

## Relief sculpture and its role in enriching field sculptural work surfaces

Assist. Prof. Dr. Gamal Yahia Mohamed Sedky

Assistant Prof at the department of sculpture faculty of fine arts Minia University

[gamal\\_sidky70@yahoo.com](mailto:gamal_sidky70@yahoo.com)

### Research Summary

#### • Preface

Nature is the main source for inspiration for human, from which he derives his elements and the manner of its construction, and through his interaction with it his mental awareness grows and his ideas and concepts grow, which is a very important phrase when we start thinking about the concepts of beauty and art, in light of different factors and climatic conditions, human senses grow and develop to receive the energies of nature. Divergent images and natures, these bright lights interact with masses, areas and surfaces, leading to their contrast, and bright areas occur and others vary in degrees of shadow, which humans initially perceive with the senses of sight and touch.

Texture is an expression that denotes the surface properties of materials, and we recognize this element through sight and verify it through touch.

When we look at flat values as the texture of surfaces that are felt by hands, but the surface values are also the textures of surfaces as perceived by the mind.

Relief sculpture is of great importance because of its aesthetic and functional role on surfaces in general, by working on these surfaces, whether to express the content of the work or to add an aesthetic value that may affect the form of the field sculptural work.

Therefore, talking about relief sculpture and its role in enriching the surfaces of field sculptural work requires the researcher to present the executed field sculptural works that contain plastic treatments in the style of relief sculpture and to explain its role in enriching the surfaces of field sculptural work.

The study was based on the work carried out at the northern entrance of Matay city in Minya governorate entitled (Mother of the Martyr) at a height of thirteen meters by the researcher and was inaugurated within the Victory Festival in October 2017 that contains plastic treatments in the style of relief sculpture on work surfaces, the aim of which is to clarify the quality of appropriate plastic treatment on the sculptural work surface in enriching work surfaces, so the researcher's choice fell on this topic, considering that the art of relief sculpture is a type of art closely related to surfaces that are not limited to flat surfaces only, sometimes the surface is convex or concave according to the shape of the surface on which it is carved.

#### Research Problem:

The problem of the research is summarized and resided in the following question:

Can the role of relief sculpture be effective in enriching the surfaces of sculptural work with treatments of an aesthetic dimension and cultural richness?

- **Research hypotheses**

**The Researcher hypothesizes that:**

- 1- The sculptural work is self-contained, so does relief sculpture have a role in enriching the surfaces of the sculptural work?
- 2- Natural lighting plays a big role on sculptural work surfaces, so does relief sculpture have a role in enriching the visual values of the work through the element of texture and its effect on other plastic elements such as shadow and light?

- **Research aims**

- 1- Finding suggested solutions that can be used in the field of sculptural works through relief sculpture and its role in enriching sculptural work surfaces.
- 2- Identify the most important factors that may affect the style and shape of relief sculpture and its role in enriching the surface of the sculptural work.

- **Research importance**

- 1- Explaining the effect of relief sculpture and its role in enriching sculptural work surfaces.
- 2- Recognizing the aesthetic values resulting from the use of relief sculpture on sculptural work surfaces.
- 3- To what extent did relief sculpture enrich the sculptural work surfaces?

- **Research postulates:**

- 1- The style of relief sculpture, the treatment of its elements, the handling of its subjects and changes in workspace according to the surface to be treated.
- 2- The environment has an important role in choosing the quality of the material used to enrich the surface of the sculptural work.

- **Research Methodology**

Descriptive, applied: where the researcher relies on a description of the relief sculptural works that were related to the work to show their role in enriching the surface of the sculptural work that the researcher carried out

**Research contents**

The lines represented in this sculptural work, which contains formative treatments in the style of relief sculpture to enrich the surfaces of the sculptural work and form a starting point for the work, from which the idea is generated and the features of the subject are determined and controlled to formulate the plastic vision.

The researcher used the lines with wide curves in the composition to evoke a sense of calmness inside the soul, unlike the lines with sharp angles that give a sense of strength. The curved lines used by the researcher in the composition give the impression of meekness, tenderness and tolerance as well as a sense of the pulse of life and its vitality.

