

The Kinetic rhythm of ballet and its use of contemporary field sculpture

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abstract:

Ballet is a kind of multi-art based on expressive dance techniques accompanied by music, nodding and theatrical scenes. One of the most important characteristics of Kinetic ballet is dancing on the toes, which encouraged the artists to take it on a variety of artistic topics.

The art like other literary, kinetic, sound arts. It is an honest translation of the artist's feelings (sculptor) and his ideas, culture and beliefs, and is thus an honest expression of the reality of the life of the society in which the artist (sculptor) lives in an era of the ages.

The art of ballet is considered one of the dance arts that expresses feelings and desires, and this art, like other arts, went through many stages added characteristics and features. Also, human being is the main tool in it by the innovation of movement and rhythm, which is the main pole of this art, the human being could express the movement (Dance) and the variables of his inner and outer life, and that's where the research problem comes in.

The problem of the research

Lack of use and employ the Kinetic rhythm systems of ballet and use them in the production of contemporary field sculptures.

Search goal

Highlighting the Kinetic rhythm systems of contemporary ballet and sculpture and the development of contemporary sculptural formations that help to create new ideas for the art creation of contemporary field sculpture.

the importance of research

Finding new aesthetic and compositional data in sculptures that depend on the elements of rhythm and movement and their role in enriching the work.

Keywords

Rhythm - Ballet - Contemporary

Introduction

The sculptural effect, in its two parts, is an important cultural manifestation in any country. If the civilization of the state is measured by the length of its railways, the beauty and progress of the states are measured by their space sculptures and memorials. The most beautiful countries are the ones that welcome you with the creativity of their artists, decorators and creators.

The ancient Egyptian sculpture is considered an art with a goal and a utilitarian purpose that has religious, funeral and doctrinal qualities. The statues are considered one of the most important signs that distinguished pharaonic civilization from other civilizations, also statues are the result of the ancient Egyptian sculptures that conveyed the heritage of civilization furthermore, the statue was not a useless inanimate at the Pharaohs but it had a major task in pharaonic tombs which is to identify the dead person. We find that sculpture, as other arts, is subject to established foundations and standards, But despite this, the Egyptian artist knew how to get out of the ordinary and was able to use all the methods of expression that he added to it. Also, we find that the form in ancient Egyptian art retained the status of uniqueness and distinction from the mechanization of Egyptian civilization, aware of its influence on the surrounding environment and the artistic and cultural components of that great civilization.

Ballet is one of the arts of kinetic expression that expresses the feelings, desires and aspirations of man since the earliest times. This art, like other arts, has gone through many stages with added characteristics and features.

"In the beginning, dancing was an innate or spontaneous art, despite the natural ability of the person to perform the topics of interest to his world, including those related to the relationship between him and the gods and nature. Dance was the means of expression of joy, oppression, drought, work and despair, and then it changed and developed as other arts. The development of human stages throughout history had a great impact on the formation and emergence of different dance arts from one people to another.

The art of dancing or moving the body voluntarily according to a regular rhythm is considered the first steps of the primitive man towards artistic expression, but it is the real motivation for all the arts created afterwards, once the primitive man has finished securing his basic material needs until he felt other needs related to both the soul and the body.

" He took refuge in the natural movement to communicate with nature or with the Creator or with the other, that movement was his first language towards expressing his conscience with the feelings and emotions he mixed, especially in the absence of other expressions and the lack of his tally of spoken words."⁽²⁾

The primitive man learned the rhythmic movement with the inspiration of the nature around him that moves in accordance with a disciplined movement such as the movement of the waves of the seas, the ripples of the wheat fields by the wind, sunrise and sunset, the shape of the moon from completeness to decrease and then complete the last cycle of seasons, flowers and fruiting at plant, heartbeat, closing of the eyelash, etc. His simulated instinct should have prompted him to express his rhythmic movement to reflect his feelings.

"The first thing he expressed in the movement (dancing) about the variables of his inner life is his joy, his sadness and pleasure, his luxury, his hopes, his fears, and then about the variables of his external life in his monologue to his gods and thanks to them, but the human being whether he is a doctor or a magician or a priest is the one who invents dances for different

purposes, there is a dance of evil spirits from the body of the patient, and a dance to bring happiness to the couple etc."⁽¹⁾

Man is the main creative tool of the movement, which is considered the mainstay of this art and the means of conveyor and expression of the human world, if we follow the history of the emergence of an obsolete term.

