



The Role of New Plastic Media in Enhancing the Expressive Dimension of the Eye Element as a Subject of Handicrafts

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Abstract:

The artist in his quest to discover new visions in art and to change his view of the known constants and to search for everything new whether in the material, technique or subject. From here, the researcher turned to trying to experiment with new materials. This material is used recently in different works and some types of techniques that are characterized by mastery, strength of expression and a beautiful appearance. Among the formative trends is that trend in which the artist deals with the subject as one of the intellectual and expressive components of the artwork. The researcher chose the eyes of creatures as a subject for her research experiment for their diversity and as elements full of expressive gestures, connotations and feelings

. Hence, the research problem arose on how to express the eyes of creatures in a plastic form, with the feelings, sensations and emotions they transmit, through the use of modern plastic media to confirm the expressive dimension of the eye element in handicrafts. The research aims to reveal the plastic and expressive potential of some modern materials and media and to employ them to confirm the expressive dimension of the eyes of creatures as a subject for handicrafts. To achieve the research objectives, the researcher produced a group of handicrafts that express the eyes of creatures using newly developed expressive formative media to confirm the expressive dimension in the subject of artistic works. The researcher turned to two approaches in experimentation to update the contemporary artistic work aesthetically and expressively, which are the subject and formative media. The research results proved the validity of the hypotheses by enriching the expressive dimension of the manual artistic product through the subject and formative media used from raw materials, techniques and other auxiliary media.

Keywords: Plastic media - Artwork - Expressive dimension - Creatures' eyes

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Research problem:

To what extent can we benefit from the plastic formulation of these emotions and feelings to enrich the expressive values of the handicraft in addition to the artistic and aesthetic values• ?

How can we employ the newly developed plastic media of the artwork to enhance the expressive dimension of the eye as a subject of handicrafts

Importance of the research:

To teach the art of handicrafts to art education students.

-The research is a new approach.

-The research supports the trend towards experimentation to reveal the new and innovative formative and expressive potential of materials and techniques of textile formation.

Research objectives:

To reveal the formative and expressive potential of selected materials, techniques and innovative formative media. .2 Employing innovative formative media to confirm and enhance the expressive dimension of the eye element as a subject in hand-woven

Research Assumptions:

1- The new textile techniques and materials have formative and expressive potential that enrich the textile work aesthetically and semantically.

2- The new formative media can be employed to confirm and enhance the expressive dimension of the eye as a subject of hand-woven textiles

Related studies:

1-arah Rabie Qanawi, 2024, The construction of the eye and the aesthetics of the symbol in creating a contemporary design vision inspired by traditional arts, chlorine as a medium "Technically theorizing the exhibition of eyes and other symbols

2-Hadeel Suleiman Barakat, 2021, The effect of images and drawings in developing visual culture in the subject of art education for fifth-grade female students.

3- Asmaa Saber, 2018, The formative potential of combining natural and industrial materials in hand embroidery to enrich the artwork.

4 -Dalia Muhammad Abdel Aziz, 2014, Benefiting from the formative potential of wax in creating a contemporary artwork..

Research Limits. :

1-The subject of expression in hand-woven art is determined in the eye as a formative term through selections of animal, bird and aquatic organic eyes.

2- The experiment is based on the use of epoxy resin with some new textile threads. .3 The limits of textile techniques expand to go beyond the familiar traditional textile structures. Research Methodology: The validity of the research hypotheses and the achievement of its objectives The research follows the following approaches:

-The descriptive approach in presenting the theoretical framework of the research and its research variables, including: •

The subject in the visual artwork. •

The expressive and emotional charge in the subject. •

The role of visual media in expressing the subject

-Innovations in hand-woven visual media

-The eye as a formative term in the artwork, old and modern.

-The eye as a subject for hand-woven art in this research.

-(The semi-experimental (empirical) research method in the applied aspect through the researcher's personal experience to produce a group of hand-woven textiles that express living organic eyes using the

newly developed textile formative media to enhance and confirm the expressive dimension in the subject of the textile• .

Display and analysis of the hand-woven textiles resulting from the research experiment• .

-Discussion of the results in light of the hypotheses and objectives of the research• .