The researcher dealt with the abstract organic shapes that are characterized by softness, smoothness, fluidity and smoothness, which are characterized by the characteristic of growth and vitality, which gave him more of this vitality and fluency to gain curved and wavy surfaces which integrate in a smooth movement with expressive drawings that affected the surfaces of the sculptural work and gave him a set of characteristics and qualities closest to the apparent

qualities of nature. That is, the apparent properties of the shapes represent or simulate them in a direct way with the inserted organic forms, in order to express the essential properties of the shapes without simulating the appearance.

The researcher employed his abstract organic forms in the style of relief sculpture on the surfaces of the field work according to the data of the structure of shapes in modern relief sculpture and some modern theories of perception in the theory of Gestalt from concepts in the perception of form, so the artists of these trends were able to reconcile between the simplified end of the shapes and the merging of these mental formulas with all their components in a creative process, moving in the scenes with pleasure and joy, so we see the researcher taking advantage of the relief organic shapes on the surfaces of the sculptural work, as he organized and distributed them in directions and axes so that the viewer's eye moved from one place to another in the composition, giving us a sense of movement and this movement may be fast or slow as it is functioned by the researcher.

The researcher usually tries to employ shapes with all their formative energies, including trends, traits, and rhythms of movement in creating formations that depend on free and independent plastic elements in their own right, thus achieving an integrated dialogue between the lines in the composition.

The use of the relief sculpture method on sculptural work surfaces helped to create an integrative relationship between the different touches, and the sculptural work had a great impact on enriching those surfaces, the texture resulting from the emergence of the shapes does not mean its connection with the sense of touch, but the perception of the texture is achieved through visual vision. This is through the mind's perception of the surface values and their imagination, and that phenomenon is called (the visual equivalent of the tactile sensation). Man tends by nature to perceive the touch on different surfaces. The tangible values added by the researcher through his plastic treatment of the surfaces of the sculptural work are among the elements of formation that gave the artwork an aesthetic value through the use of touches in a controlled manner, the artistic work is not only for aesthetic purpose, but has a functional purpose and is included in the general composition of the sculptural work, where the researcher distributed it, repeated it and exploited it in creating a kind of rhythm that gives the work a high aesthetic value that had a role in enriching the surfaces of the sculptural work and thus affected the work. The plastic construction of the work has served the training and achieved aesthetic value.

## **Conclusion**

Relief sculpture has a great importance due to its functional and aesthetic dimensions by working multiple surfaces to pay tribute to its functional and aesthetic roles, expression in the artwork is very important as it raises to the viewer the appropriate feelings and sensations, this is in addition to adding a high aesthetic value that may affect and enrich the carved work by treating different surfaces where the researcher has adopted, through his artistic experience, to present a plastic and aesthetic vision by making use of the methods and techniques of relief sculpture and its multiple functional and aesthetic purposes in enriching the surfaces of the sculptural work, dealing with abstract organic forms in an innovative artistic style that reflects its coherence with the artistic direction pursued by the researcher, which is the use of organic forms for the human element and it creates different movement rhythmic frequencies and repetitions that played a visual guiding role that helped the process of visual and functional

perception of the work and the subjects it contained in addition to enriching the carved work surfaces with many characteristics and visual values on the sculpted work surfaces, which is the emphasis on highlighting the content of the work and providing the surfaces with values as a result of using those solutions and plastic treatments that affected the value of shadow, light, texture, rhythm, contrast, movement ... etc., In addition to expressive values that attract the viewer's attention and direct attention to the functional and aesthetic values contained in the artwork.

