



The Aesthetics of Creating Forms in the Images of a TV series

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ABSTRACT

The most popular decorative motif in porcelain painting was and remains floral arrangements.

Flowers are an indispensable and inexhaustible source of inspiration for contemporary artists.

Variations of flower paintings on porcelain are extremely diverse: from stylized "iconic" images to sharply characteristic, naturalistic, with an accurate reproduction of the smallest details, up to the roots and stamens. The original and even a kind of "scientific" porcelain includes a number of works made in different countries, at different times, but united by one common name - "botany".

Keywords:

form - TV picture - TV series

Methodological Framework

Research problem:

The graphic construction in television drama is concerned with conveying something related to the sense of reality and conveying it to the audience. Who in turn will participate, watch and testify to it, performed by the recipient in an emotional way, aware of the unreal nature of visual installations, as well as realizing the real event on the creation of the image from the product of a structure? From here comes the research problem represented by the question, which deals with the subject of technical treatments for the construction of the image in the TV series, according to the following: ((What are the aesthetic formulations of the form in the image in the TV series?))

The importance of research and the need for it: The importance of this research lies, as the research sheds light on the concept of image

and form and the aesthetics of creating the form, as a living phenomenon, and a subject of discussion among the makers of dramatic works of art. This research contributes to supplementing theoretical studies in the field of television and cinema studies for art students.

Research aims:

The research aims to reveal the nature and mechanism of creating the aesthetic form in the image of the television series.

Time Limits: (2020)

Spatial borders: Italy - Spain - America.

Thematic limits: the aesthetics of creating the form in the image of the television series.

Define terms:

Construction (idiomatically): It is ((the intellectual and formative summary of the external vision from the artist himself to the public life. His feelings, his political and social tendencies, his idealistic affiliations... his

abilities for performance, creativity, a sense of emotion and aesthetic sense, and the extent to which he creates new and advanced visions)) (1).

In cinema, the Oxford Dictionary defines the composition of the image as ((it is the plastic image consisting of several elements combined with each other to perform a situation, and it is the digital montage image in the moving visual arts))(2) (According to Ruskin's opinion, pictorial construction is "putting multiple things together so that they all become one thing, since the nature of the existence of each of these elements contributes to the success of the work as a whole"(3).

The researcher and artist Mohammed Al-Kinani defines the creation as ((It is an integrated geometric mathematical building, and not a moral building, for the moral dimensions arise outside the frame of the picture)) (4).

Procedural definition:

Construction: it is the arrangement of the pictorial elements related to setting the shape and structure of the scene. It is also determining the space in which the artwork maker works from where it extends and where this space ends based on the objective idea of the work, so the artwork maker limits the scene to certain lines as well as studying all the structural, formative elements as part of the construction within the space of the visual image.

The first topic/ Form-Image:

The maker of artwork and images works to find the variables in the material and reality and re-create and re-form them either with a symbol or an (iconic) image with significance and meaning on that thing. It is Imagery communication language. The process of evaluating any pictorial artwork must find a link between the dual form of content, as any artwork that carries broad meanings must be achieved. The aesthetic of the artwork depends to a large extent on the maker of the artwork itself and the ability and his artistic and aesthetic vision that makes the recipient in contact with the artwork. ((For the form is the

talisman, the form transforms the mysterious, implacable and extraterrestrial emotions into a definite thing)) (5).

The elements from which the artwork arises are a group of interconnected units that harmonize with each other to form the substance, meaning and significance of the content and the subject, proceeding to the main artistic form in order to obtain an artistic and aesthetic perception with an interactive pattern, ((and the form in the language is the image of the thing that appears in The body to which all tangible attributes belong, such as similarity and difference. The sources have dealt with the concept of form with multiple points of view to express different characteristics, some of which are related to appearance, and some are related to the essential characteristics of the general form)) (6).

