

Dynamism as a Fundamental Verb in the Work of the Abstract Expressionist School in Contemporary Painting

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Research background:

Dynamism as an action and movement related to the nature of the psychophysical formation of the human being, as it resulted in various dynamic performance processes. We find in his art since the dawn of history (dance arts, music, and expressive drawings) confirmation of that, considering that the traditions of the arts of groups and primitive peoples were based on expressive gestures and simulated them with gestural, vocal and symbolic actions, and he used them as a means of communication on which ancient cultures were based. The types of expression were also associated with his innate aesthetic sensitivity, which was referred to by "Herbert Reed" as they enter within the human instincts, and emerge through those dynamic kinesthetic actions, which "Lonfield" linked between them and "that physical activity represented in the repetition of experience as attempts related to feeling, (Movement), to achieve integration, including what is similar to the ritual dances of primitive dynasties and the like "().

And "Sams", the British sociologist, emphasized the value of kinetic actions, as "he indicated that the traditions of groups and peoples arise from the repetition of certain actions and become the habits of individuals and their ruling traditions" ().

Sams was the first to coin the term (folk ways) in writing modern thought in 1901. The performative processes associated with dynamic kinetic actions have a link with the practical cultures of man in general, and the artist in particular, whether this culture is primitive, mass or high artistic culture. This has been confirmed by the art critic (Harold Rosenberg), who says, "People look at (gestural painting) or (action painting), for which (Jackson Pollock), (William Decoyning), (Mark Toby) are famous. (Where the first use of this term was related to the New York School in 1952. () with the work of American Action Painting) as a description of their attempts to directly penetrate the canvas.

These arts result from internal motives with their expressive and automatic features relative to their emission from body and hand movements with colors and tools "(), which is what was previously defined by the performative processes of dynamic (kinetic) actions, which characterized expressive portrayal works in modern and postmodern arts from contemporary expressionist trends.

Expressionism arose in Germany, "as a reaction to the movement of the naturalist and influential school at the hands of (Edvard Munch of Norway, James Anson of Belgium, Kokoska the Austrian, Paul Klee of Switzerland, Kandinsky the Russian and (Beckmann and Nolde and Franz Marc and George Gross in Germany)), and those They tried to trace the trail of (Van Gogh) and (Gauguin) in terms of depicting the inner truth of the human soul, as they were affected by them in terms of a bold and daring manner of expression. And with the beginnings

of the expressionist movement in the period of its formation, he had spent (Munch) most of his life in Germany (1897 to 1909) and quickly crystallized in the group (Die Bruhpe) Qantara and he emphasized "the emotional unity in art, and the element of human feeling as an effect." One of the influences of (Munch) that transferred to German expressionism and wanted to express movement and rhythm and make his works expressive of spiritual or psychological values "()

The Qantara group was formed by three students studying the art of (Munch) in 1905, the eldest (Ludwig Kirchner) (Eric Heckel), (Karl Rottluff) "and is considered the art of primitive peoples, the art of Van Gogh, then the art of Munch. Influences of Count of the First German School of Modern Art " () The period of concentrated activity lasted from (1904 to 1909) and was joined by (1906) Max Bekschenen, Emile Noldah, and Silesia, and in 1913 the Qantara group dissolved after achieving its purpose, and the Blue Knight Group was formed in Munich in 1911, which owes its philosophy to (Kandinsky). Among its artists (Franz Marc and August Mack). Based on the above, it became clear that the development of the expressionist movement came through three stages: The stage of birth, which is between the year (1915: 1905) AD.

The period of youth during the First World War. The period of vanishing, which is from 1925 AD. And after the expiration of the period of the vanishing and the weakening of the expressionist current, and with the beginning of the Second World War, the effect of abstraction and Surrealism had combined to give rise to a new current, Abstract Expressionism () which derived its origins from the German Expressionist movement and was content with dropping the expression in a pure and abstract manner, and excluding any visible and rhetorical accompaniments. Its artists include Mark Rothko, Robert Motherwell, Hans Hoffman, John Mitchell, Jackson Pollock, Mark Toby, and Decoyning.

The researcher has noticed, by looking at some of the artists' works whose works are of a spontaneous style, there are two teams of artists. 1- A team that uses the spontaneous method in the whole area of artistic work and we find others like them (Jackson Pollock - William Decoyning - Jazaba Sari - Fouad Kamel - Mahmoud Abdullah - Mai Rafqi - Ahmed Abdel Hafeez - and others).

