

An artistic reading in contemporary Egyptian and Arabic calligraphy

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Abstract

An artwork represents the effect that the artist makes in time and space, as it is displayed with special ease as an attempt to add and create, but this artwork cannot be arbitrary or an intuitive and ordinary act, and from that creativity in the artwork is produced.

The expression in the Arabic Character is at its core a legitimate attempt and a historical development of art towards overcoming the superficial reality, and the visual artists throughout history have not neglected the artistic values of the letter. Arabic writing in the creative and artistic fields in the Arab world has never been a marginal phenomenon.

The artistic work, by its nature, suggests more as it contains sentences and figurative relationships that are intense and rich in meanings, where the direction or style is one of the means that impart aesthetic and technical values to the emergence of the idea and it is one of the important elements in the creative process, and we can realize this meaning by analyzing a number of famous paintings whose ideas came from sources of inspiration, such as works that were inspired by the Arabic Character as a formative value in their works.

Artists have always expressed their emotions and creative visions in Characters, and each artist develops his own style when dealing with the Character, and through this he can express directly or indirectly his own experiences, whether they are strong or weak, intense or scattered, lively or silent. The artist may use Characters of opposing or compatible shapes in different places on the painting, to convey certain psychological and human states that he wants to portray, and then the Character may be simple and easy or full of labyrinths and overlaps, and sometimes expresses restriction or freedom, and may express highs or lows in human feelings.

Introduction

The harmonious relationship between letters and words forms a distinct linear structure, where the letter is the basis of construction and accepts any accessories or appendages that can be added to it according to the type of letter. It also allows for the possibility of controlling the length and width, and manipulating the length and thickness of letters, and the rhythm that sometimes suggests similarities between the structure of the line and the postures of human, plant and animal stature.

Nature is one of the most important sources and trends in design, as it is not a superficial vision of the world, but rather it is considered one of the most diverse designs from which many inspirations can be derived, as the artist was able to transform the things around him/her into possibilities, and from them he extracted the means by which he reached the aesthetic goals.

The concept of organism between language and the semantic concept in artistic work

Organic is an adjective and a noun that does not mean the imitation of living forms in nature, but rather is the coordination of nature for its forms that is achieved through various factors such as: biological growth, vital functions of living organisms, and environmental factors such as erosion, and the term organic was used in the field of plastic arts to describe related artworks that are clear with natural elements that are called natural Naturalism.

Organic Theory

It is the name given to a technical school in architecture that appeared in the West and was founded by the American architect Frank Lloyd Wright (1867 AD: 1959 AD), which accompanied the emergence of the German Bauhaus School in the twenties of this century and is based mainly on the idea of inspiration from nature.

We find that organic thought is based on a set of dualities such as: the duality of simplicity and structure, the dualism of heterogeneous and homogeneous, the duality of contrast and integration, the dualism of symmetrical and heterogeneous, the duality of birth and annihilation, the duality of plurality and specialization and the duality of external and internal, in an attempt to know nature, its structure, elements, bodies, stages of growth and development, etc. This is one of the manifestations that are created by natural, psychological and biological factors.

Methods of organic treatments in artwork

The artist is in a constant search for new art or product to be presented in his works. It can usually be said that the language of form, line and texture in nature is the language through which he can express his drawings and designs, and from which he can obtain the vocabulary of morphological design. And artists all over the world and in all fields, especially architecture and plastic arts, by taking advantage of the shape, formation and construction of the bodies of living organisms, with their various species, types, colors and textures.

That is, the artist is focused on the intrinsic qualities inherent in organic natural models and not just have interest in external appearance he should use these qualities in his organic treatment process.

Representational style

It is considered one of the trends of membership and is represented in the unity between the construction of the artwork and the environment around it and considering them as one thing and the use of nature (human, plant, animal) in its original image, which is not a physical representation nor an absolute imitation, but rather a representation of the idea, and living nature is an inexhaustible repository of ideal solutions that can be imitated or transformed into an innovative artistic construction - Figure (1) - and this is a constant challenge both from a philosophical and aesthetic point of view.