If we observe the form, we may find it from the human surroundings through natural and unnatural phenomena and from tangible assets, so that the visual image of these assets is formed through the reflection of the image in visual awareness ((and the form is one of the stimuli and the response process is the process of perceiving the form)) (7). Therefore, the types and patterns of shape change and multiply in nature in terms of being geometric or free, and geometric shapes also vary in terms of the nature of the proportionality between their dimensions and characteristics, and thus many of them take geometric shapes.

The use of the term figure / image is ((to denote a specific pattern of a certain organization that is characterized as traditional and well-known)) (8), Philosophers worked to determine the type of difference in the type of shape and its significance in terms of its formal and structural construction, where Socrates emphasized ((that the beauty of geometric shapes resulting from the movement of lines and with its various types possesses the attribute of permanent beauty and not relative beauty governed by time according to the objectives of its existence)) (9), In other words, there is a difference between the geometric shapes that are made by man himself, which differ from the natural ones that exist in reality,

and according to his belief, these shapes are governed by a relative beauty with a specific goal for which they were found.

Plato distinguished between geometric forms and natural forms, which he considered to be intentional forms bound by the limitations of the content they carry. Therefore, they do not express an absolute sublime aesthetic formula. As for geometric forms, they are permanently beautiful and are not restricted, so they are not beautiful for any reason like them, but rather they are beautiful. By their nature, they radiate joy for their liberation from desire)) (10). This means that these forms differ from natural forms. The beauty in geometric shapes is absolute because they are abstract and simulate ideals. As for natural forms, they are not fixed, but rather change over a period of time as a result of their exposure to conditions that may be climatic.

If Aristotle sees that ((the form is inherent in itself and imprints the thing with the character that makes it affiliated with this or that type of being))(11), that is, Aristotle gave space and freedom to the artist to deal with forms in terms of finding a form that mimics the natural, that is, completely different. About the form in nature, and this we find that the geometric shapes were closer to the sublime beauty as they do not need interpretation. The artistic visual productions have a message either aesthetically artistic or dramatic expressive, such as works of art, a series or a movie, the shapes here are sometimes produced through The figurative, symbolic, or allegorical suggestion depends on the subject and content that it imposes and dictates the forms on the artist's imagination according to an artistic vision.

The form is also known as ((the form with the addition of content and meaning, and the classification of shapes into geometric or natural forms. Representations of value, color, and spatial positions help to create implicit formative or formative relationships, then lead us to the third component or element in the design, which is the space or spatial space)) (12).

The researcher believes that all forms in an artistic way are related to the basic degree in

meaning and content, and that the form and the body have a special feature and a special recipe that enjoys great subjectivity because of its formal presence, and we can recognize it whenever the presence and entity of this form is deep.((The form represents the main content to be expressed, which is the front The multifaceted face and in order to occupy the forefront, there must be clarity in color and an abundance of details, which is something that includes some organization.(13)

The relationship of images in the material that this image creates and expresses, it derives its strength and expression through the form, through the elements that were established for the origin of the form and make it an intentional system based on the artistic and aesthetic vision, even if there is a real difference in artistic taste, and these visions are governed by perceptions. It is mental and sensory and differs from one individual to another. Immanuel Kant believes: "The world of beautiful art, the world of the aesthetic artistic image, is a mediator between the sensual and mental worlds, that is, it is a link between the theoretical mind and the practical mind, or between the world and morals. While we find that the subject of the world is the pure truth. The subject of ethics is virtue, for we find that the subject of art is beauty and majesty" (14).

De Sorio defines the image as ((not just an outer garment or an occasional dress worn with a subject strange to it, but rather it is an essential form that the thing takes)) (15), because of the connection of the form with the subject itself, meaning that the image is linked to the content and expresses it and highlights its elements and features. ((For form means (image)) the image of that thing he is talking about, and the artistic image through the painting consists of lines and colors, and from their sum there are few or many subject elements that form one unit for the painting or its subject, and the form is not successful except through an arrangement, taste and awareness of the work and the hidden content behind it.

The form is elements of lines and colors that came in the form of what is called construction.

