

The philosophy of the development of artistic and visual vision and its impact on the artist and the recipient

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Abstract:

The artistic and visual vision of each nation has its own personality and peculiarity, each according to its culture, symbols and convictions, upon which the foundations of the arts that distinguish it from others were built, and with the succession of times and the change of Western art schools.

Until we arrived at the end of the twentieth century, the plastic arts in the world and in Egypt were also exposed to what we call the currents of modernization, or the trends of Western dependence, and this artistic dependence almost eliminated the arts and identity of the Egyptian civilization and its origins and roots, and Western theories overlapped in art, and modern schools such as Surrealism. And others, those theories that affected the close relationship between the creator, the artist and the recipient, and between the artist and his community. Especially in the nineties of the twentieth century - the "American wave" was dominant over arts, heritage and cultural symbols, and the most important goals of this wave was to transform the whole world into the American model, as the best way to remove communism from the path of capitalism. From America, most of the ideas of modern artistic trends in contemporary art, and adopted An artistic class of young people in Egypt are these trends, despite their dependence on Western thought and their eagerness to address its problems that were not necessarily compatible with our Egyptian society. country) .

Keywords:

The development of visual vision, globalization, modern art schools, identity

Art is the transformation of (human mind) and the beginning of that transformation is the development of human hand and its ability to create (tools) that it needs to create more benefit from nature and its surrounding elements, and the transmission of that development (as knowledge) to his mind through the organic interaction between the hand and the brain. This is a major feature that distinguishes man from other higher beings that live with him, and (necessarily) that ability turned into (experience) which inevitably became with the historical transformation and the great quantitative transformation in the emergence of civil societies and from their accumulations civilization was formed. The symbol in his expression of those legends and feelings in his primitive art (painting, dancing, sculpture and legends).

With the historical development and the emergence of historical revolutions, wars and restlessness, the visual image differed from one era to another with the different political, economic and ideological events, and then this development and change was reflected on the visual image through the artists' expression of what was going on in their minds.

And then the transition of art to the Renaissance era with all its purely aesthetic meanings, and new trends bearing meanings for the development of the visual image, and the Baroque era comes in Europe, which carries with it a lot of aesthetic and artistic values as well, and after it

comes the era of the pretentious Rococo, the owner of the grandiose image and the owner of new trends in teaching technical work. Artistic trends followed with the advent of the returning classic and its new academic principles, and the new artistic schools followed from the realistic school to the surreal school, and modernity, postmodernism and globalization came with new ideas that changed the form of thinking and vision.

Research problem: -

- Does the rapid development since the beginning of the emergence of arts to this day have a direct impact on artworks in particular and societies in general?

- How was the artist's vision affected by the rapid development of humanity and how did it affect humanity in general?

Does globalization play a role in the decline of the visual image?

Research goal: -

- Shed light on the influence of the artist's vision in recent times by many factors for several circumstances.

- Shed light on the sequence of the visual image through the sequence of ages and art schools. How did the pioneers of enlightenment in Egypt, when they moved from missions from Europe to America, differ in their intellect and influence on public taste?

Research Methodology: -The research follows the historical, analytical and descriptive method of events.

The search limits: - The twentieth and twenty-first century.

Man interacted with time and place and his individual and collective experiences until he entered the era of science, which depends on experience, which opened before him, the era of discovery and insight. We note the rapid development in this field that the world has achieved in recent centuries and has had the greatest impact in destroying the coherent picture of life that was formed during ancient times in which man lived as a primitive within the interaction of his absolute self with nature. In his interaction with these innovations, he feels that he lives within two lives, one that interacts with the visible existence, and another that depends on the mysterious feeling and intuition that behind these material things, there is another immaterial life, which can only be expressed through (mystic) intuition and feeling without the presence of proof. On its existence within the geometric dimensions of visual matter, and this is what many artists, writers and poets fell into during the scientific revolution in the nineteenth century. The march of art has continued since that time until now without a fixed approach that has its realistic advantages and human goals, turbulent between the various self-schools that depend on illusion and others that do not adopt anything.

All of these artistic trends and ideas that they carry may gain for peoples the useful and the unhelpful, but we must stop even a little here and ask ourselves, whether we are specialists satisfied with this change in artistic principles, habits or behavior that brings us against our will? Or do we welcome this change, which has gained us many different things?

Also, does this change have a direct impact on changing our Arab culture and our accepted values?

These questions I have always asked myself about, and I was always told that it is the truth that we must deal with without rejecting or interfering in an attempt to stop it. Hence the problem of this research. The foreign missions to learn art by specialists in the early twentieth century in the Arab countries, including the Egyptian country as well, to France, Italy, Spain, Germany and the United States, had a great impact on changing the culture of the Arab peoples. These missions were a civilizational shift. It is important in the history of the Arab peoples, especially the Egyptian country. It has established technical colleges and academies that bear the correct principles in teaching their students how to create works of art that live up to the public taste. The development in the visual vision occurred in the last fifteen years, as the presented picture changed in form and content as a result of the Western currents that invaded the world by virtue of the emergence of globalization under the slogan of one world, so the Arab East was affected by the European changes that invaded our authentic Arab culture, and art became like the rest of the variables. There has been a development in the image, advertisement, poster, art edition, and even in paper currencies.

The concept or definition of visual vision: -

Visual literacy: The concept of visual culture; John Debes (1916) used the term visual culture for the first time in 1969, where he defined visual culture as (visual culture is a set of competencies related to the sense of sight that can be developed in the learner through vision and through its integration with different experiences that the learner deals with through other senses, and the process of developing these competencies is necessary for learning. In 1975, visual culture was defined as (the ability to understand and express oneself through visual materials to enable them to link visual images with meanings beyond these images).

Globalization definition:

The word globalization is a translation of the English term (Globalization), and some translate it by the universal, and some by the constellation, and some by the comprehensive meanings, hence the analysis of the word in the linguistic sense means (generalizing of something and giving it a global character and expanding its circle to include the whole world). Abdel-Sabour Shaheen, a member of the Arabic Language Academy, says: Similar in this function to the activation formula.

The research results: -

- 1- The succession of the development of the visual vision since ancient times until the present day, whether globally or locally, has become a reality that is difficult to resist except by arming ourselves with the preservation of our own artistic and cultural values and symbols.
- 2- The Arab and Egyptian identity in particular has deep roots stemming from deep culture and beliefs, and any negligence in these cultural data is in fact negligence in the history of this country.
- 3- The visual vision of the artist and the recipient changes with the change of the surrounding circumstances, so everything that happens to human experiences depends on what is given to the visual vision.

- 4- The influence of the West represented in (globalization) on the artist with all the new cultural data extraneous to the society that does not fit the surrounding environment, he may lose his cultural identity within himself to become an image that does not represent him or his society.
- 5- Our Arab region is the heart of the ancient world, and it is the cradle of ancient religions and civilization.

Research recommendations:

- 1- The Arab and Egyptian cultural heritage, in particular, the heritage of the owner of an ancient civilization that has its roots and beliefs that cannot be neglected, as it is a mirror of our Arab society, so it must be preserved.
- 2- The building of the visual vision of artists and recipients must be developed and strengthened together with the accompanying study of the historical and cultural heritage, and access to the new without affecting the heritage and identity as well.
- 3- The direct impact of globalization on Arab culture and popular symbols should be ignored by reviving the heroes and stories of images and popular novels.
- 4- The image must be developed with the visual vision to serve the human experience in a way that benefits modernity without prejudice to the morally recognized heritage and traditions to serve the Arab community.

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