



## Expression Vision to the Fish Element and its Effect on the Artistic Work

<sup>1</sup>Nashwa Mohamed Esam abd el aziz, <sup>2</sup>Naglaa Muhammad Farouk Ahmed, <sup>3</sup>Nagwa Kamel Mohamed

<sup>1</sup>Associate Professorat at the College of Culture and Performing Arts- King Khalid University namohmed@kku.edu.sa

<sup>2</sup>Associate Professor at the College of Culture and Arts, Department of Home Economics - College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha,  
[nalsaied@kku.edu.sa](mailto:nalsaied@kku.edu.sa)

<sup>3</sup>Department of Home Economics - College of Culture and Arts- Abha - King Khalid University, P.O. Box 3236. Abha

### Abstract:

Artistic works, like other arts, are a sincere translation of the artist's feelings, ideas, culture and beliefs, and the material and moral conditions surrounding him, and artistic works in the twentieth century as one of the most important areas of plastic art have witnessed several changes, which led to the development of its concept, where new plastic formulations came out, and as a result of the scientific and technological development and the tremendous industrial progress that occurred in the twentieth century, the diverse experiences of the modern artist appeared with the raw materials and techniques developed, which created a variety of aesthetic values

And the use of raw materials in new ways has become available the use of plastic materials with a variety of textures and those raw materials such as threads, natural leather, wire, ready-made raw materials as well as its use of metal chips, which led to different expressive connotations, the industrial and technological development that occurred contributed to the creation of many raw materials that the modern artist exploited in the formulation of his works with techniques and contact that suggest a great expressive side, which formed new plastic concepts that led to exceeding the limits of traditional thinking.

**Keywords** - surrounding, Concept, Progress, Materials, available

**Received:** 5 November 2023 **Revised:** 27 November 2023 **Accepted:** 1 December 2023

The research problem in the following question:

How can the expressive vision of the shape, material and texture be used to enrich the artistic work, and give it multiple aesthetic values with different plastic solutions in the form of the fish element?

The importance of research:

- Take advantage of the expressive vision of shape, material and texture by producing innovative artwork.
- Production of artistic work based on formative relationships within one element.

- It is possible to benefit from the formation of the fish element with its diverse texture - and experimentation with raw materials in expression and giving the artistic work multiple aesthetic values with different plastic solutions.

Research Objective:

- The possibility of benefiting from the expressive vision of shape, material and texture to enrich the artistic workpiece, and give it multiple aesthetic values with different plastic solutions.

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### **Search terms: Texture . Expressive**

Boot:

Art education is concerned with the development of skills among its students through its multiple branches and the exploitation of the raw materials of the surrounding environment, whether natural or industrial, in practical applications and seeks "education that is provided to individuals in order to teach, encourage and grow knowledge, skill, and values necessary to live in society(Hassan Shehata, (b, t);, p. 267)

The material of artistic works contributes a great role in identifying the environmental materials around us

And discover their properties and ways to deal with them and help to "develop awareness and conscious understanding of the things we see and touch, perception is the means that make the world we live in tangible(Lotfy Mohamed Zaki, (b, t), p. 1.)

In general, we can say that perception is the first goal of art education because "conscious perception leads to creativity and taste. However, creativity requires special skills. Therefore, after the stage of perception, we find a minority of creators and a majority of tasters."( Abdel-Azim Suleiman, 1995, p. 9.)

Gilford defines creativity through its relationship to the quality of response distinguished by diversity in solutions to problems"( Abdel-Azim Suleiman, 1995, p. 11.)

The artist begins to express himself through experimentation with materials, which in turn are formulated with methods that express the textures and color rhythms of those materials, and the artist uses them to produce the work of art in a beautiful, innovative way that expresses the artist's connection to the element of the idea. It results in, that the material of artistic works deals with the material by knowing its properties and how to deal with it through the cognitive aspect, in the field of Artistic works search for materials and invent new techniques and functions for the material. In fact, artistic works are considered a basic activity, so it can be said that it is more than any language.( Cyonide Merry Robertson, 1998, Cairo, p. 9.)

To express the tactile aspect of the shape and material, to express the expressive overtones of one element, represented by the shape of a fish, so that the material expresses the various tactile rhythms resulting from the plastic treatments of the material and the color rhythms of the material used, which emphasize the expressive connotations of the material through one element. "The value of the artwork results from The combination of its three elements: material, shape and expression, and the value of each element is linked to the others

It is important to clarify its aspects in evaluating the work, in terms of its formative and expressive value. Expression is described as the goal and idea that the artist embraces in order to bring it out in an aesthetic form that contains a system that human feelings respond to. Therefore, expression is not a positive element except through its interaction with the elements of material and form, as there is no

work without form and material, and when the artist thinks about the artwork, he chooses his materials and formulates the shape in a deliberate manner, to achieve maximum plastic and expressive performance.( <http://alnhdah.com> )

This study is based on taking advantage of the expressive vision of shape, material, and texture and their influence on the formation of the work of art, and through the multiplicity of textures, which in turn can change the shape of the element used and highlight innovative aesthetic and plastic values with one element, which is the fish.