A good construction gives us, upon its completion, a distinct form of composition.” (16). The desired astonishment or the required aesthetic and artistic value, which emanates from a deep feeling and a feeling that seeks to be embodied in a graphic composition of a special format. Jerome identified three aesthetic elements of the figure, which are (17):

1-That the form controls the perception of the recipient and guides him and directs his attention in a specific direction that the artist who produces the artwork desires to direct the recipient to this direction.

2-The entire form arranges the elements of the artwork in a way that highlights its sensual and expressive value.

3 -That the form is so important that the content has no value without it, as it indicates it.

Therefore, the maker of the artwork was formed through his own artistic and aesthetic vision, the more his artistic awareness increased, and he realized the different life topics, and became sensitive and approached the forms that provoke him in nature, he became more daring and able to find himself in the production of the artwork, which brings him closer to the mentality and awareness of the audience receiving the artwork. Thus, it influences them more.

And what the dramatic work maker sees as topics that form the elements of building the image of importance to his artistic world and witnessing different civilizations through the works of others, the extent of the artistic development that has taken place and what materials and tools have been derived from artists throughout history. All of these elements help the artwork maker to launch his correct vision to achieve an aesthetic artistic speech that achieves aesthetic pleasure for the recipient.

The television image has a great property of condensation and reduction, with it containing meanings, connotations and codes. When the image embodies the themes, it is a re-composition of reality through the mental and sensory perception of the recipient, as it contains implicit meanings. The image contains

many signs that create meanings. The viewer through watching begins the process of searching for decoding these signs and finding what is present in the actual physical presence of the image. The image is considered an implicit, not an invisible, meaning of an art form that takes a form in the image. The makers of the artwork can indicate and symbolize that implicit meaning through his expressive ability. It symbolizes the recipient by relying on the elements of the pictorial construction that would establish the functional foundation for the creation of the image and its hidden implicit meaning.

For example, we see in series dealing with television or cinematographic artwork based on the spirit of place and the movement of time in which the subject is embodied through the intellectual and artistic treatments of the artwork maker. And every art has its own material, such as colour, texture, movement and others, but the raw material is not art unless the artist’s hand extends to it and creates from it an aesthetic sensibility.”(18) Hence, the form in the construction of the image in the television series is subject to the process of organizing the elements according to the subject (literary text) in the main, and then the elements are built and configured among themselves through which the artwork arises. Or the mass of these formative elements, so ((form is the basic element as seen by the philosopher Emmanuel was in the broadcast of beauty in the work of art)) (19).

Therefore, we find that the makers of the artwork (the director) differ in their ideas, various topics, their aesthetic and artistic vision, and the different treatments of their topics for the shape of the image. 20). The set of elements of the formal discourse, which we will talk about in the third topic of the research, contribute to the establishment of the artistic form of the image and its aesthetics, which form the form through these elements, and it is part of the formation and the formative construction of the form through mass, movement, texture, rhythm, color, space and subject. These elements create the graphic artwork (visual message).

The researcher believes that the process of regularity and destruction in a balanced manner in the artistic form of the image and between the elements of the artwork is a path to aesthetic artistic perception. The occurrence of any defect or problem in this organization of the form may lead to distortion and distortion and may make the artwork or one of the elements out of the way it was walking.

The researcher believes that the process of regularity and consistency of artistic elements according to their work, meaning, presence and presence, that is, according to their importance in the subject in order for the recipient to receive this attention and how it is used and distributed, In order for the recipient not to be completely distracted, clarity, activity and balance form the aesthetic taste of the work ((The basic aesthetic principle known about composition for a balanced image located in the harmony of its elements in the space of the square or rectangle occupied by the plastic work or the frame of the television picture, we are in front of elements placed in a space A specific space, which elements must not declare the dominance of one or more of them on one side of the framework, i.e. in the work space)) (21).

