

Creation in painting techniques using the elements of nature

Fumage painting (painting by soot or smoke)

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Introduction

a. Primitive art

It is the art practiced by all primitive peoples whose life conditions kept them in a primitive state until today, as in the case of Africa, Oceania and some parts of South America. The effects of primitive art known today may have been made in the distant past, or that traditional models of them were manufactured. Some anthropologists prefer to call the primitive societies to which the primitive art belongs to the non-industrial societies, or the societies that do not know writing (illiteracy), tribalism, etc.

One of the oldest primitive arts was found in the Grotte de Lascaux cave in southern France and dates back to about 35,000 years, where the first humans in the Paleolithic Age drew animals that were hunted such as oxen, deer and others. Also, a cave was recently found, the oldest of which dates back to 37,000 years ago, the Cave of Abre Castille also in southern France, about 400 km from the Cave of Lascaux. The drawings were discovered on the walls of the cave the same year when they were discovered in 1940 and they show complete drawings of an animal, showing the head, the front legs and part of the body, and are considered the oldest drawings found by the early humans when they were hunters, while the art of Bushman is considered one of the primitive arts, which is for the Bushman people in Africa.) (.

B. Materials and methods used in the art of mural photography. Which aimed to introduce the materials of mural photography and the method of implementation and employment of architectural surfaces, and to reveal the materials used in wall photography, past and present, and to take advantage of modern technology in terms of design and implementation in the applied side of the study. The study touched on the subject of mural photography, its inception and development through the ages, the role that modern wall materials played in developing wall painting, and the most important findings of the study is that modern technology provided the opportunity to exploit a huge amount of manufactured technologies and materials that are easy to use, as it opened the way for the formation of plastic formulations. New and varied mural, and that raw material of acrylic colors is one of the modern industrial raw materials and that the nature of its composition has made it compatible with environmental factors and can be used on all wall surfaces of different structural and architectural compositions. The study recommended the conduct of practical applied studies dealing with the techniques and materials of wall photography from other angles and dealing with modern industrial materials and the development that they brought about in wall painting.

GBC News:

Victor Hugo wrote poetry, novels and plays - that is more than enough for any mortal human but he was not satisfied, so he painted over the course of his life more than four thousand drawings. He was skilled in drawing, and even an expert in it, to the point that sometimes he

drew with his left hand or drew without looking at the page. When he did not have pen and ink, he resorted to soot, charcoal dust, or even coffee grounds.

However, he did not publish his drawings, as they may attract attention away from his writings, his success was due to being affected by the conditions of his homeland and the current revolution, but he was content to display these drawings to his friends and family. His son Charles Hugo wrote about this according to the Paris Review website.

Victor Hugo's drawings were published in a 1998 book entitled "Hand Shadows". By the prestigious American Paris Review magazine

Soot:

a. Soot, there are three methods for the technique: 1 Soot load 2 Coomb 3 Black smoke, soot is an old product that has been made over the years by the restricted combustion of resins, petroleum, or coal tar products. It has gradually been replaced in the pigment trade with black carbon, especially in the United States, where it is greatly surpassed by the pigment and color properties. But it is still a very important ingredient in carbon brushes for electrical appliances and lighting carbon. Its color is a bluish-gray black than it is dark black as carbon black. This black color is desirable in some metal finishes and in pencils. Its annual production is estimated not less than 13,000 tons.

B. In the United States, tar oils and petroleum oils are burned with a specified amount of air to form soot. The soot is collected in large chambers from which the raw soot is separated, mixed with tar, then poured into stone or clay blocks, and calcined by roasting to approximately 1000 ° C to break up its mass. The calcined clay blocks are grounded into a fine powder. Some ovens remove strange-smelling impurities by calcining with a gas stream that is being formed in them. Soot treatment has evolved with the development of carbon black treatment in oil furnaces.

C. Carbon brushes for use in electric machines are made by mixing soot with asphalt to form an elastic block. Petroleum oil or graphite can be added to this mixture to give it special properties. The plates or blocks from which the brushes are made automatically are formed by pouring them under high pressure, and then these green plates are heated at a high temperature for several days to expel the volatile substance from them.

D. When carbon is desired to produce special optical arcs, it is flushed with a mixture of petroleum coke and thermally carbon is dissolved in tube form. The temperature of this tube is raised to a temperature of 1450 ° C, and a core of selected material enters the middle and calcifies again. The pattern of radiation emitted from the arc depends to a large extent on the core material used, which is often a mixture of soot powder, rare earth oxides, fluorides, and coal tar as a binder. Several million carbon light poles are sold every month in peacetime for movie projectors, and large quantities of it were used in wartime for scout lights.