**Research methodology: It follows the experimental and descriptive method**

**search limits:**

**1-The research is limited to producing an artistic work based on compositional relationships within (the fish.**

**2-Colored natural leather material, plastic hoses, as well as colored flat foam material. The crafts were executed using the technique of braiding, weaving, coloring, tassels, and addition .**

**Research tools: using cutters, scissors, and adhesive .**

**Materials used in artistic crafts (natural leather, colored foam, copper wire, copper and aluminum foil, wool and cotton threads.**

**Related studies: A study entitled "An Expressive Vision for Using Bone Material in Artistic Works"( Siham Husseini Ibrahim, 2009.)**

This study is based on practical practices for discovering the bone material and how to benefit from it artistically and functionally, and emphasizing the natural structural form and appropriate plastic artistic methods by emphasizing the modern concepts of handling the material. The current research deals with the leather material and how to adapt it to express the element used, which is the fish, to express the expressive connotations of Through the plastic possibilities of this material as well as the textures used.

-A study entitled "non-metallic plastic media to enrich artistic expression in metal jewelry"( Rehab Mohamed Abdel-Al, 2009.)

The study is based on the synthesis and pairing of new materials, and the extraction of new formulations for the shapes of metal jewelry. The current research is based on the expressive connotations of the attribute element through the material, texture, and plastic possibilities that help and enrich the expressive aspect of the work.

**Theoretical framework: The first axis: Expressionism**

**Expression is the thought and goal that the artist uses to produce the work of art in a beautiful, innovative way that expresses the artist's connection to his work. "The artist is the one who organizes the world through a group of special aesthetic means, most of all through expression. It is not the artist's genius to convey reality faithfully, but rather his genius to To express reality deeply " (Zakaria Ibrahim, p. 49, 1976.)**

Art is nothing but an expression, and it is a language that the artist uses to present what he feels through the creative process that he translates into the artistic work. "Art is two expressions of emotion on a subject, not an imitation or transfer of nature. Eugene Veron clarified between the accuracy of expression and the theory Imitation and the claim that the image of a woman, photographs, and recording are not all works of art, and the activity that produces them is not an artistic activity. The artist must have certain feelings and emotions, and the artistic work must express these feelings or emotions() Castall Alburey,anintroduction of Modern philoshy in geven philosophical problems,the mecmillan ,p 502.t1943.)

Consequently, these emotions are translated into artistic artifacts loaded with different expressions of colors, textures, and plastic values that help in the emergence of the artifact. This is very clear in modern

art, as the artist creates without being restricted by imitation. Expressionist theory has made it clear that what gives a distinctive artistic work its self-completeness is what it has acquired from those expressive qualities. Therefore, expressionism has a role in highlighting the distinctive innovative side of the artist and his artistic work, and this is what expressive theory tries to clarify, because the artistic product achieves the form of the work's own expressive language. The technician((4) Michael H.Mitias,1992,p.44).

The purpose of art is clear, as it “reveals only the factor of skill in conveying and the ability to notice the subtleties of the subject. As for art, it uses nature without transmitting it as it is. If a person wants to enjoy an aesthetic experience, he must distinguish between the subject, which is the origin of the artistic work, and its result, which is a constructive structure.” It has taken on an independent existence, governed by special rules derived from its type. The connoisseur or critic may search for a story related to the subject of the work or the history of an incident depicted in the work, or he may not focus his attention on the psychological or emotional state related to the characters depicted... so it is not the work. Art is a source of knowledge. Art is a pleasure that satisfies the imagination and arouses cognitive passion or emotional nostalgia(Mohsen Attia, p. 191)

### **Second: Texture**

Texture is an expression that indicates the surface characteristics of materials, which is their outer covering, which is linked to the sense of touch and sight as well, as we can perceive it visually at first glance, and then it is verified by touch. It is diverse, including rough, smooth, and polished, and is closely linked to the parameters of each material..., and the texture can be controlled to become a vital shaping part of the composition, and various textured surface values can be obtained by using various tools and machines in the material to give the surfaces of the composition a rough or smooth, polished texture(<http://www.maqalaty.com/34493.html>)