"The appearance of ballet word is due to Dominico di Piacenza (1470–1390) when he named Palo instead of Denza (dance), although some deny that it has to do with the development of ballet and is considered the first ballet show, It is presented by Baltasar de Bujuelix in his presentation of comic de Larini (1581). Italy is regarded as a major country in the development of ballet. And it is considered that the art of ballet that originated in the Renaissance and, especially in Italy, has achieved qualitative change through Through the French Ballet Dooku Ballet, ballet began to develop as an independent art in France during the reign of Louis XIV, who was interested in dancing, and supported it, which made it a period of prosperity unlike the period of decline that befell this art at the beginning of the 17th century, which established the "Royal Academy of Dance".



Girls dancing the ring dance in the old country
<http://www.historyforkids.org/learn/egypt/games>



Naqadah's first dance statue around 3500-4500 B.C. is a ritual and religious rites of the mother goddess, bringing fertility and reproduction, it is a small head with her arms raised to the height of 29cm colored pottery found at the Brooklyn Museum in the United States.



Dancing at the Pharaohs is a religious and worldly ritual.
http://en.wikipedia.org/wiki/tomb_of_Nebamun



Pharaonic dancer bends her back in
A picture resembling gymnastics - painted in the 13th century B.C. at the Turin Museum in Italy
<http://www.public-domain-photos.org/ancient-egyptian-ostraca-art.html>



African dance between body language and the necessity of inspiration

<http://bit.ly/1OKr5wf>



Dancers perform some dances at the Lion Love Festival

One of the inscriptions from The Khreyouv Cemetery in Assasif

<http://hairanddeathinancientegypt.com/tag/heb-sed>



Sufi Dance in Egypt

<https://www.google.com/search>



Greek military dance, prominent pits on marble

<http://ancientrome.ru/art/artworken>

Artistic expression of the movements of the art of ballet

There are five general basic rules that the balinese dancer must adhere to it to perform the dances properly. The most important steps are: the body should based on both feet, the legs should tight, the knees should extension, the chest is blown with the two bones of the board together and the muscles of the thighs are tight, with shoulders down, head in the position of looking forward, the pelvis is straight and the body is tight up. There are also five positions for the feet: The heels may come into contact together to form a straight line, or may, one foot is placed in front of the other foot, but the positions of the arms vary according to the dance school. There is a preparatory position in addition to different positions, but the shoulders have two positions are the intersection position and the obtuse position.



<http://horytna.net/Articles/Details/177/90007>

The kinetic value of dance

Movement in general is an activity that occurs through actual or implicit change, which describes its simulation, in a special position or situation, and traditionally, and then the visual arts are seen mainly as spatial arts, but now there is an increasing number of artists, architects and sculptors. For example, those who work through new or old media extend the limits of the temporal dimension of the visual arts.⁽¹⁾

We may use the movement when talking and use signs, gestures and facial expression as helptools, but the movement itself is a stand-alone language, Perhaps the most telling proof of this is the diversity of vocabulary, compositions and rules of kinetic expression patterns in the dance arts and silent acting, each of which represents a complex dynamic tone.⁽²⁾ The movement in the visual arts always refers to the meanings of life.

Dancing is a manifestation of body movements or a form of those movements. The art of dance is a spatial and temporal art, and the art of the human body itself becomes the mediator of three-dimensional expression in the place.

The body language of the dance shows some exaggeration in the signs of the genre. (Male-female) Male dancers tend to use sudden and athletic movements, and the direction of the body is more straight, and leads vertical and extended gestures to the limbs more where the arms and legs are fully stretched, but women dance more gracefully and round in movements, with an additional effect on beauty and softness more than the effect of strength and activity.

The works of the artist Marino Marini 1901-1980 indicate:

Marini is one of Italy's most famous artists of modern times, and he is famous for his sculpture, he was born in Pistoia in Tuscany in February 1901, and he studied at the Billi Art Academy in Florence in 1917.

Marini has devoted himself primarily to sculpture since 1922. He performed the famous full-bodied dancer's statue at the William Limbrook Museum and he played an important role in the development of personal sculpture.

Marini was passionate about travel. He visited most countries of the European continent and the United States of America. In 1929 he settled in Paris for a period of time where he met the young artists of that time such as Picasso, Maillol and Alberto Giacometti. and from his contact with them, he got involved in modern plastic currents, and became an active and important element of sculpture.

Some of the most important features of his style and artistic style:

Italian sculptor Marino Marini creates sculptures in an abstract organic structure and adds to it his own touches of organic geometric abstraction, showing the outer lines of the mass and stripping them without showing natural details, but he used weak and sometimes powerful protrusions that suggest the existence of details.