2- Another team uses areas or parts on the surface of the artwork in a spontaneous manner, and their likes (Ahmed Abdel Hafiz - Farghali Abdel Hafeez - and others). The dynamic depictions of direct actions (spontaneous) expose us to large areas of the pictorial surface as a medium space that combines the easel mural painting as in the works of abstract expressionist artists, thus giving way to what developed about this movement with the emergence of "Post-Painterly Abstraction," an American movement. It developed from Expressionism Abstraction as its artists presented early works of Expressionist Abstraction in their respective fields from its artists (Rothko) ().

Expressive abstraction focuses on the emotions associated with the intensity of desire, while the pictorial post-abstraction is related to the features of guiding pictorial control, and in this relies the link between pictorial post-abstract photographers and the flat. Color field painting photographers who prefer in certain ways and in the manner of time the affirmation of the emotional feeling is evident. The emotion and the typical unconsciousness in judgments are equally bad, and among their artists (Franklin Heatherer) ()

And through the works of the Expressionists, it becomes clear that "the expressive artist does not portray the world as it is objectively, and while he resorts to expressing his inner experience to portray the world as it appears through his mental and emotional state, as he showed his

characters in a specific state of internal suffering that may be emotional or disturbed or not normal '()

The emergence of the artist "Joseph Beuys" on the world stage in the 1960s was the launch of all German art and called for confidence in the possibility of getting rid of the heritage of socialist realism in East Germany on the one hand or the Nazi heritage and the rule of abstraction on the other hand in West Germany. Basalitz and Boise were distinguished by a unique personality, exit and strength, they are representatives of constant anxiety and constant experimentation.



Figure (1) Georges Bazalets, Picture 2 - Oil on canvas, 1991 - 280 x 450 cm - Private Collection

Since the dawn of the sixties, his style has shifted to expressive abstraction. He presented a group of color formations under the name of expressive abstraction formations. He says, "1960 was the year of consolidation and finding myself completely" (). He was attracted by that complete freedom afforded by abstraction without commitment to reality, as in Figure (2).



Figure (2) Salah Taher - 1961 - Oil colors - 25 x 20 cm

Either through the emergence of the spontaneous trend in the work of painting in Egypt in the stage of the arts of modernity or the arts of postmodern or contemporary, as historians have agreed to call them, then we are the first to present works that contain the idea of dynamism in the expression of the work of the artist Mahmoud Saeed in the work of the remembrance of the most important works that are characterized by expressive thought that contains the spontaneous dynamic act, as well as the works of Salah Taher defines abstraction as "drawing shapes consisting of lines of plastic value - that is, plastic - purely" () and he means abstraction searching for music values and melodies that exist in reality and expressing them with lines and colors. For Salah Taher, the art movement was not limited to moving from abstraction to non-personalization, as it moved between materials and colors, sometimes drawing in white and black shades, sometimes with watercolors and pastels, and then returning to the use of oil colors in an effort to search for plastic possibilities, and to discover new ways of expression. Achieving vitality and dynamism on the static pictorial surface.

Through it, he can achieve vitality, development, a sense of dynamism and movement on the static surface of two dimensions, artistic enjoyment, contentment, and expression of emotions and feelings.

This situation contained in the expressive work is a reflection of a situation in addition to the works of the artist Fouad Kamel, one of the most important artists of the Art and Freedom group, in which the dynamism of the spontaneity summit was manifested in his work in the field of modern painting.

Expressionism is the tyranny of the machine and its control over the life of contemporary man, and the revelations of Freud and psychologists that shed light on the reality of the human soul where his instincts and directives of his real actions reside and the individual's feeling after harmony with his society.

The performative processes associated with the dynamic actions of the Expressionist artist were a way to express his inner self reality, and that was closer to expressing the spirit of individuality, and in that he was trying to achieve a match between his self-contained spirit in his depths and the cosmic spirit that surrounds him.

Research problem :

The research problem can be determined from the following grounds:

- 1- What are the artistic and expressive features of the figurative works that are based on spontaneous dynamism?
- 2- Can the results of the study of spontaneous dynamic imaging be used in preparing an experimental approach to contemporary painting?

Research importance :

- 1- Define the role that direct dynamic actions play in contemporary expressive trends in photographic work in Egypt and abroad.
- 2- The results of the research contribute to finding new experimental approaches in contemporary painting.

Research aims :

- 1- Exposing the artistic, expressive and aesthetic features in spontaneous dynamic painting.
- 2- Finding new experimental approaches in spontaneous dynamic painting that can be used to enrich contemporary expression.

Research hypotheses :

- 1- There are artistic and expressive aesthetic features included in the painting works that belong to the spontaneous dynamic painting style.
- 2- The study results can be used as an experimental input in contemporary painting.