Texture affects the surface of the artifacts, which gives richness to the plastic values. “Surface texture is those patterns taken by surface appearances that can be felt by touch or seen by sight. But what concerns us to a greater extent in this regard are those textures in that they are a visual effect, a result of the interaction between light and And the quality of the surface in terms of smoothness, texture, and degrees of heaviness. The intensity of the lights reflected from the surfaces of materials and the quality of their reflection reflect the sensory qualities of the material(Ihab Bismarck Al-Saifi, pp. 139,140)

Texture is not limited only to the actual texture of the material, but the effect of light suggests various textures, which are called “optical textures.” This means the optical properties that surfaces acquire as a result of the arrangement of points, small circles, lines, relationships...etc., adjacent, overlapping, intersecting, or overlapping in order to lead to the organization of those. Form elements in different quantities and with different densities change the optical properties of the surface from one state to another(Ihab Bismarck Al-Saifi, p.,140)

Color is one of the forms of light energy, and the reality of our seeing the colors of things is nothing but light reflections from the surfaces of various materials, varying in amplitude and length of the waves, and are received by devices adapted to receive light in the human eye, and interact with them to perceive color. Thus, color perception is the result of the interaction between three aspects. : How light works, how the reflective material works, how the optical system works.”( Ihab Bismarck Al-Saifi, p,145)

### **Second: Material and technology**

“ Artistic works are an educational method that aims to accustom its practitioners to thinking about the material supported by artistic foundations and rules that are characterized by an innovative aspect(Mahmoud Bassiouni, 1961, p. 121.)”.

Technology is the ability to process the material through knowledge of its properties and the appropriate plastic possibilities, through which the elements and foundations of design are combined to produce beautiful crafts. And because we are facing technological development, research and experimentation

with materials has become one of the basics of dealing with any material, and making utilitarian aesthetic arts available, which has become It is available to everyone by purchasing it through the process of artistic appreciation, by active participation with the artist, not only by vision, but by active participation in recreating the process of artistic creation. Thus, the artistic work has fulfilled two basic opportunities, which are vision and active participation that has enabled the viewer to enter into the process of artistic practice. Thus, art becomes a voluntary process subject to the laws of artistic creation. In sharp practice from both parties, namely the artist and the audience”( Robin George Collingwood, 1998, p. 36.)

The material or material is the subject of any artist’s research, as it is what materially achieves his idea. During his artistic practice, the artist tends to “determine the nature of the materials and the ways the designer uses them in constructing the form. It also affects his ability to innovate. The more his knowledge of the possibilities of the material and the methods of processing it expands, the more his imaginative ideas and ability to create increase. The material controls the quality of the shapes that are produced from it, because each material has Its limits, capabilities, and natural shortcomings.”( Fath al-Bab Abdel Halim, 1984, p. 14.)

The material is the medium that the artist uses to express the nature of the work and the form to be expressed, as the value of the material in the work is not based on stimulating the senses only, but rather in the expression that the material provides with its plastic capabilities and the nature of that material to what he desires through the material he chose and confirming that it is The best means of expressing his ideas, and here we find that the material and expression each contribute an effective role within the entity of the artistic work.

This expression requires selected techniques in order to contribute to displaying the material and highlighting the expressive aspect of the material. Technology has an important and fundamental role in any fine art work, because it represents the artist’s ability to implement his ideas and embody them to produce the artistic work that the artist seeks to employ the formal and expressive characteristics of the form and the material in Realizing his idea, and ensuring that the artistic work expresses the aesthetics of the material and form.

Practical framework: The element of the fish contains a variety of textures. The researcher used a set of materials to highlight the details of the fish according to his vision, expressing the effects of the fish’s skin and various expressive contents. From this intellectual standpoint, the researcher found that the word “fish” has great emotional value in her psyche. The researcher tried to express those expressive contents resulting from the features of its movement by approaching the word in a new way and expressing the content and movement. The researcher also tried to emphasize that by repeating the word fish - with the same vision and plastic treatment - the expressive content of the artwork can be changed, which enriches the plastic and expressive visions and increases Of aesthetic values.

The works themselves have no value except by the feelings and expressive values they carry resulting from the subject or the material. The researcher here turns to exaggeration, deletion, addition and distortion in the forms as plastic treatments that confirm the psychological expressive dimensions, along with the impact of the material and the method of handling it. The fish is characterized by its harmonious appearance. The exquisite, which combines both agility and strength, and the fish is a major plastic item in the researcher’s work, in which she tried to present many aesthetic values, in a new and diverse form, through the fish’s fluid movement that does not indicate specific beauty, agility, or strength as is usual for fish. Fish, rather, convey strong feelings and emotional expressions through shape, movement and texture, and even through the material and its formation.