The full-bodied dancer - bronze - Multicolored 174cm - 1949 William Lembork Museum

Mahmoud Mukhtar and the beginning of contemporary sculpture:

Mahmoud Mokhtar (May 10, 1891-March 28, 1934) did not intend to produce dance works in the direct sense, but rather was an issue to see the clear expressionist language of sculpture as a set of complete methods of its own, but as a source of enrichment of contemporary artistic language.⁽⁴⁾

In this way, Mokhtar was able to erect statues of some of the heroines of ballet and opera, and he erected a wax statue of the Russian ballerina Anna Pavlova, which is preserved in the Jireni Museum of Wax sculptures in Paris, and displayed a statue of Aida inspired by The Opera of Aida, but he was often collected to the dancing and graceful mass as the embodiment of musical sculpture inside.⁽²⁾

When referring to the ceramic sculpture sought by Hassan Heshmat (1920-2006), which is the art of studies and research attached to the art of ceramics and united the stylistic properties of the language of ancient sculpture and simply the natural perception of contemporary artists. This artist has one continuous line and was an extended mountain in drawing the human personality of the dancing peasants, and we confirm the lack of fabrication in the movements of women as they fill jars from canal water. Hasan Hashmat presented the dancers in distinct and varied ceramic forms in terms of composition and plastic treatment, and thus tends to a kind of mosaic decoration.



Dancers by Hassan Hashmat, 17 cm ceramic sculpture 1964, Hassan Hashmat Museum

The sculptor Abdul Hadi Al-Wishahi (1936-2013) also treated the dancer in a statue entitled "The Dancer", as part of his attempt to achieve a dazzling balance in his sculptures, where he evaluates them on the basis of an inverted pyramid or an obelisk based on needles. Inspired by the shape of the tree that is based on the onyx and its branches and leaves branch in the air is also the balance maintained by circus players and ballet dancers, We also find that he is interested in the void and is interested in the specific lines of these spaces very carefully, which is one of the most important aesthetics of the art of dance This is one of the most important aesthetics of the art of dance, where the dancer presents sculptural forms in the void without sharp angles characterized by flexibility and agility, governed by a center and a calculated center of gravity that eventually leads to balance, which is one of the formative values of mass, design and rhythm.



Wood Dancer by Abdulhadi Al-Shashi (1979)

Workplace: Alexandria - Dimensions 55×25×92 cm

The sculptor Alsayed Abdo Selim (1952) also displayed one statue of a ballet dancer in which he presented dancers (man and woman) about the epic fantasy in Egyptian legends circulating in villages and countryside. However, he was able to express the still balance in his work and this was in a moment of poetry between the dancer and the ballerina. This depends on the cancellation of the features of the dancers, the refinement of the bronze surface and the cohesion of the mass of the dancer and the ballerina separately and their connection through the arms of the dancer who touches the center of the ballerina as if waiting for the dancer's signal. Also, the sculptor Kamal Obaid (1918-2002) presented the dance of the wedding as part of his dance of folk dance.



Ballet Dancers by Alsayed Abdo Selim 1998, 120cm.

Rhythm:

Rhythm is defined as the regular sequence of a interval or a series of intervals, whose lines are determined by sounds and movements,

Or it is: (periodic regeneration of groups within a series, smaller groups form formulas or faculties that fill each of them with a certain interval, so that their rhythm may also differentiate as a repetition of intervals). Dance is therefore a dynamic activity based on continuous cutting and composition of the movement, in a regular dramatic or formative context. It is rhythm that gives dance or the dramatic-plastic context of dance this (regular) status. It is the same form of regularity or, let's say, the same system that governs the whole process of creativity, the movement itself means nothing before it is repeated and diversified.

The role of rhythm is morphonia:

The human eye is never in a state of stillness or stability on a single point, but it is always in the case of movement, abstraction and continuous movement are two basic elements that create the rhythm between shapes and lines and provide the element of rhythm as a result of an element that extends endlessly and in every Islamic work of art can be traced a basic rhythm that applies through all linear and color changes Thanks to rhythm and emotional interactions, the mathematical theme becomes an artistic beauty.⁽¹⁾

The element of rhythm as a basic principle of the composition of the work of art exists in nature before it appears in painting, music and poetry and then became an essential element in the formal organization of works of art. The rhythm element of the artwork is intended to emphasize some parts in relation to other parts and the recipe for rhythm in contemporary plastic art.

Rhythm is a pattern that is repeated in the artwork in multiple places, the artist emphasizes an element in it and then follows a moment of stillness and that provides a vital element, Thanks to the rhythm, the previous parts control the later parts, ensuring that a total and unified meaning of the artwork is achieved.