-Results and recommendations of the research

-First: The theoretical framework of the research:

-The subject in the artwork: "The subject has occupied the artist's mind since the dawn of history, and is linked to the issues that the artist wanted to express and research how to present them to the connoisseur or recipient of art in a formative framework in order to achieve expressive or functional goals or both together. Every artist has the subjects that occupy him, attract his attention, and satisfy his artistic desires and expressive tendencies" (Abdul Rahman 2007, p. 51). The subject for the artist is what is the means through which he tries to express a concept or emotion that roams within him "The subject of the artwork remains a general idea until the artist translates it in his own style, personal vision, and pure point of view" (Eid Saad Younis - 2015, p. 308). The primitive artist's subjects were limited to his struggles with harsh nature, and his attempt to express how he overcame and triumphed over it, while we find the artist, and in Greek and Greek arts, the artist was interested in the ancient Egyptian aesthetic proportions linked to the idea of resurrection

It embodies the life of the deceased in its entirety and expressed it in the pride of men and the femininity and beauty of women. With the emergence of Christianity, religious subjects took the throne of arts at that time by drawing the Virgin and Christian figures until the artist replaced them in the Islamic eras with decorations, writings and star plates until the artists of the twentieth century rebelled and agreed to reject classicism and cubism, abstraction, expressionism, impressionism, and other modern artistic movements and schools appeared, some of which went beyond the direct realistic imitation of the subject, while others relied on imagination, subconsciousness and beyond reality. Contemporary arts and post-modern arts rejected previous restrictions and set out to new horizons in dealing with subjects, but. They all came saturated with contradictions and intellectual conflicts in addition to the idea of the existence of an artistic subject in the first place, which they sometimes rejected. Keenness to keep pace with modern scientific and technological development"

We are wrong if we believe that the subject of the artwork is the same as what expresses its content. The subject of the artwork may be the "harvest" of the individual consciousness. The artist may deal with social conditions, and according to the content, but the content differs according to the method of artistic treatment, and according to this subject in a way that expresses the farmer's happiness with the harvest of wheat and his reassurance in reaping the fruits of his efforts. The same subject may also express the control of the ruling class over the hard-working farmer, or it may express a beautiful view that responds to the feelings of an emotional tourist spending his vacation. The subject is the same in the three previous cases, and the content differs in each of them from the other" (Abdul Fattah Riad - 2000. p. 76). It is controversial about the importance of the subject in the artwork, as there are those who see it as a means and not an end. With the multiplicity of schools and artistic trends, the status and importance of the subject in the artwork varied, as "the artist may be stimulated by a specific subject and begin to express it, but in the Journal of Architecture, Arts and Humanities - Volume Seven - Issue Thirty-Five September 2022

The journey of expression begins gradually from the visual aspect and occupies itself with the artistic composition of the creative work. By following the artistic movement, it was noted that some artists have multiple themes in their works, while others stick to one theme for long periods and their treatments of it vary, as we see in the works of Cezanne, which were dominated by apples and natural landscapes, as well as Degas, who was creative in his treatments of ballet dancers and many others. The expressive and emotional charge in the artwork: "The expression of the intellectual components of the artwork, which is linked to the artist's intellectual ability to embody what is surging inside him of ideas, feelings, sensations

and emotions in suggestive and influential images through symbols and visual connotations that suggest ideas, meanings, trends or a set of specific intellectual goals that the artist seeks to convey to the recipient to achieve a goal (Adel Abdel Rahman, 2007 -1, p. 59)

Expressing thoughts and feelings is a human behavior that means disclosing meanings and emotions in a language that the recipient can read, which embodies an emotion that the viewer perceives, using what he deems appropriate. This requires the presence of an expressive person - the artist - in terms of vocabulary, tools and materials to convey his expressions. "The quality of an artwork is measured by what it reflects in terms of expressions that the viewer or recipient perceives. It represents the connection between the artist's self and his work on the one hand and the selves of connoisseurs on the other hand. Therefore, manual work in its true sense, whether ancient or modern, should not be devoid of expression. Therefore, the quality and value of an artwork are derived from the strength and sincerity of expression" (Iman Abdel Rahman, 2018, p. 241)

The value of the artwork varies and depends on the artist's ability to express himself through the work and imprint his distinctive intellectual mark on it. The process of expression is linked to the depth of the artist's thought and culture, as well as his artistic skills in dealing with the visual media and their effects on the recipient. Since expression is not only subject to the formation of the internal living being, but also to the surrounding factors that affect it, "considering that the artist lives with his conscience in the image that represents his emotions and the feelings and influences that surge in his chest, which may sometimes be an echo of his observations of the visible world, or may sometimes be issued from visions that he sees with the eye of action on the path of contemplation (Vincent A. Tamas. 1977. p15) is what generates emotional energy in the artist that he controls and directs towards construction, and the emotion of

