

## Abstract

Since the late years of 19th century, development has turned to be but an integral part of man's life. All fields of life have been developing and this progress has affected the view of life on the part of the human being in general and the artist in particular. As a result of this machine revolution and the rapid industrial progress, the artists could not help making their art cope with the new era. In response to the twentieth century technology, certain changes took pace in the new world of art especially in the artist's performance. On the whole, art turned to be a world of experimentation including both the raw material and technicality through matching to the extent that new concepts came into being: the artist departed the restrictions of specialization and moved into the free multiple and comprehensive plastic art. Since the early 1950's, the Iraqi artists have been creatively aware of the world-wide tendency of experimentation

This study is an attempt to shed some light on the technical matching in contemporary Iraqi sculpture. It is concerned with the expressive and aesthetic values that stem from the technical matching. It also attempts at showing the stylistic features of contemporary Iraqi sculpture works under investigation

This thesis falls into five chapters as follows:

Chapter One is entitled as 'preliminaries'. It divides into the following sections.

1.1 The Problem of the study.

1.2 Significance of the study

1.3 Aims of the study

1.4 limits of the study and 1.5 Definition of terms.

Chapter Two is on the theoretical background and review of literature. It falls into three sections:

2.1 The artistic application of technical matching

2.2 Styles of technical matching in contemporary sculpture and . 2.3 Aesthetic philosophy (approach) of technical matching

Chapter Three is on the procedures. It can be outlined as follows:

3.1 The population of the study ( 250 sculpture works by 36 artists along the years 1980-2008)

3.2 The sample (8% of the population)

3.3 The method ( a descriptive approach to content analysis) and. 3.4 Tools

of data collection (observation, interview, and survey).

Chapter Four includes the analysis of the samples and display of results. The following are of the results:

1. Matching has been proved through of the application of more than one technique in each piece of work.
2. Matching has enabled the artist to go beyond the limit of the material.
3. Matching has paved the way for the artist to make all possible use of the sense and structure plastic and expressive potentials to achieve a variety of relative values such as the plastic, expressive, and aesthetic ones.
4. Matching has taken place among a number of resources:
  - a. Works of contemporary world.
  - b. Works of (the heritage of) Mesopotamia.
  - c. Popular culture and
  - d. Realities of contemporary Iraq.

Chapter Five is concerned with the Conclusions, Recommendations and Suggestions. The following are five conclusions.

- a. A large number of contemporary Iraqi artists have applied technical matching to their sculpture masterpieces.
- b. Sculpture has developed a lot through using newly factory products and rubbish.
- c. Sculpture has turned to be given new dimensions and concepts by contemporary Iraqi artists within the realm of postmodern plastic arts.
- d. It has been found out that there are new aesthetic dimensions of sculpture work arrived at by the plastic artist through matching. These novel dimensions are in connection with attracting the receiver and stimulating his thinking and.
- e. The motives of going beyond the limits of the raw material through matching are inherited and deeply rooted in ancient ages. Still these motives are going on nowadays