This system revealed by the artist is called Rhythm and Harmony. Rhythm is the constant repetition of a particular system. Harmony is the Compatibility of this frequency while continuing and communicating. This rhythm can be felt visually when seen by the eye in the waves seen in the seas and in the forms of sand dunes observed in the desert and in the frequency formed by the wind to clouds or in the continuous contrast that we glimpse between dawn and the fall of the sunset between the rain and the brightness of the sun and the continuous succession of seasons of the year and the resulting changes in the back of the earth.⁽³⁾

There are those who believe that life as art is based on rhythm and Harmony, and the human being realizes its rhythm and Harmony through art, the artist with his vision opens our eyes to the rhythms and compatibilities that he reveals when he meditates on life and people realize through his works those rhythms and compatibilities, which, in this way rhythm occurs what we might call the changing organization of the forces expressed and is not considered a change in this case equal to the importance of the organization itself, but that change is indispensable in the production of aesthetics. The more the factor of change, the more resonant the aesthetic effect, and this with the original system's pursuit and maintenance, and the system in such a case cannot be determined on the basis of regular objective repetition, but requires the accumulated growth or the consequences of some of the rhythms in the direction of the completion of experience.

The compatibility is derived between the two opposing vetoes.

Rhythm and harmony go hand in hand, so whenever the frequency succeeds, creating harmonys governed by regular rhythms and leading to unity in its artistic sense.

So rhythm is one of the important elements in the formation of the artwork and Goethe (1749-1832) emphasized this through the formal ity of art, on the basis that lines, colors and rhythms have a role in art. Ernest Cassirer (1874-1945) also confirmed this by addressing the concept of art as a synthetic and organizational activity, not instinctively or automatically, but the workmanship is the banner of the way to embody imagination and mental images. This means visual or tangible embodiment we imagine through material, such as colors and stones, in addition to linear rhythms and balances, which are the main elements in the formation of the artwork.⁽³⁾

It was understood that the best type of rhythm is the rhythm, which is subject to an mathematical geometric system, such as the one we feel in the beats of the clock or in the movement of its pendulum.

The computational system only facilitates the rhythmic ground on which a number of other rhythms grow, each of which is characterized by a special system. It is possible to analyze the real experiences of rhythm mathematically to a set of basic systems that result from each other through regular repetition, but the result in this case will not deviate from the mechanism and will lack expression and vitality.⁽⁴⁾

Thus the factor of change in rhythm seems to be a necessity and a fact that does not need to be confirmed to produce a sense of pleasure and beauty, the human being responds to the form of things in front of his senses and results in a sense of pleasure when there is a certain consistency related to the surface, shape and mass of those things while the lack of such consistency creates a feeling of dissatisfaction and satisfaction or indifference or aversion, and this sense of pleasant harmony is a sense of beauty. Beauty, as Herbert Reed (1893-1968) says, is the unit of formal relationships between things that our senses are aware of ." (1) that is confirmed by rhythm.

The inability of the viewer to understand the artwork correctly is due mostly to the inability to link its parts together in each uniform, as well as due to his awareness of the specific comprehensive framework that binds those parts together and it may be restricted here to reveal the rhythm prevailing in the formal system of the artwork, which shows the different elements in harmony and in which the previous parts control the shape of the parts. Without the works of the artist it is difficult to understand and then it is the rhythms and compatibilities that connect man to the universe around him and he feels that he is part of it, but one of its manifestations.

Ruskin (1819-1900) in his book "Modern Photographers", tried to define the meaning of rhythm and harmony in fine art and to link them: "I understand two things from the word melody."

The first is the complete satisfaction and the relationship between things in their opposite and for each other and in their density and darkness, with regard to being closer or more distant and the proper ratio between all their shades to the main light in the picture.

Second: For the minute between colors and lights, so that we can immediately feel that these shadows are only varying degrees of light itself.

This definition is not very clear as it would have been better to address the subject as a topic about technical development, after the problem of suggesting a mass of three through external planning came the problem of insinuating mass through light, the line is considered abstraction, it has nothing to do with the visual appearance of things, it does nothing but suggest that the line can suggest the light of a subject (obviously he can do so by diversifying the thickness of the line), but his main concern is based on what we might call the objective truth of rigid things.⁽⁴⁾

The artist reveals the natural rhythms in his work on the basis that this work is built from a set of rhythms including dark, light, perpendicular, horizontal length, palace confluence and separation assembly and hash, movement and stillness, contrast and compatibility all in the language of forms: the language of calligraphy, space and mass, and touching surfaces and colors on the end of everything depends on the unified formulation that carries the meanings of these rhythms to the same vision. ⁽¹⁾

Therefore, the word "rhythm" means the harmonious repetition of a phenomenon, no matter how high or low it is in its breadth or narrowness in its depth or superficiality.