The artist is what helps him to choose a group of plastic media and organize and control them to produce his artwork inspired by nature after adding to it his feelings, experiences, skills and impressions to highlight its content in a distinctive style. From here we can define emotion as a departure from stillness and building a new state other than the one people are accustomed to. In the shadow of emotion, the color does not return as it is, but rather derives additional energy that enriches the artwork and increases its expressive and emotional dimensions. Whereas the emotional dimension includes "trends, tendencies, values, taste, and compatibility and is related to the degree of an individual's acceptance or rejection of a certain thing that includes certain types of behavior," weakness is also laden with connotations that attempt to generate a strong human reaction in the recipient that pushes the individual to act based on the emotional response, which differs from one individual to another, "which should not be separated from the work itself and become something added from the outside or from the tasting self in a way that is not closely related to the artwork itself. These feelings must stem from within the artwork itself and be derived from it, and the artwork was merely an arousal or a reference to something completely different." (Younis Saad - 2015 - p. 306)

The role of plastic media in expressing the subject of the artwork: Plastic media are the materials, techniques and construction media that the artist relies on to implement his idea. Each art has its own media, which distinguishes it from other arts and enriches its aesthetic and expressive values. In order for the artwork to be complete, the idea must interact with the material used, as it does not in itself constitute an artwork. This necessitates the artist's awareness of the characteristics and features of each material, and his familiarity with its plastic capabilities, and how to overcome its artistic problems. Awareness of the material leads to the completion of the idea of the artwork. "The role of the material has emerged as a basic factor in building the artwork and translating the artist's thought, philosophy and artistic vision as the subject of the artwork and its impact on his conscience and emotions and formulating the artwork through the sensory richness of the material

.Hence, the artwork is necessarily limited to the beauty of the subject it represents, as the beauty of the work is manifested in its sensual appearance (Saeed Hussein 1984- p. 2). The material represents the apparent, tangible content of the type of thought presented through the artwork. It is the form and tool with which the artist moves to express his opinion and take many artistic schools and trends. The

functional values of the material in the artwork are multiple to achieve the idea of the work and its content. The material is an expressive energy in itself, as the material is employed aesthetically for sensory and expressive perception through its natural characteristics and formative capabilities. The material is also a medium in the artwork, and in some intellectual and symbolic ways that address the human senses, excite them and interact with them. The material is also a medium for artistic trends and schools in particular.

What is the technique? It means the set of executive operations and performance methods in shaping and dealing with the material, as handling, shaping and adapting the materials has a special importance in the comprehensiveness of the artwork and achieving its artistic unity. "Technology in the artwork represents the human action directed towards creating a change in the form of the material by the artist through his abilities to achieve the formative values of the formative in adapting his materials and tools to achieve his artistic goal through employing the technique aesthetically and expressively for the artwork" (Mahmoud Qasim Al-Shindi - 1979. p. 99) Thanks to the scientific and technological development, many new and unfamiliar formative materials and media have appeared on the artistic scene. And because the artist is by nature always searching for what achieves his artistic vision and supports his idea, "he realized the value of those materials surrounding him to become part at the same time of his new expressive vision, which led to the creation of new, unconventional artworks

"From its concept and starting point, these materials aroused the artist's thought and vision, and he created new artistic formulations for them by assembling, installing, pasting, or juxtaposing them with other traditional materials with a new vision and thought" (Hanan Abdel Gawad - 2004, p. 33) "And the artist may combine more than one material in a single artwork by combining them, merging them, and coexisting with them, which confirms the achievement of expressive and aesthetic values to form the artwork" (Sherine Khamis - 2007, p. 24)

Modern plastic media in handicrafts:

Since the beginning of the twentieth century, new styles, new plastic media and new techniques have emerged. Modern technological data have had an impact on achieving new formulas that keep pace with the intellectual and philosophical changes in the modern era. Thanks to what technical and scientific development has provided in terms of new, unconventional and unfamiliar materials and media, and with the creative artist's passion for research, experimentation and pursuit of what achieves and supports his artistic vision, he has realized its value and the importance of reformulating it with a new vision to use in his own field. Every artist has his own vision in choosing his materials and using them in a way that enriches the expressive aspect of his artistic work. "Thus, artistic movements and trends were formed with multiple plastic concepts and methods towards dealing with plastic media in artistic works. Artists borrowed their artistic media from the world of daily life and found plastic formulations for them that achieve the ideas of artistic movements, which confirms that the phenomenon of combining the media used took a side (Mahmoud Hamed Saleh - 2002, p. 269)

" Thus, the art of hand-weaving developed and gradually moved the pattern to the creative side, and the textile work began to emerge from its traditional framework to new, innovative forms in which the formative and aesthetic values are diverse (Hanan Abdel Jawad - 2004 - p. 91) due to the fact that its formative media enjoy high formative flexibility and aesthetic values that differ from other artistic fields.