The form must be logical and clear in order to be understood by the recipient. The maker of the artwork arranges the artistic and aesthetic elements and the form according to the subject of the work itself. If there are many things distributed in the picture or the artistic elements are more than they should, this thing may lead to a lack of comprehension receiver. Aristotle says: ((A subject of a huge size cannot be beautiful, because when the eye is unable to encompass it all at once, the unity and meaning of the whole is lost on the viewer. As is the case, for example, if there is a work that is a thousand miles long))(22)).

Therefore, the manufacture of artistic work in an organized, coordinated and balanced manner through the element of form is of great importance because coordination, order and balance works to find a sufficient and clear understanding of the artwork away from complexity, and brings the mind and awareness of the recipient to the artwork and

becomes easy to assimilate it aesthetically. (Herbert Marcuse) emphasized the importance of form, as he saw "abandoning the aesthetic form as a waiver of responsibility, a concession that deprives art of the form by which it can create that other reality in the existing reality"(23). And in the movement of forms, matter begins to turn into an expressive energy, so the visual forms grow and become a series of interpretations interacting with the connotations of place, which ((realizing its structural relations and highlighting the unity of movement and matter)) (24). The researcher sees here that there are those who see the content as having precedence over the form, and others see that the form has priority over the content, because balance, acceptance and satisfaction with form are not limited only to expressive sensory perception, Rather, it basically enjoys the acceptable form, so the simplest examples if we see irregular colors or scattered sizes or representatives distributed within the frame in an absurd manner without reason, lose the smoothness and feel unacceptable towards that, but there are some agreements that must be available to realize the form in an aesthetic way, which is that the recipient It should be focused, high attention and good taste. The shape also plays a major role in directing the recipient to perceive, and without it, aesthetic taste is impossible. The shape increases the attractiveness of its constituent elements, and draws attention to them, and the presence of these elements combined in a certain framework is what gives them the aesthetic value.

(If the sublime is the expression of the infinite, and it is what cannot be placed in a specific sensory form that suffices to express it, according to Hegel's expression, then the beautiful finds its perfection and completeness from its embodiment in a form or an image, as the absolute finds its sensory embodiment in that form or that form). (25).

The form, on the other hand, is the most formative structural artwork element in the television image, vague and hidden and may not be directly apparent in some cases to the recipient, and some theorists of art theory may see the formalists such as (Cliff Bell, Roger Frey

and Hans Lee) Also of the purest inclination, ((They see that form cannot be perceived or tasted except on its own conditions and on its own land, so it is impossible to translate into words or in another way. Hence, enjoying the values of form requires an aesthetic insight into personalization. The recipient must be able to respond Even if his non-aesthetic experience did not prepare him for this, he must be able to perceive what is distinctive about art." (26).

The second topic

form - meaning - content

The distinction of artistic treatment gives multiplicity to the graphic element in the dramatic work aesthetically and semantic and develops the dramatic event between all these elements of shapes through artistic aesthetic visual elements that formed the multiplicity of shapes in this work to a graphic dazzle with a wide meaning.

The form, according to what other theorists see, has a system and complete independence so that it separates it from the content, meaning that the form forms a structure of its own that makes it have a great impact in any artwork. The artistic effect has an internal, final, natural unity, and it constitutes a single whole, and this quality distinguishes it from everything else, and it provokes aesthetic emotion, and this quality is independent of the content))(27).

Here, it can be said that (Reed) has refuted any meaning related to the form through its arrangement or good organization, that is, the meaning that appears through the form is not related to the organization or arrangement of the elements of the form in order to produce the meaning.

The first meaning: to organize the elements of the material medium that are included in the work, and to achieve the mutual connection between them. The elements of the medium are melodies, lines, etc. The form is a word that indicates the way in which these elements take their place in work, each in relation to the other, and the way in which each affects the other.