Rhythm and movement:

Movement is a function of rhythm, rhythm generates the movement that is life itself, because we are naturally young and old we get used to the monotony that is repeated periodically and regularly, the whole life is a rhythm. As the dance is generated from the rhythm, it can in turn generate other rhythms and so on, and the dance itself can dispense with the music that accompanies it because its language has its own music emanating from its bell and rhythm because the body itself contains a rhythm emanating from it and responds to the rhythms surrounding it. The body may suffice to make simple rhythms, or merely a cut of the regenerative rhythm, a concept expressed by the French theatre director Jean-Louis Barrow (1910-1986) in his book "Looks in the Theatre" when he said about dancing as a theatrical movement.

It is an expression performed by the body, and constitutes a theatrical movement and a formative enthusiasm that grows more and more agitated until it is considered a symbolic movement. The only sound I allowed myself to make was the rhythm of bare feet when they knocked on stage, the heartbeat that was like a magician's beats, and then long poems organized by breaths that hesitated, and this was the pioneering play of its first era. ⁽²⁾

The rhythm on the first types of monotonous rhythm is the one in which each unit and periods are very similar in all aspects such as shape, size and location (called regular total rhythm), and the second is the irregular rhythm in which all units are similar to each other as well, but in which the units differ from the periods in form, size or color and is also called the irregular rhythm, and it is on two types alternating rhythm and it is the result of repeating units with breaks.

The art of dance expression:

It is the art of expression that uses the outer body to embody a series of marital and psychological transformations that a particular character goes through, which may be the personality of the performer himself, while we say that energy is the appropriate expression of the external pulse, by movement - only - the vital effect of energy can be physically and acoustically touched.

Dancing may arise spontaneously in man, without being an expressive style with its origins and rules, which we observe in cases of spiritual or emotional ecstasy, which makes the owner a person who is responsive to the rhythm, light-moving, free from the limitations and limits that the mind normally draws. ⁽¹⁾

Motion in artwork design:

The movement includes two ideas: the change and time, change may occur objectively in the visual field or mentally in the process of perception or both, and time here enters in all cases so we have to differentiate between the objectivity and mentality of the movement in design, and some arts such as cinema, dance and theater include an objective movement, and these arts in fact a period of time, and the mental movement is present in all aspects of perception, yet it has great design importance in the arts that include static situations.⁽⁴⁾

Ernhem sees sculpture as a constant art, as he captures and record the main theme of a particular act or event, but he cannot explain this main subject while it manifests itself in time. The art of photography and sculpture has been concerned with the movement, but it is temporary or rather static, where the organs of the human body are shown, for example, in active situations such as the legs that run, the arms that fight and the gestures of the fields of anger, joy and dance conditions.... Etc.

Robert Gillam Scott (1907) says about dynamic values in the visual field: the formal elements in the visual field become dynamic because we drop the human relationship with the dynamic of gravity on this field and on its contents, horizontal elements realize on the basis that they tend to a static state, but the main elements appear balanced with saturated with a dynamic charge, they are like human must remain maintaining their balance so as not to fall. The axes, whether visible or hidden within the shape, have a larger dynamic aspect and the bodies derive their kinetic value either from their outer linear boundaries or from their main axes.⁽¹⁾

For example, if we look at two pyramids, one of which is: its base is down, and its top is up, the other pyramid, its top is down, and its base is up and consist of the same elements, the gravity and attention will be to the pyramid, whose base is up than the other pyramid.

This is because the dynamic relationship between the inverted pyramid and the gravity of the earth gives the dynamic sense of this pyramid, but the other pyramid, the previous experiences of the body and form and its position in nature made our sense of it a static sense.⁽²⁾

This means that, there is no dynamic relationship between it and gravity, the relationship here gives a sense of stability and stillness.

From this example it is clear that the sense of movement in the composition of the artwork arises from the quality of the sensory projection of man, which is linked to the previous experience of form and the dynamic relationship of man to gravity.

Many of the mural sculptures lack the essential characteristic of life, which is the movement, which may be frustrating and not interacting with the artwork, and then some artists resorted to mitigating the excitement with several artistic or industrial tricks, as reflected in most of the works of alexander Calder (1898-1976) his works, although they carry elements of the work of plastic, but it adds to it the element of natural movement obtained from elements of nature such as wind and gravity or the addition of artificial elements adopted by the artist to highlight the elements of the movement and materials. It is one of Calder's outstanding works, in which he relied on wind and gravity to give the kinetic character of the coin, which is metal strips suspended by free-moving wires so that it gives us variable and irregular shapes when exposed to the least wind movement.