Search terms:

Dynamic: is a word derived from the Greek word dynamic, meaning force, meaning the science of the study of motion with the cause of this movement, and dynamic is explained by the science of tricks (deception), a branch of physics, which researches the effect of force on moving and static objects, and the driving forces, and that these sciences are only recorded. Different

rhythms, they represent systems of various types of change (), which is a branch of science related to the movement of bodies and the ways in which the forces used influence the movement of these bodies, which is the continuous evolutionary movement, and it examines many types of movement with two and three dimensions, and includes the movement of thought and art. Thought is the start of an evolution in the horizon of the subjects that fill in existence, and the movement in art does not end in evolution and does not stop, but renews and restores itself in an infinite varied rhythm, and the end is always the beginning ().

Spontaneous automatic: It can be defined by spontaneity and there is spontaneity of drawing and spontaneous expression and procedural definition of the researcher that there are two types of spontaneity.

First: unregulated random spontaneity.

Second: codified spontaneity (intended) or organization which includes the long experience of the artist in order to serve the expressive creative side in the artwork.

Action Painting Verb: Spontaneous painting is a term describing the technique and style of painting that (Jackson Pollock) was famous for by pouring paint pastes on the surface of the canvas. The state of the artist is recorded at the time of painting, and is sometimes used as an innate name (for expressive abstraction) ().

Expressionism A term given to an artistic trend in which the artist's emotions dominate, so he tells his subjective feelings, expressing himself without simulating reality, and therefore his artistic formations and expressive forms tend to be exaggerated. Of the photographers exploiting all the potentials of expressionism, and on top of them comes Kandinsky (), and expressionism explodes the emotion and stands out through the formation elements of brush strokes, the intensity of colors, the unity of lines, through which the emotion is perceived ().

Associated studies, first studies published on the Internet:

High Modernism : The Avant Garde in The Early 20 Century

The present study deals with the early twentieth century and the Avant Garde era, with its cultural values in the works of artists of the modern era (the nineteenth century), which expanded and followed the era of high modernity, and was an integral part of the visual values and artistic practices. The research benefits the current study in terms of the study dealing with the modern era and the artists associated with the current study and explaining their artistic style such as (Matisse - Kandinsky - Pollock), and differs from the current study in that it deals with the performative process in the works of expressive tendencies artists.

2- Expressionism: its spiritual and social voice by George Norris, 1996 VCCA, Journal Electronic Edition.

Expressionism: the spiritual and social voice. In this study George Norris dealt with the time period of the expressionist movement, so expressionism gained importance between 1905-1918 and was during a turbulent cultural climate, so the two expressions believed that art and society are intertwined through art, literature, cinema and music. The research benefits the current study in dealing with the expressionist movement, including the group. Al-Qantara and the Blue Knight Group, also concerned with the influence and symbol found in the works of Expressionism. It differs from the current study, as the current study is concerned with

researching the works of expressions and discovering the spontaneous dynamism in the works of expressive trends artists.

3-Reda Mahmoud Marei's study: "Abstract Expressionism in Egypt as an experimental introduction to the enrichment of contemporary painting ()

On identifying the sources of inspiration for the artists of the abstract trend in contemporary Egyptian painting, which helps reveal the artistic characteristics of expressive abstraction in the works of Egyptian and foreign artists, and the foundations that help in identifying and classifying works of art as expressive abstract works. This study benefits the current research in identifying the entrances of Expressionism and its most important artists in Egypt and abroad, and revealing the inspirations of its artists. The study differs with the current research in that the research deals with the performance processes, and the dynamic and spontaneous actions of imaging in expressive directions.

The study of Bahaa Asham Morcos: Humanism in Abstract Expressionism and the possibility of using it in methods of painting in the middle school "()

On the definition of Abstract Expressionism and its intellectual and philosophical dimensions and the relationship between the abstract expressionist trends and Abstract Expressionism, and the methods of the most important pioneering artists who described the general lines of the Abstract Expressionism movement. This study benefits the current research in: Identifying the most important artists of Abstract Expressionism, the "pioneers" of movement, such as the photographers of emotional reflection, the color field. This study differs with the current research in that the research deals with the method of direct dynamic action in the works of expressive abstract artists and the method of their direct performance on the pictorial surface and not the humanism in their works.