Figure (1)

- "Flamingo" by the Turkish artist "Sabahattin Kayış" - Computer Graphics - 2015 AD - Istanbul - Turkey Source: <https://www.facebook.com/photo.php?fbid=10153418355458361&set=pb.670128360.-2207520000..&type=3>

Expressive style

It is a method that expresses living organisms, and it researches the forms of "plant, animal and human" through anatomy to be influenced by them in completing the process of organic treatment of the element - Figure (2) - where the artist treated seashells influenced by the anatomical body of the seashell.



Figure (2)

- "Taqween" by the Turkish artist Sabahattin Kayış
- Computer Graphics - 2018 AD - Special Collection - Istanbul - Turkey - Source
<https://www.facebook.com/photo.php?fbid=10155923511858361&set=pb.670128360.-2207520000..&type=3>

Types of art manipulation in the visual arts

Processing is the art of reformulating the element in a simplified and new way using different artistic methods, to produce a simple artistic value without prejudice or complexity. This type of art requires artistic expertise and imagination.

From the researcher's point of view, the treatment has different methods and types of implementation, but with one goal, which is to simplify the shape of the element with an innovative abstract vision while preserving the external structure of the shape using the design

elements: shadow and light, calligraphy, geometric shapes, Arabic letter, techniques or different materials, among those types is:

Organic manipulation with Arabic character

It is the use of the elements of the Arabic letter in terms of ductility, elongation, volatility and modulation, in treating the element, whether plant, animal or human (typography / calligraphy / pictograph), where the letters are readable when we reformulate the shape of the element using the word or sentence - Figure (3) - and then the structural constituents of the letter are dealt with inside the word, and in the other case the letter is illegible when dealing with it as a singular form in the treatment of the element - Figure (4) - and in both cases the external structural identity of the form is preserved.



Figure (٤)

Organic, illegible treatment of the Arabic letter for the bird element -
Source:

<https://www.facebook.com/photo?fbid=2776452697194920&set=2776452697194920>

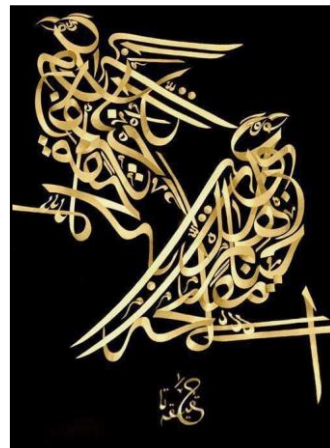


Figure (٣)

"The martyrs will remain more honorable than all of us." Organic, readable treatment of the Arabic letter for the element of the bird

Source: [https://www.facebook.com/photo.php?fbid=2886966984950295&set=](https://www.facebook.com/photo.php?fbid=2886966984950295&set=2886966984950295)

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The organic vision of the Arabic character as a plastic stimulus in contemporary Egyptian graphic art

The Egyptian artist "Omar Al-Najdi" (1931 AD: 2019 AD)

The artist "Al-Najdi" was influenced by the abundant diversity of Arabic letters and their being the letters of the Holy Qur'an through which he created hundreds of paintings. Certain "alif, ha, and meem" and are intertwined with no end or beginning to give the impression of perpetual movement and continuity, and it is one of the characteristics that distinguishes the Arabic character from the others.

Looking at his works that illustrate this creative vision of the Arabic letter, we see his work called "The Human" - Figure (5) - where the overlapping letters scattered in the composition were modified and assembled by the artist to be in the form of a human being with all his external organs in terms of "eye, mouth, ear, arm and neck", and there is a noticeable difference between the letters in the face from the rest of the body in terms of the embodiment and the physical mass of the letter, and the artist chose the lead material in the shading process in order

to highlight the letter blocks, especially at the top of the head and the chest area, and the organic elements “such as the nose, eye, mouth and ear”, and we see that the artist used specific letters “Kalaw”, “And” and “Ha’a” in this work, due to their distinctiveness in the rounded and arched shape, their flexibility in elongation and roundness, and their ability to compress and overlap in the folds of the human face.