The second meaning: which sees that the form involves the organization of the expressive significance. The organization of expression not only increases the intellectual significance of the work, but it also confers unity on the work. As for the third meaning: "The word shape is often used to denote a specific pattern of organization, which is traditional and well-known. An example of this is the Sonnet form. As for the fourth meaning: he sees that the use of the word shape - sometimes - is praiseworthy. Or approbation, or slander or scorn, to say that this is a good form, or this painting is without form, this meaning cannot be used in technical analysis. The researcher believes that the form here plays a major role in the construction of any artwork that it adopts as it is the main artistic and aesthetic element and makes the recipient understand and be aware of the form and content of the artwork. The physical body, and the image is a visual message that says something, and we do not expect the article to explain the meanings the image carries. Rather, the image summarizes the article in the shortest time and with the maximum expression of the unity of the idea, without distracting the mind (28).

The process of creating an artistic form that the recipient can understand in an aesthetic way contributes to making the understandable simplicity and complete clarity of the artwork. One of the aesthetics of the artwork is of importance in this field - ((Recurrence, as if the new elements were successive without interruption, it would exceed the energy of attention to comprehend. As for recognizing what one has previously encountered, it confirms the experience of the recipient)) (29). The maker of the artwork (the artist) employs his artistic and aesthetic formal elements through his vision according to a system that follows harmony in a way that makes it of deep artistic and aesthetic value by adopting different forms within the creation of the image, and Stolnitz believes that the form ((gives the artwork that total character and the self-completion that makes it stand out from the rest of the experience and appear as a world in itself.

The creation of the form in the image comes through subjective and objective knowledge in a tangible and apparent physical form, while if the maker of the artwork decides to get out of the tangible, virtual, physical form, the form is stripped of its substance.

For intuitive knowledge, it suffices only in itself ((form in the work of art determines its significance, and the more abstract the form the more the meaning is stripped with it, by reducing the pillars that refer us to the meaning, and thus departing from the scope of the objective-world in the direction of compatibility with conceptual visions)).(30)

The relationship of subjective and objective may constitute a very complex relationship because the creativity and artistic and aesthetic vision of the artwork maker needs a comprehensive intellectual, aesthetic and technical enrichment and the organization of the process of continuing the creation of the image, and since the animated television cinematographic image is an objective and subjective reality, the makers of artistic dramas seek to create fictitious creations. And new, neutral forms that represent the objectivity of forms ((many philosophers when they linked the artwork to an integrated trilogy, the first of which is the pure idea that emanates from the pure perception of the essence of the beings, and the second is the material that radiates from the abundance of the idea (wood, metal, marble, sound, the body...), and third Intuition that transfers the subject from the physical form to the interior or the interior, making the subject contemplate the subject and the object together in an inward contemplation.”(31)

The mechanics of construction in the formation and its aesthetic and artistic treatments constitute an important support from the theoretical side in cinematographic art. The basic beginning in the manufacture and emergence of cinematographic art is found in the attempt and experience of the artwork maker (the director and the technical work cadre) in their employment of the data of the spatio-temporal environment of the event, and its impact, which is left by the pictured scene of visual sensations in the eyes of the viewer, where these data constitute an interest The

image is a great deal about the geometrical structural form of the image, and the elements of the formal language work to investigate the artistic illusions of the image.

It is the geometric figure composed of the dimensions that define the ends of the body of the image of the wax emptied in the mold, it is its geometric form)) (32). The general meaning of the shape is determined in many concepts. The material, which is contained in the work, and the realization of the interrelationship between them)) (33). Where the form contributes to the production of meaning and that this meaning through the form that helps to attract the attention of the recipient of the artistic work, for example, that placing the elements that arise within the frame in a position of sovereignty of the image helps the recipient It also requires understanding a lot of elements and placing them in appropriate places within the framework in order that the recipient does not lose follow-up and focus, What gained the value of an aesthetic structure in the television image of important dimensions of artistic intellectual concepts made it the distinguishing feature, especially since it is an important part of the composition and artistic visual creation, ((the awareness of the aesthetic of the image, whatever it is related to (the creation) that the artist adopts as a means of organizing the elements of his image and what It is consistent with the goal and the basic idea that he wants to include in that image)) (34), because the construction works on two levels, the first related to the distribution and coordination of the links that the image maker creates between the elements of his image, and the second is specific to the aesthetic and objective expression that will result from that distribution and coordination, which is the intention that he seeks photo maker, And this is what the thinkers and philosophers specialized in the field of image and beauty have agreed upon.