But the important thing, as Arnhem (1904-2007) sees it, is that these sculptures suggest movement rather than actually moving, as many of the sculptures that have been moved have failed to produce the expected effect, but have produced very disappointing results, that is

because the stability required for sculpture is not a defect or an obstacle to sculpture, the sculpture like photography makes special extraction from that general scene of experience always changing special situations that seem static and are tasted for its luminous honesty of the mind and its permanent signs timeless and transcending the limits of special time or special place.⁽¹⁾

Movement in the art of ballet:

Movement is in fact the main content of ballet and is the main means of expressing this type of kinetic art, and due to the difficulty and accuracy of ballet movements, it requires a long period of precision and high ability for the performance of the dancer, and these movements are particularly important in the composition of the high physique of the dancer.

There are artistic rules of movement and reference and each ballet designer has his artistic way of developing the idea and drawing the movement, and the ballet dancer must be familiar with all the movements of ballet in a high artistic level.

The movement is closely related to the dramatic meaning confirmed and highlighted by the composition, and the direction of the movement has a correlation with the meanings and dramatic contents according to the nature of the movement and its implications, the strong movement must be accompanied by a strong dramatic composition, the movement explains and strengthens the dramatic meaning.⁽²⁾

Some of the artists who have taken up ballet in their works of art:

Edgar Degas (1834-1917)

He is a French painter who follows the Impressionist school with images of scenes from modern life, but focuses on light and color, but his focus was more on composition, painting and form than other impressionist movements.

He was known for painting people at every moment of their public and private lives, portraying their people in private, to free himself from the old ballet styles. Nevertheless, Degas was always careful to form his paintings with extreme caution to achieve a sort of systematic balance.

Statue of ballerina Degas

in the sculptural work of this work, The movement embodies clear signs expressed through its movement and the skill of the sculptor through the adaptation of the sculpture voluntarily and in terms of its aesthetic and expressive composition and we find that sculpture is different from the rest of the fields of plastic arts, the sculpture provides us with a lot of artistic visual pleasure by seeing the sculpture that moves in us the sense of mass, movement, emptiness and balance between them and its effects in the implementation of contact and show on the roofs of the art work, we find that the sculpture focused on the form of the art On the feet in a direction with the base to confirm the stability of the shape and then raise the hands to the top and tilt one of them to the right and thus achieved the balance between the upper part of the shape with the bottom of it and here we find that the artist emphasized the role of movement and vacuum emerging from the movement of feet with the space between the arms and the upper part.



Work's name: A dancer looks down on her right foot. Material: bronze



Work's name: A dancer wearing a sock. Material: bronze



Work's name: Ballerina
Material: Bronze



Artist: Mohammed RizkRaw:
Work's name: A forward-looking dancer with features.
Material: Copper Casting



Artist: Karl Jensen. Elation. Bronze. H:42"



Artist: Richard MacDonald



"ballerina". limewood...matthias kostner...wood artist. sculptor.... ortisei. bolzano. italy... primarily wood



Artist: Karl Jensen. Ascending. Bronze. H: 37"



Work'name: Ballerina Figure - Artist Name: Thomas Andreas (Theo) Voss
Size: 15×38 inches

The virtual movement appears in the sculptural figure called "Balinese dancer figure", by the sculptor Thomas Andreas, which he formed through successive linear compositions at the bottom of the sculpture work. As the movement of hands with the movement of the body gives a sense of the viewer to the beginning of the sculpture, the sculptor sought to master the

movement in the sculptural form although the form is fixed and this is confirmed by Cole Paul (1941) by saying

We seek to lead the movement within the artwork. We are not creating moving beings, on the contrary, our actions will remain constant and self-confident, but we will make them in this stillness full of movement. The process and transformation make no sense except movement, and the artwork even before it exists it becomes

The sculptor sought to extrapolate the movement through the cognitive path of vision, so the movement here is within the structure of the sculptural form and this is what we see through the folds in the form as well as the sculptural lines at the bottom of the sculpture. It makes us stand in front of a human action, or in front of a vision, thought and message that addresses the recipient with a purely appealing aesthetic message, and a creative vision that emphasizes the content and the message of the presented artwork.



Artist: Salvador Dali

Work's name "Ballerina" .. material: bronze

The place is the collection of the Art Gallery of America

Size 38.10×22,02×11.42

Through the sculptural work that represents two dancers standing in the arms in two different directions, one leg move on the other and here appears through the movement of hands with legs in the sculptural work called dancer, and by watching the composition of the dance form we note that the artist relied on the presence of spaces confined between the legs and these spaces indicate the relative balance between mass and space and this gives the form a hint of movement resulting from the upper part with the bottom.