Ashraf Muhammad Hassanein's study: Expressionism as an introduction to the creation of graphic works through the employment of materials among students of the Faculty of Art Education "()

On identifying the sources and resources of an artist's inspiration for the trend of expressive abstraction in contemporary Egyptian painting, revealing the artistic characteristics of expressive abstraction in the works of Egyptian and foreign artists, producing innovative works aimed at emphasizing specific features in an Eastern Egyptian design. The research benefits the current study in studying the formations and techniques of Expressionist abstraction and the entrances of the Expressionist Abstract artist. The study differs in dealing with expressive trends, including expressive abstraction, and stressing the study of spontaneous dynamic actions in expressive directions and not using materials.

Samir Latif Wassily's Study: Expressionism in Contemporary Egyptian Painting ()

The study deals with expressionism in art throughout the ages as an independent artistic current and as a prelude to the birth of expressionism and its most important pioneer. The present study is useful in identifying expressionism as an artistic trend and its most important pioneer, in identifying the generations of expressionism and in clarifying expressive values in their works. The current study differs as it relies on the study of methods and techniques of spontaneous dynamic actions in expressive directions.

The study of Gamal al-Din Abd al-Ghaffar al-Gharabawi: The Impact of New Expressionism on Contemporary Egyptian Painting().

The study deals with the German new expressionist artists, including "Joseph Beuys, Klee, who are classified according to the trend of Post-Expressionism." The present study informs through the trend of new expressionism and its relationship with the expressionist school to identify the first generation of expressionism, the Die Brücke group, and the German expressionist photographers. The study differs in that it did not study the direct (dynamic) actions of expressive trends, but it did deal with the impact of new expressionism on contemporary painting.

Mona Shams al-Din Muhammad Amin's study: "Innovative plastic formulations in the twisting and stencil style inspired by Expressionism" ().

The study deals with how to create innovative plastic formulas for the two elements of texture and color by twisting and stenciling in light of the philosophical thought of expressive abstraction. The present study is useful in studying the abstract expressionist movement and dealing with its artists, and an analytical study of the abstract expressionist trend as a creative field that depends on techniques. It differs from the current research in that this study reveals the extent of compatibility between the abstract expressionist trend and what is required by artistic formation in the twisting and stenciling style, while the current research deals with the study of expressive trends, including the abstract expressionist trend, and the study of the performative processes and direct dynamic acts of representation.

The study of Safaa Muhammad Tughyan Al-Sikki: "Spontaneity in modern and contemporary painting as an entry point to enrich artistic expression among middle school students" ().

The study deals with the concept of spontaneity, emotions and their impact on the automatic artist, and the relationship of the unconscious to the artist's inspiration, in order to enrich artistic expression among middle school students. The current study indicates interest in the concept of automaticity related to spontaneous dynamism, and the study of some works of artists who are related to the current research, such as: Gagan, Matisse, Van Gogh, and others. The study differs from the current research in that it is limited to the concept of spontaneity, which is one of the concepts related to the current research concept, which is spontaneous dynamism, and the application of the study to middle school students, and not the study of performative processes and direct pictorial actions and the use of them in the production of contemporary artworks produced by the researcher, whose effect is reflected on the emerging artist.

The study of Camellia Amin Muhammad Salem: "Preparing an educational video program for drawing with the finger for a Kindergarten child"

The study deals with preparing an educational video program for drawing with the finger for a child of the kindergarten stage to enrich the artistic expression of the children and train their senses, and it has relevance to the current research in terms of its connection with the concept of motion painting - action painting, and the Egyptian and foreign artists involved in this method. It differs from the current study in preparing a video program for children, and how to draw with the finger to produce artworks. As for the current research, it is concerned with

studying direct pictorial acts, and the related philosophies that have supported the changes that have occurred in modern and contemporary art.

Research Methodology :

The research follows the descriptive and analytical approach within the theoretical framework, and the research follows the experimental approach in the applied framework.

Theoretical framework :

1- Interpret and define the concept of spontaneous dynamics in painting. 2- Study the spontaneous dynamic pictorial acts of abstract expressionist trends in Egypt and the West.

Practical framework:

Based on the findings of the researcher, she analyzes and studies the works of some of the founding Western artists associated with spontaneous dynamic trends, and deals with the artists by analyzing and studying the Egyptians who followed their path, in terms of identifying the most important artistic features of spontaneous dynamism in modern and contemporary painting.

