also known as post-industrial society). The emergence of large organizations MNCs and, technology-centric cultures took place during this time. Similarly, the relevant global graphic movements underwent major changes from the second half of the sixties, as declining faith in formalism deemed inherited aesthetic values unjustifiable. In their absence, aesthetics and their value established themselves from society itself (Ali Aboud Saeed, Alaa, 2007, p. 10)..

Pop Art:

Pop Art originated in Britain before moving to New York. Pop Art started in America at the same time as Abstract Expressionism. Pop Art emerged partly as a reaction to Abstract Expressionism. The English critic Lawrence Alloway (1926–1990) coined the term “pop” which means popular or mass culture. Pop artists turn to subjects that have not received much attention or have been rejected because of their common place and low aesthetic. They focus on popular culture which includes many art forms.

Pop art draws upon the images, symbols, and forms of American popular culture. It possesses a character that is undeniably national which explains its success. According to Smith (1995, pp. 104–133), it cannot be denied that Pop Art marks the zenith of American art history.

James Rosenquist depicted the realistic social characteristics regarding wars like the Vietnam War and the role of the United States therein. After the two world wars, the philosophical questions of human beings of the 20th century changed, and the artistic production also changed. New forms were increasingly being sought by artists. As living conditions and the global political arena began to change, the very concept of the artwork was also changing: no longer simply producing a picture, the artwork became an object of construction. As time went by, supervision became less rational, and technique assumed a more important role in image formation.

Pop Art thus incorporated the various objects, symbols and shapes that were recognized by people. The projects can be seen as visual documentation of the structures and dynamics of consumer culture.

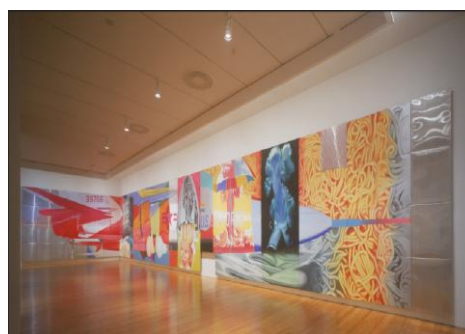
Model 4

F-111

Figure 4



Figure 5



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The politics of memory refers to how those in power have made a conscious choice to erase or alter history. We wish to instill and popularize an official collective memory so that this memory lasts with the passage of time. In many communities, this is something to take pride in. State institutions become a party to the memory construction of places, which allows for memorialization. As such, the commemoration of a certain moment or a certain person is able to serve to safeguard and enhance identity (Salcedo 2012: 3)

The artist's works are implicated in political conflict through their capacity to recreate what happened in the unfolding of artistic production in the present time. People often think that with a firm grip on the present, a person will become too wedded to the future. Surprisingly, they actually do know the past – since, it appears, it's the most real time we have. Man always remembers the past the most. What we know tells our lived experience. It brings us together. Both the past and the present, as they dissolve so quickly historicized by what is remembered.

It is not a memory of the past things. It is important to add significance to today and enhance its meaning. The past is no longer a temporal category as much as a field shaped by political practice, by power, by investigation and even by marginalization.

On the foundation of the concept of memory politics, the artist creates the images of the past and connects them with the present. Memory represents the treatment, understanding and use of history in various aspects and cases. The terms forgetfulness, tolerance, pardon and forgiveness define the essence of this process, so to forget means to remember. By psychoanalyzing memory, we can understand how future events take place in the past and how history is constructed.

James Rosenquist was a billboard painter whose large works were made within the terrain of 1960s pop art. He was born in the United States in 1933. He began to earn his living by painting commercially and in 1955 became a scholarship student at the Art Students League, New York. Since 1960, techniques of large disaggregated advertising images on monumental-sized canvasses (eg, President Elect 1960-61). The artist's early work is influenced by the surrealists to an extent. This work pulls from the tradition of the absurd and the referencing of mass-produced objects. Furthermore, imagination was also fueled by magazines, movies, and more. The reference to these factors was something that elevated the artist's early work.

Rosenquist's monumental works that addressed political issues often occupied entire spaces. F-111, likely his most famous work, consists of 51 panels that run across four walls, 1965. F-111, an installation measuring 86 feet in length and composed of 12 oil on canvas components, is most commonly interpreted as a portrayal of the frenzy of certainties that characterize consumer society. New York's tensions over the Vietnam War Political increased. Therefore, his first exhibition in New York coincides with this violent period. Although a fighter jet is mainly synonymous with military might, we see the presence of this imagery interspersed with bits and pieces of consumer products and visuals of war. Rosenquist puts together an elaborate and colorful visual tapestry to argue that the Vietnam war machine colludes with the forces of consumerism, media and advertising.

In a discussion with Smithsonian magazine, Rosenquist pointed out that he was no Warhol. Rosenquist took images directed at the mass audience, from advertisements to art historical motifs, and attempted to create a more contemplative and arguably personal art. Warhol used simple logos that everyone would recognize. Rosenquist's imagery triggered genuine memories and experiences. He was not only interested in one's early childhood but also in their recent past.

Results:

The image in the artwork enhances visual sensitivity, which translates the viewer from the ordinary perception to the plane of artistic vision. By watching the video, viewers are able to notice subtle elements like light and shadow, texture and colour that are difficult to catch in the fleeting world of reality.

Refined image consumption forms the constituents of aesthetic standards as these images are internalized within oneself. This enables the viewer to recognise balanced compositions and attractive proportions, sometimes referred to as the "golden ratio".

Due to the image, spatio-temporal limits dissolve. The viewer can enjoy art and civilisations from afar. This help to expand the aesthetic and cultural range without moving and travelling.

The image's suggestive role does not reproduce reality as it is but reconstructs it in a way that puts it into question. It invites imagination and participation in creating meaning from the textual or visual image. In addition, the artwork shows that imagery can embody sophisticated artistic concepts. Moreover, imagery can replace long-winded verbal messaging such as colour theory and composition.

The image is capable of going deep into a powerful human psychological level. Some pictures are capable of making a person's repressed emotion active, such as cheerful, sad, hopeful, etc. This ultimately helps achieve a better psychological balance.

The colors and lines exert a direct impact on the nervous system. The warm colors evoke emotional responses whereas the curves create a tranquil feeling. Surrounding visuals influence a person's self-image and thoughts about society which impact one's self-perception.

The image is powerful for higher-order processes. An image that presents a particular scene for examining and interpreting

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gives rise to distinctive forms of understanding. Pictures are retained in memory longer than reference texts and facilitate extraction of information and forming links.

When we see fresh visuals, our brain gets lateral thinking functions activated like a lever that pushes us to come up with creative alternatives for all situations in life.

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