

## THE MENTAL IMAGES AND INTROSPECTION OF CONCEPTS, READING THE REALISTIC PERCEPTION IN CONTEMPORARY PLASTIC ARTS

PDF

**DOI:**  
<https://doi.org/10.52783/rj.v11i11s.1930>

**Keywords:**  
 Mental images introspection realistic perception Plastic Arts

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### Abstract

Current research addresses the process of realization and its differentiation through two fundamental pillars of human knowledge: concepts and mental images; which are the mainstays of understanding and interpretation of the phenomena we see in reality; which is characterized by clockwork, all of which is thought through language, and different languages even different ideas (concepts) that reflect all mental corrections, and concepts are a derivative and a systematic repository of thought; Man returns to him as a cognitive repertoire for solving all sensory and non-sensory issues and in art concepts work the same; With the difference that in art they come direct images of meaning on the one hand; On the other hand, indirectly, mental deportations are based on an understanding of the intent. The researcher elaborated on this and illustrated it in this tagged study, which included the following joints:

The prelude to the research included the formation of the question that was the culmination of the problem of research: the question of how artists included in the representation and illustrative manipulation of concepts, or the modification of mental images and the work of new concepts? The extent to which artists marry the world ' To achieve wider than expected cities? The researcher then developed the boundaries of the research with its three hinges, followed by the identification and definition of terminology, followed by the theoretical robustness: in which the researcher developed the theoretical robustness that included: perception of reality through the product of concepts and intellectual images as a cognitive mattress, and then the research procedures, which contained the method used and analysis of the research sample, and analysis of the findings and conclusions.

Issue

Vol. 11 No. 11s (2023)

Section

Public Law



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