Artist William de Kooning (1904 - 1997) : His works are expressive abstracts, although some symbols may sometimes appear in bright colors, in which red appears mixed with touches of other colors, and brush strokes appear clear and bold, all of this is one of the elements of De Kooning's pictures, he used to put thick spots of color with the brush on the painting, then move these spots in Different directions with his hand, then he adds touches of black stripes to it. Therefore, our sense of these lines was more than our sense of color, for his works are strong and varied, and the most famous series of polymorphic paintings on women, and these paintings began to express sexual appearances in a crude, primitive way, but the pictures following that stage have an external beauty, and he has a series of influential rural landscapes. The emotion and admiration that revolves around abstraction in general, his works were balanced, so he devised a means to convey his genius without falling into the errors of details, and thus his paintings possess the power to play with the imagination of the viewer, de Kooning's art depends on the motives of the interior, on the organization of chance, and his art carries an extension of the tendency of being Automatic, created by the Surrealist movement, and is characterized by the strength and dynamism of the movement. His depiction is subjected to temporal regulation that follows the direct sense of color and brushstroke directions, and de Kooning's art is not related to the known traditions of representational painting or recording of outward nature. It depends on the art of creating the image in itself on the basis that this composition is the true content of the artistic work, and the artist translates all his emotions into convincing plastic sensations, and the visionary delves into a world of colors organized by the artist's flowing emotions, which include continuous growth, perpetual movement and change.



Figure (3) de Kooning - Saturday night 1965, oil on canvas

Artist Vasily Kandinsky (1866-1944): Kandinsky explained these inner desires by saying, “We are not concerned with calling for a specific form or a specific system. His works were characterized by abstraction, which became the ideal formula for expressing the artist’s relationship with the environment in which he lives. To express the relationship of man with nature through the materialistic perspective of history. Kandinsky recommended separation from reality and independence of shapes and colors, and this is what he applied and explained himself in his writings. But he will remain associated with the superiority of the aesthetic feeling, the power of intuition, the spiritual value of artistic inspiration and the meaning that it gives to painting. The whole painting expresses the struggle, as there is a battle between the earth and the sky, between the physical and the spiritual, between blue and yellow, between the luminous light tones and the dark areas outlined with black.



Figure (4) Kandinsky-1910, oil on carton of 50.2 x 64.7 cm. Munich – Germany

Actress Thuraya Al Baqsami (1952-): A Kuwaiti artist who practiced art at an early age and studied at the Faculty of Fine Arts in Cairo 1972 - 1974, she studied at the Serekov Academy of Arts in Moscow 1974-1981 and obtained a master's degree in graphic art, and took several courses in the field of engraving, ceramics and batik in Kuwait, London and Dakar. She has been a member of the Kuwait Society for Plastic Arts since 1996 and a founding member of the Gulf Art Friends Group and the Handicraft Association. She has participated in many collective, local and international exhibitions and has critical writings and author on the Kuwaiti plastic movement, and has received many awards and certificates. In the western world, she has been noticed for the artist's plastic experience, her intimate orientation towards Kuwaiti public life and its many beautiful vocabularies. She relied on it and on the foundations, data and characteristics of Arab-Islamic art, these important heritage and environmental affinities, which the artist blended with modern academic experiences that she gathered from her various studies of modern visual arts, there are many things that excite Al-Baqsami in her visual achievement, including lines forming a female face, so the pallor of this face shocked her, what drove her to rain a red color that makes her studio clamor with the hustle and bustle of color, as Arab women

in general and Kuwaiti women in particular from their concerns, especially in recent years, as they began to close themselves more and give up many of their rights and gains and head in paths imposed by extremist currents. The artist Al-Baqsmi confirms that the real problem in the Arab woman does not lie in the clothes only, but rather in the defeated, dispersed and lost psyche that lies under this black veil, which creates a character who is unable to deal with society in a modern language, and Al-Baqsmi has contributed to many humanitarian works by employing "Art is for humanitarian work", as art workshops were organized for people with special needs, and a technical workshop for professors at Kabul University, in Afghanistan. She also organized charitable projects for the "Hayat" organization to support cancer patients through the exhibition "A Small Painting From a Big Heart", and presented many of her works to go to many humanitarian organizations, such as the "Berlin Bear" project, the proceeds of which went to UNICEF.



Figure (5) the artist, Thuraya Al-Baqsmi, Al-Taboor, various materials on a hardboard, 48 x 58, 1992

