

## **role of movement in the visual perception of the meaning of fantasies from the viewpoint of the artist and the recipient**

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### **Summary:**

Fiction is defined in literature as an extended metaphor with a complex logic that dominates a stanza or an entire poem. The use of imagination leads the reader to understand the object of comparison on a deeper and more complex level by comparing, using, and altering images and ideas in new and unfamiliar ways. In English literature, a part of poetic terms in the stylistic movement known as (Mannerism), which was in the late sixteenth and early seventeenth centuries.

The lines that caress the imaginary human conscience may be played in a timid movement to express their inner feelings and see through (the eye of imagination) as it watches those lines when it decides to whisper in a light movement.

Imagination is always in its expression of something that is not tangible in reality, but is tangible in the visual vision. The lines here are hidden and visible at the same time through that delicate movement in the drawn and engraved lines separately.

The presented works in their entirety, are considered to express the hidden metaphysics of imaginary images in the soul, perhaps they were seen in a form contrary to reality, and perhaps it was diligence, so you see strength in the lines with their softness also to see behind them.

Delicacy and harmony are intertwined with each other, in formations that are closer to simplicity and calmness to embody multiple forms of designs, but they are compatible in the same general context. And those symbols that refer to the different formations, they all express conflicting feelings through their appearance through those (imagination) that embody the inner feeling through the eye of the artist's imagination and the eye of the human imagination receiving those lines. The whole experience is subjective, expressing the same artist in the form of different images in material and technique as well.

Showing the movement of objects adds more excitement and dynamism to the still image. It also helps to draw the viewer's attention to the fixed parts that appear sharp in details within the image frame compared to the moving objects that float around and between them in a blurry manner. Movement is an act that involves change, and therefore it is matched by a reaction that does not have to be in the form of a tangible movement, but rather the reaction may be internally revolting in the form of feelings.

### **Definition of visual imagination:**

1. It is a process of purposeful approximation to generate visual mental images, with eyes open or closed, false or re-perception, in order to preserve, examine and transform that image, and thus modify their associated feelings or sensations, with the intent of a beneficial physiological and psychological experiences, or social impact, such as accelerating the healing of wounds in the body, reducing physical pain, relieving psychological pain including

anxiety, sadness, and low mood, improving self-esteem or self-confidence, and enhancing the ability to adapt when dealing with others.

Visual imagination plays an essential role in our lives on an individual and social levels. It contributes to a variety of high-level cognitive functions, including the encoding and retrieval of objects in memory, particularly in artistic and literary works, language comprehension and even social communication. Its limitations negatively affect these activities, and hinder what we can accomplish in daily life

### **Stages of visual imagination: -**

Stage 1 is "Generation of the Image": This involves generating mental images, from memory, from imagination, or a combination of both.

- Stage 2 is "Save Image": This involves the deliberate sufficiency and preservation of images, without which a mental image undergoes rapid decay, and does not survive long enough to proceed to the next stages.

- Stage 3 is "Image Examination": In this stage, once born and maintained, a mental image is examined and explored, elaborated in detail, and interpreted in relation to the person. This often involves the scanning process, as the person directs attention across and around an image, spurious shifts in perceptual perspective.

- Stage 4 is "image transformation": In this stage, the person transforms, modifies or changes the content of generated mental images, in such a way as to replace images that evoke negative emotions, indicate suffering and exacerbate psychological pain, or emphasize helplessness or weakness, for those that evoke positive emotions, are suggestive of autonomy, adaptability, and an increased degree of mental competence and physical ability.

All of these stages take place within the framework of the picture, with the achievement of the fine and training values in implementation, taking into account the foundations of design and the design elements that are achieved through them when we address these topics.

### **Among the most important works of the surrealist school artists:**

#### **Research problem: -**

Surrealism is based on the belief in the omnipotence of dreams and unconsciousness in the absence of any control exercised by the mind without aesthetic commitment. Through its works, Surrealism emphasized the importance of imagination, dream, freedom and submission to the feeling and the forces of nightmares, madness and delusion, and from here there are many ways to highlight surreal fictional works and ways of performing them. We ask here:

1- Does the movement have an effective role in the process of highlighting works that enjoy imagination, and can it affect the visual vision of the artist and the recipient?

2- Is it possible for the recipient, who studies and specializes in plastic arts, to see these kinetic lines successful in highlighting works that depend on highlighting the idea of imagination?

3- What is the role of movement in the visual vision of the meaning of fantasies through the eye of the artist and the recipient?

**Research goal:-**

- 1- This research aims to clarify the works related to the imagination by adapting the lines that enjoy movement in highlighting the ideas of the research works through the vision of the artist and the recipient.
- 2- The research aims to shed light on the researcher's work that follows the imaginary (surreal) approach and implemented in the topics presented, whether drawn or engraved.

**Research hypotheses: -**

Through the visual vision of the artist and the recipient, it is possible to express the fantasies through movement embodied in the elements of composition, including the line.

The artist and the recipient can experience the idea of internal movement in the researcher's work by highlighting the lines.

**Research Methodology: -**

The research followed the descriptive analytical method to clarify the artist's artworks, bearing in mind that they belong to the surrealist school.

**Researcher's work**

And we come to talk about the researcher's work that expresses this topic. We can see that the researcher is trying to display her artwork that expresses the ability to imagine movement in lines, and which expresses topics that have fantasies through her vision, i.e. (the artist's eye) and also refers to her vision through (the recipient). The student and the meaning of these works, because the non-student recipient may not be able to comprehend the idea of the researcher's business, and also this point can be studied in more depth and explore the opinions of technical specialists in realizing the idea presented in the research, but in our research this is what is meant by how the researcher addresses the role of movement in her works are through lines of work that make the viewer feel this movement, and this is through the fictional topics that she touched on.

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