Among the other plastic elements that the relief sculpture had an important role in enriching the surfaces of the sculptural work is the shadow and the light in the composition, as it is considered one of the plastic basics, the researcher tried to employ that relationship in the service of the sculptural work, as the organizations of the degrees of bold and light within the artistic work differ in order to achieve the general atmosphere of the composition. There is a need for the formation of the diversity and difference between the different degrees, which makes the viewer feel the rhythm and diversity of the composition, there is a positive reciprocal relationship between the shape and the floor through the positivity of the floor in highlighting the shape, it helps in determining the shape and helps in showing and carrying the expressive meanings that the researcher wants to express, as the researcher organized his sculpted forms on the surfaces of the sculptural work into positions, directions and paths within the space of the sculptural work surfaces in a complementary relationship between the sculptural work and the relief sculpture style, which had a great impact on enriching the surfaces of the sculptural work, the element of harmony between the plastic units began on sculptural work surfaces with the aim of creating reverberating tones through which the work body verifies form units and vocabulary by using shadow and light in its degrees, which the researcher intended to work on all design elements in the focus of the work, which would attract the viewer and suggest his attention to the expressive values contained in the work.

In his plastic treatment of surfaces, the researcher relied on the rhythm through repetition, as repetition confirms the direction of the elements and the perception of their movements, and in this case the researcher invested more than one form with different kinetic rhythms and expressive modes in building aesthetic formulas by employing those abstract organic shapes through chants without apparent deviation from the origin, or in the sense that the form has not lost the properties of constructivism, and the repetition here refers to the extension and continuity associated with achieving movement on the design surface of the three-dimensional sculptural work and the relief two-dimensional shapes to enrich the work with expressive values that serve the plastic and aesthetic values of the work of art, so the method of repetition that the researcher dealt with in this research has a visual indicative role that aids visual perception and functional performance.

Through this plastic treatment, the researcher adopted the presentation of a plastic and aesthetic vision by making use of the methods of relief sculpture and its multiple purposes in enriching the surfaces of sculptural work by making use of abstract organic forms that may have been used in some of his artistic works executed in the previous style of relief sculpture in a formulation that reflects their alignment with the trend.

The artistic method that the researcher adopts as an artistic method, that method creates an integrative relationship between relief sculpture and his ability to enrich the surfaces of the sculptural work.







### • Results

The researcher concluded through his research topic "Relief sculpture and its role in enriching sculptural work surfaces" to:

- 1- It is possible to take advantage of the functional and aesthetic dimensions in the work of plastic treatments that enrich the surfaces of the sculptural works, in order to create integration between the relief sculpture and its expressive ability to express the content of the sculptural works in sculptural anthropomorphic work.
- 2- Plastic treatments played an important role on sculptural work surfaces in highlighting the values of shadow and light through the element of texture and its role in enriching sculptural surfaces.

### • Recommendations:

- 1- The researcher recommends the importance of employing the art of relief sculpture on surfaces of the sculptural work that contains spaces suitable for developing plastic solutions that enrich the work and help to show the appropriate expression of the content of the artwork.
- 2- Urging the importance of relief sculpture role and its participation in developing artistic treatments concurrent with the beginning of the design to ensure integration and the possibility of implementation in a sound scientific manner.

**References:**

- 1- Al-Saifi, Ihab Bismarck: The Aesthetic and Construction Foundations of Design - Part One - The Egyptian Writer for Printing and Publishing.
- 2- Al-Alfi, Abu Saleh: Al-Mujis in the History of Public Art - Dar Al-Ma'aat in Cairo - 1965
- 3- Shawky, Ismail: Design, its Elements and Foundations in the Art of Plastic - General Egyptian Book Organization - Cairo - 2001.
- 4- Hassan, Mohamed Hassan: The Aesthetic Origins of Modern Art - Arab Thought House - Cairo - 1970.
- 5- Al-Sharouni, Sobhi: Schools and doctrines of modern art - the General Egyptian Book Authority – 1994.
- 6- Hussien, MarwanAbdu-Allah: Symbol indication in the Contemporary Square Sculpture Design – Journal of architecture, Arts and humanistic sciences - Volume 4, Issue 18 – 2019.
- 7- Ibrahim, Youssef Mahomud: Experimentalism in the Contemporary Relief Sculpture between Rebellion and Creation – Journal of architecture, Arts and humanistic sciences - Volume 2, Issue 5 – 2017.