Actress Suhaila Hussein Najdi: Bachelor of Fine Arts, Helwan University, Cairo Member of the Kuwaiti Society for Plastic Arts Participating in art exhibitions - - Special exhibitions; Exhibition (We and They), February 2019, Print room Gallery, Retrospective exhibition in October 2018, Exhibition (This is me) in December 2017, Print room Gallery, Exhibition (The Chair) in April 2017 Fa Gallery, 2013 Exhibition (Color Cases) in March 2008 Boushahri Gallery, Art Hall Gallery in 2006, Boushahri Gallery Exhibition in 2004, Participation in exhibitions inside and outside Kuwait in Cairo, London, Paris, Bangladesh, Armenia, Stockholm, Milan, Eastern, Sharjah, Dubai, Riyadh, Sweden, She was awarded the State Prize for Fine Arts for the year 2006 - the Kharafi Biennial in 2004 - The Issa Saqr Prize, 2004-2014 - Gold Dana, the Amiri Diwan, the National Council for Culture and Arts, the Cultural Center in Sharjah, the Arab Fund, personal collections. Her paintings define the psychological state of the artist during her creations. We see the joy between the colors and we find the movement of his brush dancing gracefully as if it paints and embodies happiness, and on the other side we find the darkness of the colors and the slow movement of the brush to express sad charges, as he is absorbed in the intensification of feelings and Express it with all its sensory and plastic tools. "When you start the work, he invokes his impressions from the subconscious to interact with the impressionistic sensual abstraction with boldness in applying colors and an explosive freedom of expression, as he subdues his poetics and his experience in using texture and movement on the surface to enrich expression in an extended space.



Figure (6) Actress Suhaila Hussain Al-Najdi, from the “They and Us group”, mixed materials on canvas, 2019, 75 x 75



Figure (7) Actress Suhaila Hussain Al-Najdi, from the “They and Us group”, mixed materials on canvas, 2019, 75 x 75



Figure (8) Actress Suhaila Hussein Al-Najdi, from the chair set, mixed materials on canvas, 2017, 120 x 120



Figure (9) Actress Suhaila Hussein Al-Najdi, from the Chair Collection, mixed materials on canvas, 2017, 5 x 2

Artist Gazabia Sary: She is one of the most important artists in the history of modern Egyptian painting. She began her artistic experience since the beginning of the fifties, until now. she was able to move from decorative diagnostic to expressive realism, crystallizing for herself a method that keeps pace with the innovations of the plastic art ages, and within the framework of the painting art movement with the Egyptian sense and spirit. This did not come out of the space, but was a product of dialogue between her and the artists of the Egyptian revolutionary artistic groups such as the "Art and Freedom Group", "The Egyptian Contemporary Art Group", the work is an expressive abstract, showing the features of human figures full of details that intertwine with each other. By giving a general human pulse to work. The painting is an abstract world in which the characters melt and merge to become loaded with feelings of humanity that the artist wants to express, intertwined touches drenched with a hot red, the fusion of human expression becomes evident with the composition rich in rough touches that emphasize the human meaning. It shows strong strokes, and clear, linear selections .



Figure (10) Gazabia Sary - Oil on Canvas - 41 x 27 cm 2005

Artist Ahmed Abdel Hafeez (1947 -): It had a great impact on his artistic works, and until recently it was a project to divide the artistic work into two types, one of which is programmatic based on complex logical constructive laws and based on superior technical capabilities, and automatic that undermines logic and technology in favor of expression and immediate response to feelings, but the complexity of the technical language made this reading Duality becomes limited and short, which makes it truly subjected to that duality, but rather to beginnings and it ends. There is an artist who begins with logic and technology to achieve a spiritual dream that calls for higher contemplations, and another begins to invoke the synchronous moment and go along with the ambiguity without reservations. Or he meets the first from the entrance to the latter, and this is the true entrance to the works of the artist Ahmed Abdel Hafeez, as he is an artist who relies on informatics and his experimental discoveries resulting from moving the veins of the liquid color in the air that directs their paths and controls their degrees of transparency or opacity, and their interferences and fluids until they meet at the borders that the artist planned and that the artist's works are characterized by the spontaneous dynamic locations in his works represented by the free push of liquid colors on the surface of the artwork, he used the forced air currents, the spontaneous positions in the direct mixing of colors and the unexpected on the surface of the painting, the instantaneous generation of shapes during the work.

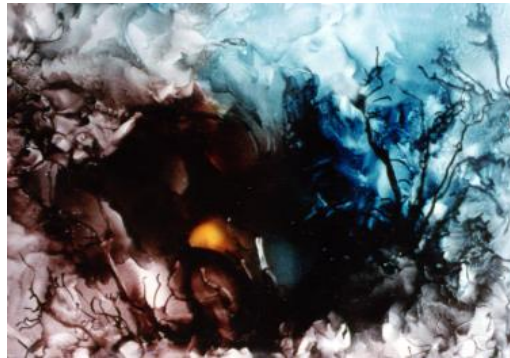


Figure (11) Ahmed Abdel Hafeez - Abstract view - Air drawing techniques - Colored inks 70 x 90 cm 1991

