

The effect of the kinetic and emotional energy of lines in the preparing illustration in the 20th century painting

Assist. Lect. Sara Ibrahim Mabrouk

Assistant Lecturer, Department of Decoration - The Higher Institute of Applied Arts - Fifth Settlement

eng.sara.2008@hotmail.com

Abstract:

In artistic work, drawing is the most important element, whether it is for the overall construction of shapes, the distribution of elements within the artwork, or for the individual construction of each body separately, or even detailed studies of a specific part of the body, because it allows the artist to pass on the shape before its implementation, make sure of Similar to the idea that he wants to implement and preparatory drawing using lines is the process of determining the overall structure of the work, so the construction of the artistic work is based on only light and shadow, the proportions and composition become approximate, so the linear construction is considered the most accurate and important, and here lies the importance of drawings, as it determines the form of the composition, the proportions of the body of each hero of the artistic work, the gesture and the expression that he must perform, so that the whole work is based on them. Inside him there are emotions and ideas to be a plan for what the artist envisions and wants to create, until he arrives at the artistic work in its final form through the use of different media, materials, tool, By going back to the history of the experiences of the great artists, we can find that each of them has a stage that begins with the preparatory studies that coincide with the idea in its stages and with the change, alteration and development that occurs to it

Keywords:

Preparatory drawings, kinetic energy of lines, pictorial reduction

Proplem of the research

- The lack of studies dealing with the first lines and preparatory drawings for the works of artists in the field of painting in the twentieth century, and how to benefit from these drawings for both the artist and the researcher.

Objectives

- Disclosure of the important aspects of preparatory drawings by artists as part of a presentation of artistic and philosophical concepts and theories in the field of painting in the twentieth century.
- Addressing the types of lines in the preparatory drawings and knowing their dynamic and dynamic effect on the final artistic work

. Research Methodology:

- This research follows the descriptive and analytical method.

Research Importance :

- Shedding light on the importance of preparatory drawings for the artist in order to help him reach the general composition of the painting, as well as researchers in order to help them understand the artist's logic in dealing with the artistic forms within the painting.

Preparatory drawings are one of the oldest means of artistic expression and the first thing that a person has learned in composition. When a person felt that he needed to express himself and his emotions and everything that touched his imagination, drawing was his means of expression, and calligraphy was the first thing that his hand moved with in early attempts to express, and he took Sketch has its artistic status, which is no less than any completed work, as it is the real test to reveal the artist's abilities and enable him to control his tools and confirm his creative abilities in addition to that the real feeling of the work lies in those lines and the emotions and psychological and aesthetic mysteries they contain that can only appear when the pen moves with emotion. Sadiq is governed by a performance reference that comes from a real talent supported by study or experience, and for this reason many exhibitions are held for the planning works of old artists or contemporary artists that include the first steps of their famous works.

Concept of preparatory fees:

"A preliminary or approximate drawing that is not required to be completed, through which the artist can review the form to be executed and make sure that this drawing is similar to the artist's perception of the final artistic work, and this drawing comes either through direct study of the element under study, or depending on his thought from the artist's own imagination and in In all cases, the preparatory study, if it is not strong from an anatomical and perspective point of view, then what is built on it after that also, by extension, is incorrect.

An analysis of some artists' works in the twentieth century to identify the kinetic and emotional impact of lines in the preparatory drawings, to the final form of the artwork:

1. The Painting of Dancers by Henry Matisse (1869-1954).

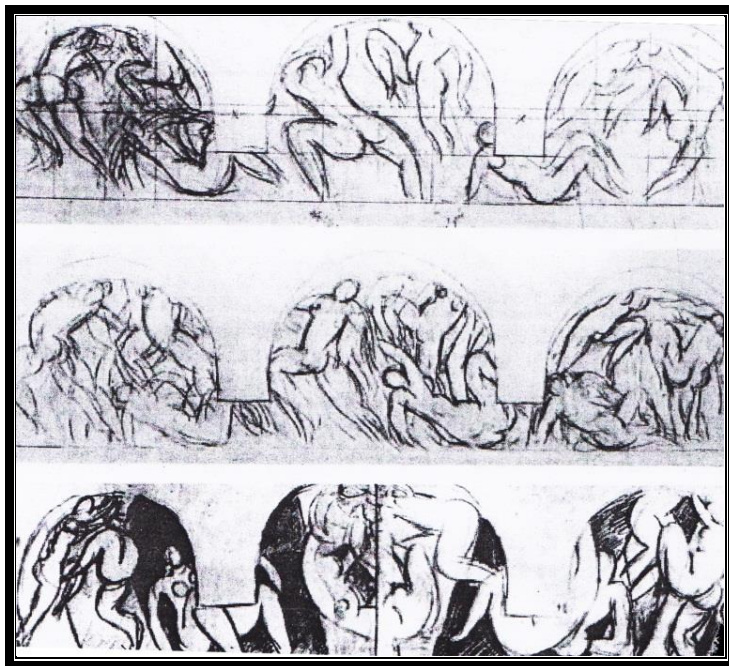


Figure (1) Henri Matisse - preparatory drawings - lead on paper

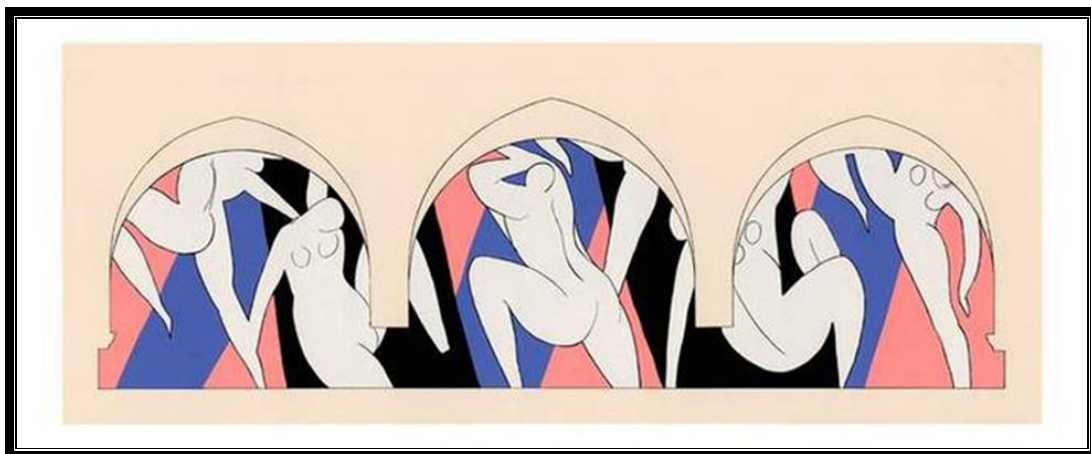


Fig (2) Henri Matisse, dance mural, oil on canvas, drawn in three parts, Museum of Modern Art, France
2. Avignon Women by Picasso (1181-1973)



Figure (3) Picasso - Avignon Girls - 1907 - Oil on canvas - 233 x 243 cm - Museum of Modern Art - New York



Figure (4) Picasso - A study of the Avignon Girls, 1907



Pablo Picasso - preparatory drawings - detailing - ink and watercolor on paper

3. Still life painting statue of Cupid Paul Cezanne 1895 AD

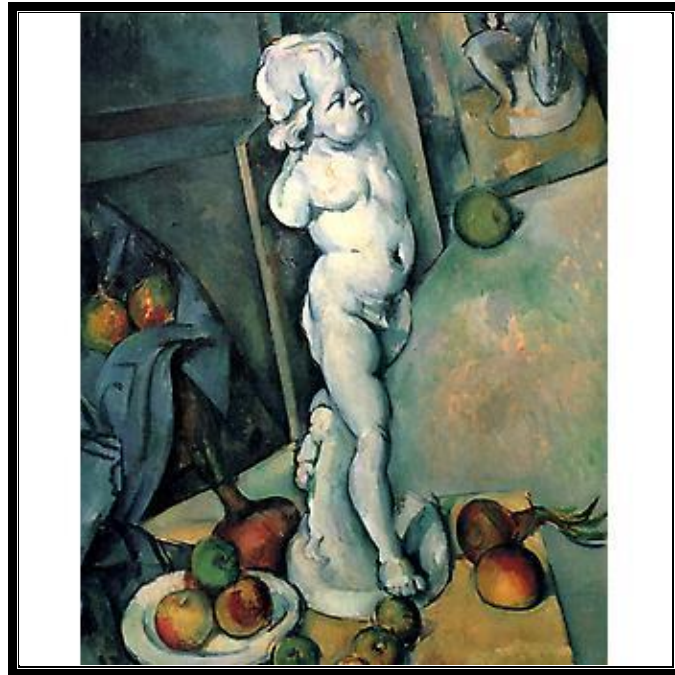


Figure (5) Paul Cezanne - Silent Nature and Cupid Statue - Oil colors

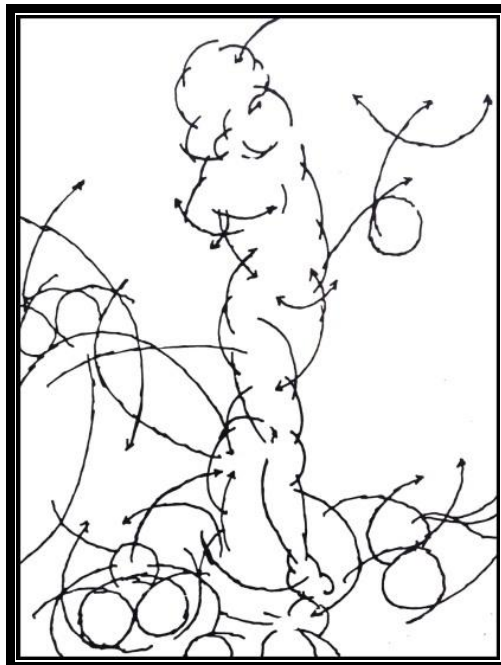


Figure (6) An illustration to show the interconnectedness of the elements through curved lines

4. Guernica painting by Picasso 1937 AD



Figure (7) Pablo Picasso - Guernica - Painting - oil on canvas, 1937



Figure (8-9) Pablo Picasso - Preparatory drawings - Complete training - pencil on paper



Figure (10-11) Pablo Picasso - Preparatory drawing of a bull in guernica - lead on paper

When we consider the preparatory drawings, we find that they are no less important than the value of the final painting, for each drawing behind it is a discussion of linear relations and linear relations between spaces, and it is worth noting that the Guernica preparatory drawings of Guernica included studies of horses, bulls, and body parts, which are undoubtedly a product of cubic understanding plus symbolic significance. My expression, Picasso implemented Guernica, making use of all stages of preparation, especially the first preparatory drawings for the work.

The preparatory study and sufficient pre-thinking for a work is an indispensable necessity for those who seek true art as a path, and there is no doubt that the artistic work cannot be revealed directly through its first seeds, but it grows and develops from the whole to the part and from the part to the whole and this process does not take time. Long in preparatory drawings, and no

simple scale can trace the rise the artist goes through from simplicity to early for those preparatory drawings to the final composition of the artwork.

The history of art was full of numerous attempts at models of calligraphy, from geometric and organic drawings to spontaneous and intricate designs, reflecting its imagination, awareness and culture.

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