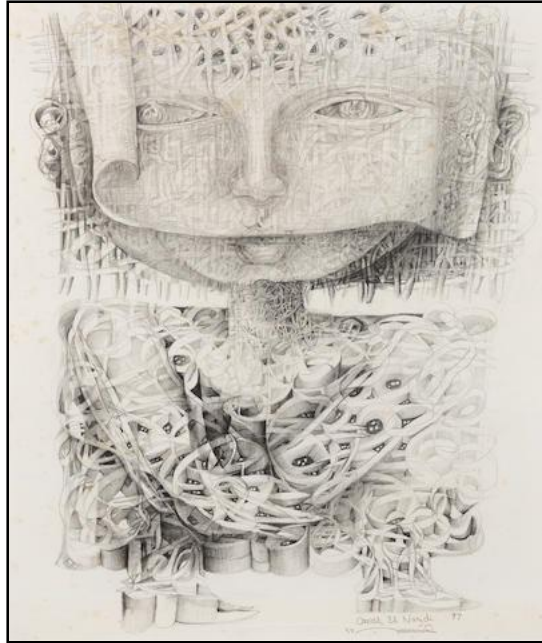


figure (5)

"The Man" by the Egyptian artist "Omar Al-Najdi"

- Lead on paper - 64 x 53 cm - 1997 AD - Property from the private collection of H.E. Ambassador Francine Henrich - Bonhams - London - Source: <https://www.bonhams.com/auctions/26366/lot/2>

The Arabic character as an organic singularity in contemporary Arabic graphic art Jordanian artist "Mona Seoudi" (1945 AD: -)

The recipient has no choice but to pause and reflect on all of her artworks with their various techniques, aspects and meanings, as she combines the fluidity of composition and the grace of masses, and between interaction, transformation and formation in human cases from the worlds of woman, man and earth, and we see this in her group of paintings with silk screen and watercolor printing. They were inspired by the poems of the Palestinian poet "Mahmoud Darwish" (1941 AD: 2008 AD), and also from the Syrian poet "Adonis" (1930 AD: -) she translated them in her paintings, in her style as a sculptor, depending on the space of the blocks while reducing the details of its elements such as the woman, the bird and the leaf, figure (6) into formations that have a peculiarity in their aesthetics that crystallize in a color space that links the words of the poem with one of the elements of the painting such as the harmony of the answer and the decision in the music, so that the tones complement the spaces of interlacing lines.

The researcher sees the artist's distinction in an organic abstract style, characterized by a tendency to stillness and calmness based on the contrast relationship between rigidity and poetic, cruelty and strength on the one hand, and softness and fluidity on the other, and this is what we find in her work "Petra" where she treated the woman's body with the letter "م" and "س". The position of the woman is sitting and embracing herself with her fingers recreated with

the head of the letter “س” and the body of the letter “س” extends to intertwine with the letter “ذ” treated with the woman’s head. Where the two complement each other in terms of the arched outer structure, which gives a kind of formal rhythm that is harmonious with the sharpness in the other letters. The artist added internal details to the paper in order to create a balance for the composition with the sentences of the poem written to the left of the work, and from here we see that the artist dealt with the composition in a simple and innovative organic lettering abstract style, in which her identity as a “sculpture” artist appeared. Mim, Sen, and Dhal” to give a sculptural dimension to the work.

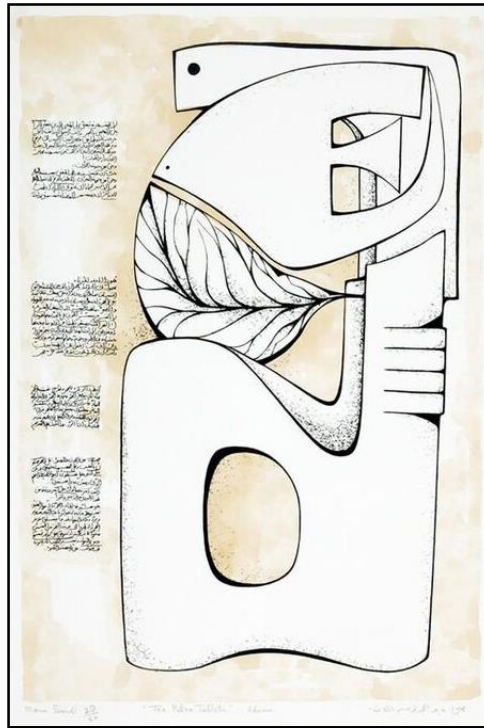


Figure (6)

- Petra by Adonis, work No. 4 of the Jordanian artist, "Mona Saudi" - silkscreen and watercolor printing on paper - 74 x 50.5 cm - 1996 AD

Source: <https://www.artsy.net/artwork/mona-saudi-the-petra-tablets-4-adonis>

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