Farghaly Abdel Hafeez (1941-): He graduated from the Higher Institute for Art Education in 1962, and was appointed as a teaching assistant with him and obtained a diploma in the Academy of Arts in Florence, and participated in the founding of the Five Artists Group in the sixties, and the Axis group in the eighties. He is an artist who has his place in contemporary Egyptian art since his early paintings on Nubia in monotype and the oil colors that he reduced in two-dimensional configurations in frames within frames containing architectural structures and figures that strike the balance with their bright colors. As for his abstract phase in the early eighties, he used materials on the pictorial surface, bright colors and the technique of fractures, and in the current stage it is related to the black environment. He drew with jagged lines, spaces of color, prominent pastes, and deep contemplation to reveal the spiritual dimensions - the mystery



Figure (12) Farghali Abdel Hafeez -2008-30x40

Artist Fouad Kamel (1919-1973): Fouad Kamel was born in Beni Suef in 1919. I love drawing by his teacher, Youssef Al-Afifi, and in high school, he formed with his colleagues the New Orientals Group, which aimed to find the Egyptian personality in art, and participated with the Art and Freedom Group, and the Jaan al-Rimal group, which includes Ramses Younan and Kamel Tlemceni, and they declared that art is free from any restrictions or rules. Fouad Kamel started from the surrealist movement and learned from it spontaneity and then turned to abstraction through experimentation and modern visions of the world. He is considered a pioneer of the abstract spot in the modern Egyptian formation. Fouad Kamel chose to explode his expressive energies within the framework of the expressionist abstraction of the streaked pattern. Between silence, expectation and awe. Surrounded by a struggle with himself, with nature, with materials, colors, tools, and subject matter, it expresses the struggle between himself and the outside world "(). A method based on "the spontaneity of pouring, the effectiveness of creating spots and their tensions on the surface, and their collision with the effects of physical movement with its flowing potentials" (). Science and the arts, "Fouad Kamel's paintings are another historical fact parallel to the reality of the psychological crisis that is sweeping the human being on the threshold of the globe, preparing to launch from it towards planets that take thousands of years to reach" (). And his art represents a revolution and a protest against human conditions, and Fouad Kamel says, "I do not form my material according to a previous project, and the process of formation therein requires a set of physical movements to allow the conscious memory the opportunity to liberate and set off into a medium in which thinking about action is inseparable from the permanent activity of the shoulder and hand joints to make the desired effect." "()



Figure (13) Fouad Kamel - Abstract 1958

Artist Ramses Younan (1913-1966): Ramses Yonan distinguished himself in that he gave expressive abstraction methods a wider area in his works, then he was influenced by the existential philosophy of Albert Camus and the Existentialists in contrast to the Surrealists, then Expressionism Abstraction in 1957 and then pure abstraction () as a style specific to the artist, surpassing the criteria of perspective and formative logic, and challenging the principle of temporal and spatial harmony In design, his paintings became like nightmares in which the creatures stiffened while in the inanimate objects mysterious vitality flowed, Ramses Yonan wanted to come out with the formless through the attempts to synthesize between the two sides of the plastic process with its geometric, moral, mental and emotional side, as a continuation of his new way of forming language to achieve his uniqueness between Kandinsky expressionism and Mondrian and constructivism Malevichi, Ramses Yonan was busy expressing the meaningless and uselessness in life in an unreasonable manner, becoming an abstract expressionist artist, expressing the absurdity of existence in a spontaneous form, without correlation or formal or objective laws. In a tragic expression that embodies the spiral of existence, he says, "Why is the human face broken in the modern age? He has become alienated from the face that is seen in the woman every morning, there is no other meaning and a deeper cause ... Except that the matter is that the modern artist has torn this familiar face to reveal another hidden face that is more like us and closer to our reality, and his works appear to be "as an alloy from the paste of Chinese ink and the white color, he searches it with a scraper after that, until he finds the shapes that some describe as expressive abstraction, and others describe them as being inspired by nature due to the excess of what it gives away to its invincibility in the field of painting. Caves, totems, and tragic abstractions “() His works present esoteric symbols of loss and pivoting around the withdrawn self in favor of the building in which what is mental and what is emotional and poetic unite in a pure abstract form - color camouflages - dropping emotions and feelings on the action.” ()



Figure (14) Ramses Younan - Oil on canvas – 1964

Artist Salah Taher (1912-2007): Since the dawn of the sixties his style has become to expressive abstraction, he presented a group of color formations under the name of expressive abstract formations, so he says, "1960 was the year of consolidation and finding myself completely" (). He was attracted by that complete freedom that abstraction allows without commitment to reality. Salah Taher defines abstraction as “drawing shapes consisting of lines of plastic value - that is, plastic - purely.” () He means abstraction searching for the values of music and melodies present in reality and expressing them with lines and colors. According to Salah Taher, the movement of art is limited to moving from abstraction to non-personalization, as it moves between materials and colors, sometimes drawing in white and black colors,

sometimes with watercolors and pastels, and then returning to the use of oil colors in an effort to search for plastic possibilities, and to discover new ways of expression. Achieving vitality and dynamism on the static pictorial surface. Through it, he can achieve vitality, development, a sense of dynamism and movement on the static surface of two dimensions, artistic enjoyment, satisfaction, and the expression of emotions and feelings.