It cannot be separated or isolated, in order to highlight the value of the visual artwork as a coherent and coherent unit that has intentional organic links that express the desired meaning of the main idea and through the relationships that the image maker creates between the form

on the one hand and the meaning or content that the form expresses by appearance on the other hand, that its Compatibility must be achieved at the level of creation in the image.

The performative diversity in the composition elements is one of the characteristics of movement in the television image. The problem within the television image is in a state of continuous change, according to its relations with each other and in harmony with the course of events, and the movement that results from this change in relations is what distinguishes the image and gives it its vitality and successive flow. Through this, we realize that the structure and construction of the scene and image form works to create meaning, so the mind activates to receive and create the nucleus of perception, and for this reason it is a tool for creating meaning and the recipient is the true creator of this meaning. It is related to the work, as the film image is able to prepare the meaning for the viewer, as the meaning is not separated from the image. Through all those views and theories about the form's production of meaning, we conclude that the image and the form are a tool with an understandable expression that is perceived by the mind.), in order to gain our understanding and awareness as a recipient, there must be justifications that we must reach in order for the viewer to acquire meanings, for ((form has a power of attraction and domination capable of pulling the viewer's senses, which results in the effectiveness of receiving to produce meanings)) (35). And the stylistics of the makers of the artistic work (the director and his staff) through which the production of the movement of meaning in the dramatic series arises. The makers of artistic work are different in terms of style and in terms of their production, construction and methods of making their image. Some directors are characterized by their works in a complex style and their reliance on semantic image, symbols and multiple meanings, provided that it makes ((pluralism and ambiguity as virtues not vices)). For example in the series (see). (36), a science fiction series that enables the series to quickly attract the attention of the follower due to the impressive formal elements it presents

and large spaces that contribute to building meaning in synergy with the rest of the other elements, including the characters and the dramatic narration of events throughout the episodes, in one of the scenes of the series We see that there are forms of ropes, the problem of lines in a wide space of a large nature that spreads between the houses to be used as a guide to move from one place to another, and we see how the townspeople stretched the ropes between the houses, which clarifies and reveals to us the meaning in our mind that people's movements are limited and this is the logical matter because most of the residents of these villages are blind.

Search procedures

- 1- Research Methodology: The researcher adopted the descriptive analytical method
- 2- Research sample: the researcher chose an intentional sample of the series The New Pope, as a model that complies with the research requirements.

The research sample:

The New Pope series: Directed by: Paolo Sorrentino

Summary:

When the old pope falls into a coma, the members of the Vatican Church have to find a new pope. He discovers that the matter is not completely easy, and a conflict erupts in the heart of the Vatican. Khalifa (Pope Pais XIII), in contrast to suggesting the role of a hardened tyrant, is the role of a fragile Pope whose heart is filled with questions about the meaning of existence. Between these two extremes, the matter of deciding the politics of the Vatican's governance becomes a subject of controversy and political struggles.

Analysis:

First: The image enters structural relations to produce the meaning:

In constructing his image in the series scenes, the director relied mostly on the construction of the interior space, which is the Pope's Palace, the Vatican building, which depends on everything related to the luxury of the place as a feature and character of the series' scenes

and the spirit of work through the distribution of (characters / decoration / shed light / shadow and light / camera movement /), which is The recipient's first acquaintance space is taken within the movement of space and the pattern of the images formed,