We find that the sculptor focused on the stability of the work on the feet to confirm the stability of the shape and its balance

We find that the artist excelled in his work of dance art, which includes two dancers and this depends on the movement in her expression, and gave a suggestion of the content of the idea on which the sculpture is based without losing sight of the aesthetic value in the work of art, so the work came completely balanced in terms of mass and choice of angles of view and the use of straight and curved lines led to the appearance of movement of the form, and we find that the two statues were consistent through the movement of hands and movement of legs with each other led to harmony and proportionality between them and the motion and rhythm.

Field Sculpture

"is the stereoscopic sculpture in which the sculptural work is surrounded by the emptiness of all angles that can be touched and get around it".⁽¹⁾

Square

"It is a large space located in a central place where the main roads meet and surrounded by a bunch of buildings and streets from the four directions and this vacuum is characterized by balance so it is the middle man between the yard and the park".⁽¹⁾

What is the suitability of the square statue in the surrounding environment?

"The relation of the statue to the square, the relationship of the architectural forms around it, its height to it, the figures surrounding it, whether trees or heights, and the relationship of the statue with the open horizon line affect the way we have the shape of the statue"⁽²⁾. We find that the design depends on the implementation of the statues in open spaces on the idea and content, which in turn differs from the statues displayed in the exhibition halls or closed places. The statue addresses the general public and imposes itself on them, the work of the sculptor has its goal and its message that reaches the public as soon as you see it, the sculpture works in the open spaces need an integrated study and a comprehensive vision of him with his location with the space of architecture and the connection of its content to the place and its history with the planning of the Visual vision, when designing the work of the right in the field must be taken into account that its design must be in line with the space surrounding it, and more importantly is the choice of the right location for the work of the right with the consideration of the surrounding models, in addition to the desired aesthetic values. Because the purpose of the work is to bring and focus attention on this work and to communicate its intellectual message and highlight the value of aesthetics."⁽³⁾

The foundations to be observed when executing statues in the field

"The perfect size of the statue and the relationship of the site :

One of the factors affecting the success of seeing the statue is the space that must be provided around it in order to allow the forum to see it without the veil of vision.

The statue and the privacy of the place.

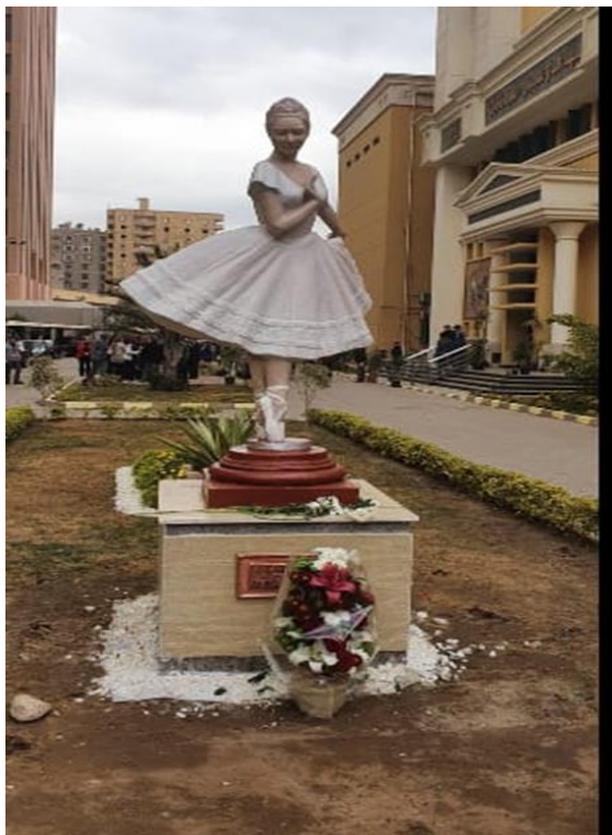
by drawing the place whether it's a square or an urban area.

Compatibility between the place and the statue

We find that the artist is directly responsible for choosing the right place to place the statue inside the place in order to achieve the best aesthetic position for the sculpture work.