Figure (15) Salah Taher - 1963 gouache and wax colors - 35 x 50 cm

Artist Muhammad Taha Hussein (1929 - 2018): The artist Mohamed Taha was influenced by the works of Cézanne and Monia, and Van Gogh in his pictorial vision. Then German expressionism on Egyptian subjects, in terms of landscapes, countryside, markets and popular neighborhoods. Then he turned to the fact of formation in ancient and Islamic Egyptian art and the laws of Arab abstraction, he produced several paintings painted with black inks, which are of an expressive and diagnostic character, including pure art, which is a sincere expression by an artist expressing real issues in the homeland and its political conditions at that time. Abstraction and innovation are among the characteristics of the artist, as he is the owner of boldness in painting, and boldness in dealing with artistic formation according to modern methods and trends. His painting presents the problems of color - space - movement - construction, which are emotional and effective color charges full of poetry, so in this work the dynamism and contrast are achieved, the black color with his handwriting and his writings dealing with the surface of the painting severely, he wrestles with it and collides with it in a dark entity, and creates this situation quickly and starts in the movement of the artist's hand without previous preparation, as the color collides with the surface of the painting in a spontaneous way directly to express the state of the artist in its current moment of work



Figure (16) Muhammad Taha Hussein - Basmalah - Acrylic colors on canvas 1980-1982 black - white 1m x 1m

Findings and recommendations:

First: the search results

- The expression of the inner feelings and emotions of the artist, the drama of expression and ambiguity, the use of strong external colors and selections to strengthen the expression, the spontaneous dynamic in the formulation of the elements of expression, and the symbolic employment of the expression elements.
- Employing the composition elements in a way that achieves movement and dynamism, and distorting the shapes in accordance with the emotional state of the artist.
- Painting direct kinetic actions, action Painting, and extracting elements of composition according to the artist's internal motives.
- Kinetic pictorial actions stem from internal rupture and reflect vitality and activity, direct automatic expression in line with the artist's emotions, and the use of interactive techniques on the pictorial surface to serve expression.
- Approaching nature in the artistic formation process, and the diversity and coloration in order to allow the generation of plastic elements. Dynamism and spontaneity stem from the artist's current psychological state.
- Realizing the vitality of expression through the dynamism of the plastic elements, and there are artistic and expressive aesthetic features included in the works of painting that belong to the spontaneous dynamic style of painting, which proves the validity of the first hypothesis.
- That there is more than one technical technique that can be detected when studying spontaneous dynamic imaging to prove the validity of the second hypothesis.
- The eclectic style resulting from the momentary interaction between the artist and the work, the simplification of shapes and elements in favor of the emotional effect of the artist, and direct automatic expression with multiple color media.
- The dynamic of direct spontaneous expression resulting from the artist's interaction with the work, the formulation in multiple color media on the photographic surface, and the direct spontaneous interaction with the figurative surface with the interference of mental causal orders control.
- The dynamic style in the use of lines and colors, and the stylistic formulation that is consistent with the emotional state of the artist, the direct, spontaneous dynamic expression on the pictorial surface with the intervention of causal commands to clarify the shapes to be expressed.
- The use of colors in a way that achieves the drama of expression, direct spontaneous interaction with the photographic surface, while organizing mental causal orders through employing the image surface.
- The automatic formation resulting from the areas devoid of the photographic surface, and the extraction of the forming system automatically by generating it from the surface of the image.
- The use of forming elements to extract the shapes of the automatic system in order to support the dynamism of the spatial elements of the photographic surface .

Recommendations :

- The researcher recommends applying the spontaneous dynamic approach so that the emerging artist can take advantage of the emotions that lie within him, and express them through multiple plastic media. This research benefits the budding artist to discover his artistic talent through his direct interaction on the photographic surface.
- Direct, spontaneous expression has multiple expressive values that must be delved into, research and study traced through the works of international artists (artists of the European West, the American West and the leading local artists).
- The researcher also recommends studying the sources of spontaneous and spontaneous artistic expression in the arts of primitive, innate artists and children.

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