

## Holographic texture inspired by the vases of Islamic art

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### Abstract:

The art is the mirror of society and the way to see its progress, and therefore Islamic art is considered a nations' area of creativity. It is an important ingredient of its cultural identity and artistic spirit that is unique among civilizations, as it expresses its artists' genius, dedication and devotion to their art. Islamic art, in turn, contributed to the building of a distinct artistic personality of the society, which was a great sign of the progress of this civilization and the proficiency of its artists, which has been represented in one of the civilization's elements, Islamic pots, and Islamic arts in general are deeply rooted in the human conscience. Islamic pottery is one of the most important arts that Muslims have known in their artistic fields. Although Islamic Pottery as an art and an industry has been established since the dawn of history, Muslims contributed in development of such art at many levels: At the level of manufacturing techniques, as well as marketing and coloring, using chemicals that were considered during the Middle Period to be the creations of Islamic civilization and one of the most remarkable discoveries of which they were unique in their own era and lasted for many other later periods. Textile as well as other art fields which need to experiment and create a set of variables that will create a new addition that can contribute to enriching this art.

Experimentation has given contemporary artist the opportunity to explore the formative connections that grow intellectual and artistic consciousness and formation, which led to a serious and unorthodox form of expression, to find aesthetic solutions suited to contemporary cultural thought.

### The question here is:

– How is it possible for the researcher to form a textured vessel inspired by Islamic art using Flexible thread, soft wool, without any stents or rigid structures?

### Keywords:

Holographic texture, vases, Islamic art.

### Exhibition background:

Weaving is like other artistic fields that need experimentation and innovation for a set of variables that will bring about a new addition that contributes to enriching this art.

Experimentation has provided the contemporary artist with the opportunity to research and realize the fine artifacts that develop intellectual awareness and artistic formation, which led to the seriousness of expression in an unconventional way, to find plastic solutions commensurate with contemporary cultural thought, and the resulting aesthetic and artistic changes that include expressive values and innovative plastic solutions in Fine formulations of textile materials and techniques, to be freed from the stereotypical aspect of creations that seek to dialogue and simulate the human mind that seeks innovation and renewal continuously, for plastic artistic formulations in the field of textiles.

It is worth mentioning that the realization of anthropomorphism in textile works has changed the familiar structure of textile work, which the eye used to see as flat and soft, and what we see now is that the textile work has become solid and lofty, defying soft materials, influenced by modern artistic trends to express the artistic values of the holographic with real dimensions. As a result of the scientific and technological progress in the selection of materials and tools, the weaver artist in this era has exciting material tools and media available for artistic expression, so the artist's plastic abilities are liberated to express the feelings in his mind away from the limits imposed by the traditional materials of weaving. He started choosing what suits him of materials or trying to solve the problems he faces by having alternatives to the usual weaving methods.

In the field of experimentation with materials, the artist often has special preferences for the materials he uses in expression, and when he determines the materials he also determines the appropriate techniques or appropriate formation methods to subject them to expression.

The stereotype is the three-dimensional shape or form that exists in the voids of the space, and is characterized by interactive relationships with all its types (such as the permeable space, the surrounding space, and the permeated space).

### **The philosophical thought of the exhibition:**

The idea of the exhibition is based on experimentation to create textile models inspired by the vessels of Islamic art. The researcher was inspired by this idea from the methods of forming pots, where she began to think about trying to find a solution to transform the material of soft threads into a material that can be directly woven and formed into a stereoscopic in the form of a pot without the need for any solid medium as a support or to build on it.

But the question is:

- How can the researcher be able to form a textile model in the form of a vase inspired by Islamic art vessels using flexible and soft industrial threads, without using any solid supports or structures?

### **To answer this question:**

The researcher chooses the shape of the pot that she wants to form, and the formation is by choosing the appropriate colors, and the raw materials used in the implementation are the raw material of industrial wool.

The tissue structure consists of the base of the vessel, then the body of the vessel, and then the mouth. The container is empty from the inside and does not have any supports or steel structures, as the building is self-contained.

After the researcher weaves the base, then she begins to weave the body of the pot, and treat it in several stages to harden it and make it more solid, then weave the nozzle and finish it well.

### **Objectives of the exhibition:**

The exhibition aims to:

1. Forming textile models inspired by the vessels of Islamic art.
2. Deviation from the ordinary in the form of the stereoscopic (woven vessel).
3. Introducing non-traditional weaving methods that can be implemented using traditional weaving methods.

**Importance of the exhibition:**

1. Finding new approaches to stereoscopic histology.
2. Linking the textile field with other artistic fields, may add new artistic and plastic values that make the field richer and more extensive.

**Exhibition hypotheses:**

The exhibition assumes that:

1. Textile models inspired by the vessels of Islamic art can be formed.
2. It is possible to deviate from the usual form of the hologram.
3. The formation methods of the textile work can be linked to the shapes of vessels in Islamic art.
4. The researcher's findings can be used to enrich the field of stereoscopic tissue.

**Exhibition limits:****The exhibition is limited to:**

1. Using the direct weaving method without using a loom.
2. The material used in weaving is synthetic wool.
3. The executed textile models are inspired by the utensils of Islamic art.
4. Using a material that makes the textile work hard (transparent glue).
5. The researcher used the histological structure of gentlemen 1/1, the histological structure of bee hives, the sumac method, and the tapestry method.

**Terminology:**

Holographic texture

"It is that visible and tangible entity from all its sides in a complete rotation that represents a realistic space in the void, and the internal spaces form a relationship between the parts of composition, and the external void is occupied by a group of integrated plastic relations" (Mustafa, p. 263).

"It is the shape that has a volume with three visible and perceptible dimensions and occupies a space in the void, and has a mass that gives a distinct entity to the volume" (Scott, p. 150).

**Exhibition methodology:**

The exhibition follows the descriptive analytical method in the theoretical framework, and the experimental method in the applied framework of the exhibition (the researcher's subjective experience).

**Experiment results:**

From the idea of this exhibition, the researcher reached many results, the most important of which are:

- 1) The importance of linking technical fields to each other, and benefiting from them to enrich the technical field in general.
- 2) Providing the field of hand textiles with a new thought that enriched the textile field.

- 3) To provide textile arts students with confidence in transforming any idea or plastic style and adapting it to serve the textile field.
- 4) The textile experiment won the approval of the viewers of the art exhibition for the originality of the idea.

### Recommendations:

The researcher recommends the following:

- 1) The necessity of researching and applying new and innovative ideas in the field of textiles.
- 2) The necessity of linking the technical fields to each other, and benefiting from them to enrich the technical field in general.
- 3) The necessity of drawing inspiration from ancient arts, in order to preserve the artistic heritage.
- 4) The need to find new and updated entrances for the stereoscopic tissue formation.

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