Seeing the statue between speed and time:

When our eyes are on a square, it's going to take time to move our eyes around this place and the sculptural work in it."⁽¹⁾



Statue of the artist Osama Al-Saroy Ana Pavlova, Russian dancer in front of the Ballet Institute of the Academy of Arts

Researcher's implementation:

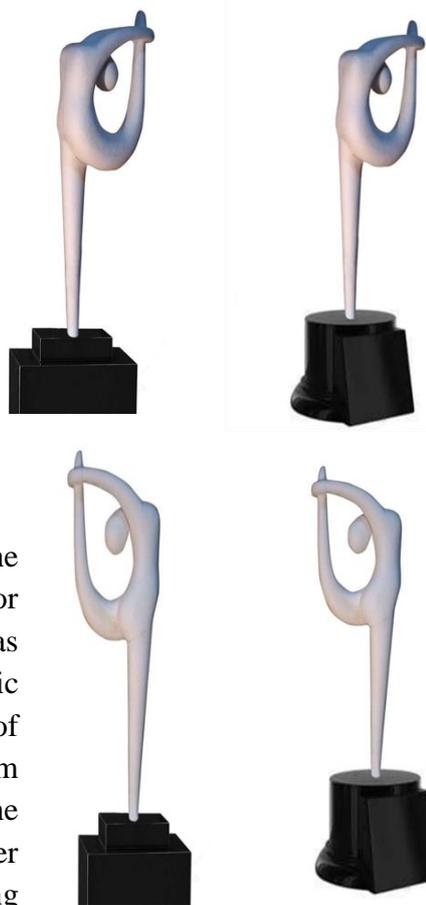
work's name: ballerina
 Raw: Polyester
 Size: 50cm
 Plastic attitude: Abstract
 Workplace: A special collection for the researcher

Work description:

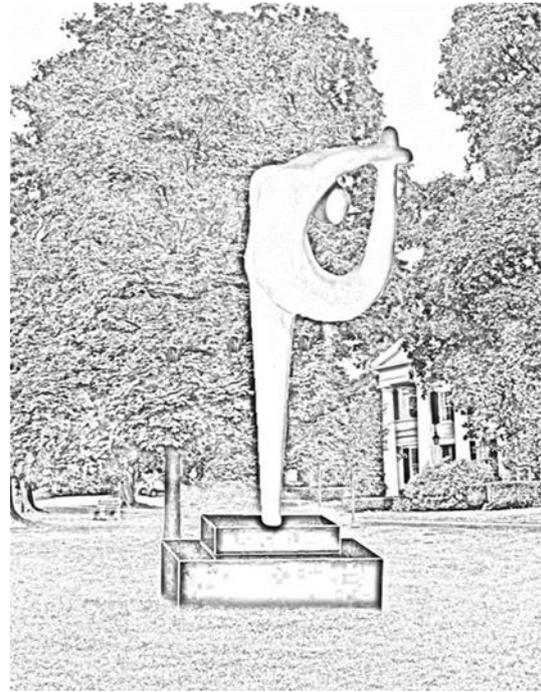
In this implementation, the researcher designed a technical staff in a dance expressionist mode and a rhythmic physical movement.

Analysis of artwork:

We find that the sculpture work was designed to achieve the aesthetic aspects of the institution abstractly and one color and a simple movement in the sense that the sculptor has sought to achieve the aspects of beauty through the dynamic performance of the sculpture through the position of sculpture is the preparatory situation in which the arms form a circle as we find that the sculptor based on the focus of the work on the right foot and achieved balance with the upper movement of hands with the man and the void emerging



from the top of the shape with the bottom we find that the mass work with his spaces looks like tools Music filled with lightness and agility and smoothness as it gives us the feeling that it dances through the inclination and directions of the blocks with each other, but the right man is the center of the statue, which barely touches the ground with fingertips, which made the statue like a fly and dancing in the air and despite the lack of full arms, but we do not touch it as the incompleteness increased the beauty of the aesthetic composition and values and we find that all the blocks of the statue appear in the case of a dancer full of vitality and movement where all parts of the statue have rhythms balanced between what Blocks and blanks.



An imaginary suggestion for the square from the researcher

Results:

Through this study, the researcher came up with some results, the most important of which were:

The elements of rhythm and movement have the ability to emphasize and enrich the aesthetic and plastic values in the work of art.

The value of rhythm and movement has emerged as one of the aesthetic values of contemporary field sculpture.

The industrial development of sculpture materials, tools and methods has been used to achieve the kinetic rhythm in contemporary field sculpture.

The composition appeared in a balanced way through the regular rhythm mass, which gave the formative environment an emotional value.

The kinetic sculptures in space were harmonious and appeared in a clear relationship with it.

Research recommendations

The research recommends the following:

The researcher recommends the need to ensure the realization of the value of rhythm and movement within the sculptures as one of the important aesthetic values in the work of contemporary field sculpture

The researcher recommends the need to select the material and take into account its characteristics and possibilities and the Suitability extent to carry out sculptural works in which the value of rhythm and movement is achieved.

Expansion of the implementation of sculpture works in general and the implementation of field sculpture in particular

- The researcher recommends the need to exploit scientific and technological progress and what it contains of new methods and techniques, which helps to open new horizons that benefit the student in the field of sculpture in solving his technical problems

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