**Practical experience:**



**Artwork number one:**

Description of the work: The artist employed the sensual properties of the leather in terms of the natural brown color and the appearance of the openings that he made in the light brown leather. He added brown foam underneath those openings to express the fish scales. A wire structure was made to express the movement and position of the fish. The technique of organizing threads and wire was used using the weaving technique in the fins. And part of the head, he added a braid to separate the front part of the head from the body of the feature, and he used all types of materials in their natural color to express the sensual side of the material.

Materials used: natural leather - wool thread - eye-shaped bead - brown foam.

Techniques used: adding - weaving - braiding - tasseling - hollowing out.

Aesthetic analysis: The concept of the material as a sensory medium is achieved in the work through the effect of the movement of the structure

-The tactile rhythm is achieved through the diversity of techniques used .

-Achieve harmony between colors, using shades of brown for different materials.



**Artwork No. (2)**

Description of the work: The artist combined the properties of the smooth natural skin in the front part of the fish with the rough texture of the techniques by adding strips of red leather and wire using the saddlery technique, which he added to the part that he exaggerated in the fish so that it expresses the strength of this fish despite the small size of the body to express strength. He added The wire so that he can change the movement of the wire by bending the wire.

Materials used: natural leather - wool thread - eye-shaped beads - copper wire.

Techniques used: addition - weaving - saddling - crimping.

Aesthetic analysis

The concept of the material as a sensory medium is realized in the workpiece through the movement of the tail, giving kinetic effects

With busy.



### Artwork No. (3)

Description of the work: The artist used natural leather in the form of a wire structure in the shape of an oval fish. Two colors of leather were used, one dark and the other light, separating the two parts of the oval shape. He used the technique of burning the skin to create fish scales in the dark-colored part and the hollow-out technique in the light-colored part. A braid combining dark and light colors was placed in the front of the fish's head, and the tail was made in a small size in light pink. As for the dorsal fin, burlap was used with wire and leather tassels.

Materials used: natural leather - burlap - eye-shaped beads - aluminum wire.

Techniques used: addition - braiding - fringes - burning

Aesthetic analysis: The concept of the material as a medium was realized in the work, stripping the form of its density and removing materiality, as the skin was arranged in the form of small burnt pieces to give a linear effect to the shape of the scales.

-Contrast is achieved in the work by using a dark color and a light color.

-Textural diversity was achieved, as he used materials with a soft texture and others with a rough texture.



#### Artwork No. 4:

Description of the work: Natural leather was used in this work using the addition technique to cut pieces of skin overlaid on top of each other to give the expression that this fish is full of scales as well as tassels to suggest that this fish is rich in various textures. Plastic hoses were used in the front of the head. This fish derives its strength from the large number of scales and tassels, so it affects anybody. Someone gets close to her.

Materials used: natural leather - plastic hoses - aluminum wire.

Techniques used: addition - clothing - tassels.

Aesthetic analysis: The concept of the material as an applied medium is achieved in the work by employing sensory and textural properties to complement the construction of the fishbone, as well as the marriage between the material and the technique to achieve the goal of the work.

- Achieving tactile rhythm through the use of various textures of materials.
- Achieving harmony between the elements of the fish's parts.
- The movement rhythm is achieved by hanging the tassels from the bottom of the fish



#### Artwork No. (5:

Description of the work: The fringe technique was used in this fish, which gave expressive aspects in an aesthetic formulation. He used the weaving technique in the zil and added a piece of white chiffon cloth. The fringe technique was used with burning it to give a tactile effect to emphasize the expressive aspects of the work, and also expresses the strength and magnitude of the fish.

Materials used: natural leather - hoses - plastic - eye-shaped beads - chiffon fabric

Techniques used: addition - weaving - tassels.

Aesthetic analysis: The concept of material was achieved with the work as a medium that stripped the form of its density, as he used transparent materials such as chiffon fabric next to leather material with rough tactile effects.

Check the matching element between the leather material and the chiffon material.

Experiment results:

- 1-The possibility of creating expressive connotations through the use of a single element.
- 2-The plastic capabilities of natural leather material achieved the desired expressive aspect.
- 3- The works were executed using various techniques and methods that helped produce the work with a new artistic vision and expression.



4-Taking advantage of the expressive connotations of the materials used

5-Employing various techniques for raw materials helped develop innovative thought and employing these techniques to suit the expressive aspect.

**Acknowledgement:**

"The authors extend their appreciation to the Deanship of Research and Graduate Studies at King Khalid University for funding this work through Large Research Project under grant number RGP2/239/45

**Research recommendations:**

It is recommended to search for materials that have an expressive aspect and enrich artistic works with them.

The researcher recommends the need to increase studies that help enrich the expressive connotations of the artistic work.

**The Reviewer:**

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