The formative media here are considered as creative performance data through which the hand-woven artist builds his own world and formulates it as the basic starting point for building the artwork. In recent years, there have been hand-made crafts, and sometimes many modern artists have many prominent artistic experiences, using innovative, unconventional and new materials in the field of handicrafts such as industrial plastics, paper, cardboard, metal foil, in addition to leather and shells... and everything we can imagine from materials in all their forms, shapes and shapes. "Unconventional materials for the field of hand-woven are various materials derived from the world of daily life, or in the environment, or in the form of ready-made shapes, or consumables, or from waste crafts and industries.

-Metal behavior:

It is a metal behavior that is formed and adapted, which helps to create the shape of the eye

-The result of the research experiment.

-Decorative threads are threads of different types used in the shaping process

Technical and formative methods used in this research: The researcher sees the classification of the subjective methods used in this research as- :

-Formative methods: It is represented by the method of deletion and addition, after the formation process is completed, the method of embodying the levels on it and then multiple levels on the surface of the work

The eye as a means of sensory perception in a living being: The sense of sight is one of the most important five senses in a living being, which is the bridge through which cognitive experiences pass from the outside world to the human being and which transmits all information, meanings, connotations and ideas about everything that surrounds us in life. The eye is the mainstay of the sense of sight and the window of the human mind to the world. It is the organ of vision that captures light

The reflected from objects and converted into nerve currents transmitted through the optic nerve to the brain to be transformed into the visual image. In an integrated and compatible manner for the process of vision to be clear in cooperation with the The eye consists of very precise and numerous parts that work together with the cranial nerves to obtain a clear and complete image of the visuals. In mammalogy, the eye is part of the visual system of the human body. Scientists and specialists divide the types of eyes according to their shape, structure and visual capabilities into hollow eyes, spherical lensed eyes, multi-lensed eyes, reflective eyes, compound eyes, overlapping eyes, equivalent overlapping eyes and others.

Second, research applications:

Based on the knowledge and concepts that the researcher has reached in the theoretical framework of the research, she has conducted a research experiment that is based on experimental artistic practices in the field of hand-woven textiles, aiming to reach new textile capabilities that depend on the use of unconventional formative and technical media, in addition to traditional textile materials and techniques. This is achieved by conducting self-applications that the researcher carries out for some of the creatures' eyes, which she implemented with a group of formative media and technical methods that she sought to enhance the expressive dimension of those eyes as a subject for hand-woven textiles.1)

Experiment objective:

Using the new formative media to confirm and enhance the expressive dimension of the eye element as a subject in hand-woven

-Relying on the eye element as a subject for hand-woven

-Using non-traditional formative media that allow for harmony and enhance the expressive dimension in the work

-Enhancing the subject through the multiplicity of technical methods used in the textile

Artistic and technical analysis of hand-woven

Results of the research experiment:



Work No. (1)

Materials used: Natural leather - Eye

Techniques used: Cutting - Adding - Pasting

Description of the work: The focus was on the shape of the eye. A frame was made with wire and covered with natural leather in the shape of a fish's head. The focus was on the eye by placing a piece in the shape of an eye. A shape was made for the gills with natural leather in the shape of a tassel and red scales were made to match the shape of the eye

Aesthetic values: The kinetic rhythm is achieved by hanging the tassels and scales



Work No. (2)

Materials used: Natural leather - Eye - Fine threads

Techniques used: Cutting - Adding - Pasting

Description of the work: The focus was on the shape of the eye. A frame was made with wire and covered with natural leather in the shape of a fish's head. The focus was on the eye by placing threads strung next to each other in the shape of an eye. A shape was made for the gills with natural leather in the form of a braid and brown scales were made with spaces.

Aesthetic values: Harmony was achieved between the design elements through the use of brown leather and purple and orange threads



Work No. (3)

Materials used: Natural leather - Eye

Techniques used: Cutting - Adding - Pasting

Description of the work: The focus was on the shape of the eye. A frame was made with wire and covered with natural leather in the shape of a fish's head. The focus was on the eye by placing a stone in the shape of an eye. The shape of the head was created by placing brown leather with wrinkled effects

Aesthetic values: Achieving tactile rhythm through the use of leather and various technique

Results and recommendations:

- Producing eye-focused crafts
- Producing innovative artistic crafts
- Using a combination of materials with diverse textures and techniques
- The researcher recommends
- The need to pay attention to new ideas because of their major role in sustainable development
- Paying attention to studying eyes on animals
- Paying attention to the combination and assembly of materials in innovative ways.

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