The system (the holy / breaking taboos) played a role in confirming the links of the scene in the series to the director's personality and ideas without direct access to certain effects with the work of the elements of the tools of the artistic director and the director of photography, but with an understandable nature within the space of the graphic installation and his philosophy in building the first image. In the sixth episode, at the 10/10th minute, in a scene in which three important clergymen working with the new pope inside the Vatican appear, they are sleeping naked, in the middle of a young, naked woman dancing on one of the circular tables in a room whose ceiling took the shape of curving with the distribution of dim lighting , This scene comes after a dialogue scene that preceded this scene between an old woman and a young woman. The old woman asks the young woman: Do you know the difference between the prostitute and the sacred? The old woman says to her: There is no difference... The director moves to the scene directly following him, with a smooth camera movement (tilt). comes from the ceiling of the room, in which a large cross is drawn in black on the ceiling of the room, dancing under a naked young girl while the three men are drunk while sleeping, one in the front of the staff, another on the right and the other on the left. In this scene, the series makers worked without dialogue with dancing music that the girl dances to It was placed in the ceiling of the room in a large way. We notice a large mass on it that resembles blood spread on this cross, indicating the ugliness of what these clerics are doing. It is like a crime of rape and murder for the religion and the Pope in secret and without his knowledge.

The decoration, lighting, camera movement, the distribution of characters and lighting contributed to the creation of a connected structural composition that led to a large-scale meaning of a scene in which the taboos were

broken in a very bold and indirect manner through the use of symbols and suggestion to reach great connotations that the image carries in the scene.

Second: The artistic, aesthetic and directing treatment of the director, artistic director and director of photography, contributes to the processes of coordination, juxtaposition and homogeneity of objects, blocks, decoration, lighting, color and movement of characters, through the structural foundations of rhythm, unity, coherence, balance, statue and movement, in achieving the artistic value of the graphic form:

The stylistics of the director of the series (The New Pope) was manifested in the creation and composition of the image in an artistic form and value. These values emerged through the employment of the foundations and rules of construction for the image through the modalities and methods in which the creation was (employed) in the image aesthetically and dramatically through artistic and aesthetic elements that depend on (symmetrical) balance. Symmetry), unity and interdependence between the graphic artistic elements, so they were employed in the series in a manner that suits the general atmosphere of the series, which takes place in most of the scenes inside the Vatican Palace,

Here, the importance of the interior space and the design and construction of the elements emerges through a coherent, balanced and elaborate work between the artistic director, the production designer, the director of photography, and the director of the series, who distributed, for a variable purpose, to the neighborhoods, the decor, and all the assets inside the Pope's Palace. Which gave the image an aesthetic format, and a dramatic dimension to the idea of the subject and the story, which relies in its aesthetic and intellectual basics on the analysis of the formative elements of mass, shape, weight and movement of a camera, which form the spirit of the image stemming from the precise and creative treatment of the text, which in turn establishes the ethereal artistic value and form, This is the place that, in its depth and aesthetics, constitutes the cell of the image, or in other words, it is the main

material on which the director, artistic director and director of photography write in the series and writes his ideas and intentions through colors, lighting, decoration and movement of assets and personalities through the establishment of a place in which there is a historical religious spirit that adopts the Holy Vatican style. The artistic director relied on the historical and present heritage of the papacy and the church by using, employing and placing giant and small paintings drawn in different colors and shapes related to enlightening religious subjects by international artists, as well as placing artworks inside every corner and wall in the luxurious Vatican Palace from the outside,

Some of them extend to the classical European realist school. Most of the drawings we see in most of the scenes of the series appear hanging on the large walls of the Pope's Palace, constituting an aesthetic element as part of the series' décor and also an indicative and deep intellectual element. The use of these elements was not only for aesthetic reasons, but all the things that it was placed by the artistic director. It has a great impact in creating the image and the meaning of it in the scene so that it gives a formal eloquence, and this is what we see in most of the scenes.

Results:

1- The New Pope series, which is modern in form, appears through the installation of the elements of the formal structure, including the elements of composition, construction and construction in the scene, which are promoted by all the elements of the cinematic language.

2- The formative elements varied based on the ideas and concepts possessed by the film maker's vision that contributed to the diversity of those elements to create the image.

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