As for the use of flames by placing paintings on the fire, this is usually a sign of something being destroyed or burned, but this is not with the Canadian artist Spazuk, who has a talent for being able to paint detailed paintings using fire and smoke.

e. Spazuk burns paper in a certain way, and then uses the blackness from the flames of his paintings.

This art is called "fumage painting", a technique popularized by surrealist painters in the 1930s, which used fire like paint. The Canadian artist Stephen Spazock was able to master this method

after using it in making his paintings for the first time 10 years ago SPAZUK used candles to ignite the thick paper intended for drawing, then used several tools.

a. SPAZUK used to paint his paintings with brushes and colors in his early days, but he wanted to distinguish himself, so he decided to choose a way other than colors and brushes to show his creativity, so he chose to paint with fire as he felt that this would change his life and his art and he will release his creative side through a new art that he chose with conviction, so fire has become the main component of his art.

Fumage Painting technique

How to use the technology?

The drawing is made with the raw material of soot resulting from the burning of organic materials (oil, charcoal or fat) or various chemically treated materials such as alcohol, gas, natural gas or some flammable materials by a candle or any source for removing this soot from it, on a flat paper, wood or piece of cloth.

The shadow degrees or the ratio of dark and light are controlled by the proximity or distance of the ignition source from the surface as it is.

Also drawing or coloring with some other materials, preferably before using soot and not after it, as it is preferable to use materials such as watercolors, acrylic colors and gouache on paper, cloth, wood and oil colors on cloth and wood, then soot is used, and it is not preferred to use this technique with oil colors.

It is also preferable to prepare wood or cloth in white to make the drawing clear with soot and help it to show, or light and light shades of little thickness, to be used to demonstrate the technique.

Some examples from the author's experience:

,-The painting is a face from several angles (front - side - 3/4 photography angle) with smoke or soot on an area of 3 panels (50 * 70 cm) with a mixture of acrylic colors (white, red, blue and green) and I tried to subdue the smoke to achieve the anatomical dimensions of the human face, taking into account the proportions of the face, prominent and sunken areas, while controlling the various shades of white, gray and even black, and keep the balance between them.

The painting is a person standing facing us, and on top of his head is a crow in motion and flying, and behind him is an animal-like shape and behind it there is the horizon line and there are blurry shapes in the background as if he is inside the unknown, on an area of (50 * 70 cm) on a canvas with the use of the deletion technique in white acrylic. In this painting there is an attempt to emphasize the distribution of the various shades between dark and light by using the raw material of soot resulting from burning horizontally and controlling the anatomy of the face.

-The use of soot in drawing a human face without emphasizing the features and only vaguely showing the eye, taking into account the anatomical values and showing the sunken and prominent areas in it and taking into account the proportions by using soot with a mixture of red, green and white shades with acrylic and using oil pens. Pastel (wax colors) on the canvas on an area (150 * 150 cm)-

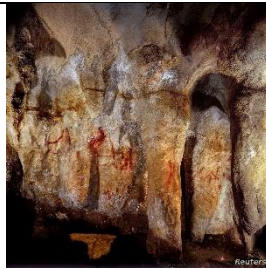
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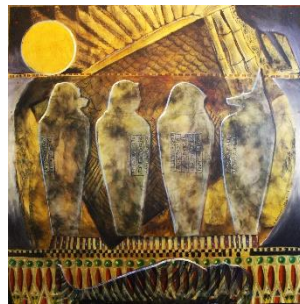


painting cave art Lascaux Cave painting – France



Prehistoric painting in blood and soot on cave walls Lascaux France

Four legs animals walking by prehistoric painters Lascaux France fats, oils, soot and blood on the cave walls



cm fumage painting on wood ١٥٠ * ١٥٠*

(Ahmed El-Shafei)



(Ahmed El-Shafei) fumage painting on canvas



(Ahmed El-Shafei) fumage painting on paper



(Ahmed El-Shafei) fumage painting three angels of human face on canvas



Fumage painting 50*70cm on canvas (Ahmed El-Shafei)



Fumage painting Pharaonic motives on canvas (Ahmed El-Shafei)



٥٠*٣٥cm Fumage painting on paper s. spuzak



١٨٨٥-١٨٠٢ Victor Hugo Fumage painting coffee and ink on paper
Gavroche a onze ans, ("Gavroche at eleven years old")



Victor Hugo ١٨٨٥-١٨٠٢ Black ink on paper

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