

# The Aesthetics of Content in the Art of the "Cobra" Community as an Innovative Source for the Development of the Design of Hanging fabrics

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## Abstract

When freedom from the simulation of reality became one of the most important characteristics of modern art and the artist's denial of reality became one of the most important manifestations of the subjectivity of art, as the content in art no longer has the first value, but the artist's own human and artistic experiences became the goal of his artistic expression, but technically the artist moved to new aesthetic values that came to him by identifying the secrets of light and color, as the visual content that lies behind them contributes to the influence of sensory and mental perception and on the influencing effects of the line in the sense of movement within the void and then finally through innovative expression and the method of implementation that is not bound by a rule or law. When art began to clearly express the idea of irrationality, absurdity and play, which became a starting point for overcoming reality, the art of "Cobra" emerged as an art that reflected the spirit of the twentieth century, the century of world civilization in which man raced all over the world to reveal the secrets of science and life, and thus art became new characteristics that reflect form and this realization, and that beauty and ugliness are not qualities of the artwork but are qualities of the spirit that expressed itself intuitively in these works of art. Since the conflict between the self and the subject in modern art, which was the dominant self in most battles, cobra appeared using the method of combining what is realistic and what is virtual fiction, and the self-re-visual re-evaluation of the things and events that man deals with. The art of "Cobra" has been chosen as a design entry point for the development of designs suspended from the road, combining form, between objectivity and subjectivity, and destroying the effect of emptiness and disturbing beauty by bringing the ocean into the artwork through the living things that surround the human being and furnish his place and memory.

## Keywords:

Art - Cobra- Design - Hanging fabrics.

**Research problem:** the research problem from the previous proposition of the introduction to the research and the axes it includes in the background of the problem; we can define the research problem in several questions:

- 1- What is the direction of the art of the 'cobra' group?
- 2- What is the possibility of creating designs for printing pendants based on the philosophical construction of the art of the 'Cobra' group?

**Research hypotheses: In search of a solution to this problem, the research assumes the following:**

1- There is a positive relationship between the artistic values of the art of the 'Cobra' group and the design of hanging fabrics that contribute to reaching innovative designs that enjoy uniqueness.

**Research aims**

1- The research aims to elicit the most important artistic and aesthetic values of the direction of the art of the 'Cobra' group.

2-Inspiring new designs with an artistic nature and satisfying the general taste at the same time.

**Research importance:**

**1-This research is an attempt to enrich the field of textile pendants design through:**

-Access to designs of modern pendants from the art of the 'Cobra' group.

-Access to the recruitment of designs to suit the functional and aesthetic purpose appropriate to it.

**Research axes: First:** a historical study: through a historical study of the nature of the creative process based on the art of the “cobra” group.

**Second:** A descriptive study: This is done with a general description of some of the artworks whose works are based on the artistic view of the art of the 'Cobra' group, especially the artist (Christian Karel Abel).

**Third:** An empirical study, through the applied side of the study, which is based on creating designs suitable for printing on the textile commentator.

**The most important search terms:**

A- **(Modern Art):** Modern art is defined as the patterns and philosophy of some artworks that were produced in the era from 1860 to the seventies of the twentieth century. Modern art is considered one of the simple arts, and complex at the same time, it is one of the arts that depicts life, so we will find that many people find the meaning of life in art and artwork that may carry within it a philosophy of hidden and comprehensive connotations.

**Innovative design:** a foundational thought that precedes all intentional human activities.

**Textile hangings:** everything that is hung on the walls and has aesthetic and utilitarian functions such as shielding, covering and thermal insulation.

**Cobra group art:** It is an artistic movement that appeared in Paris in November 1948 by the hands of a group of expressive painters.

**Artistic features of modern art**

Art is the expression of human inner feelings through homogeneous lines and colors that blend in a way that pleases the beholder. The history of art has passed through many stages. It moved with humans in the middle of the ages. It was always a companion to them and man used it as a means of expression, influence, transmission and survival in human memory and the living earth. Its schools have spread in every place and time, his philosophical and developmental theories reached various parts of the earth, until he became a close associate and companion.

The term modernity came to cover a group of artistic movements that include the destruction of everything that is realistic and the study of what is inside the human soul. It came as a sweeping revolution and a progressive demolition of all values, traditions and customs recognized in art. The most important characteristic of that stage is the liberation from stylistics, as it gave an opportunity for artists to transcend all standards. The rigid classicism, which would lead artists to create plastic oppositions to make the imagination visible, and therefore the artist no longer performs a job, but rather becomes an artist characterized by creativity, discovering beauty as a distinct field of knowledge, searching for new characteristics in art, on the basis that art serves art.

The concept of innovative Art Nouveau was introduced in the United States at the Armory Gallery in 1913, especially with the arrival of artists who fled Europe due to World War I, however, Paris continued to be the art capital during all the interwar period and for the first time in art history, new styles appeared in The United States (abstract expressionism, past art, folk art, rug, juvenile, fluxes, land art, performance art, conceptual art, photorealism, etc.). Multiple, shocking, and contradictory in the evolution of the artistic production of the West, an art that produced many different releases, uses, and sometimes contradictory projections. It is the art of the cobra group.

### **The beginning of the art of the Cobra Group (COBRA):**

After the end of the Second World War, a group of plastic artists communicated with their colleagues in other countries, some of whom were pioneers in the city of Paris, the capital of art, before the war that caused the collapse of their ideologies. In this climate of chaos of ideological distribution, and the collapse and overlap of values and principles, the Cobra movement was born on November 8, 1948 in the Notre Dame Hotel Café in the French city of Paris, as a response to the "dictatorship" of "André Berton "And his absolute control over the global surrealism that he founded. The Cobra movement aimed to spread new artistic ideas, and throughout its life it has been far from receiving any institutional support. The name (Cobra) came from the initial letters of three northern European capitals; They are: Copenhagen, Brussels, and Amsterdam, which are the cities to which the group of artists that founded it belong, and they took the snake logo as their symbol.

### **Style of artists of the group (Cobras):**

Influenced by poetry, folk art, children's art, and primitive art, Cobra artists emphasized "the art of the moment", a free expression of the subconscious, art that values childlike impulsiveness and excessive spontaneity by using strong color and bold gestures to create semi-abstract works. They sometimes used the technique of spraying and brushing colors and extracting the shape from the color, so their works were highly experimental, close to non-formal art and the art of action. The Dutch artist Christian Karel Appel (April 25, 1921 - May 3, 2006) is considered one of the most famous artists of the Cobra group, who embraced spontaneity as an integral element of the artistic process and limiting the interference of the conscious mind. He was an avid painter, poet and sculptor. One of the most prominent manifestations of the group was the joint or collective work in the same painting. The Cobra movement had an important role in the development of Abstract Expressionism in European art that followed it. The turning point made by the Cobra group was distinguished in comparison

with other expressive movements, that it remained faithful to the arts of primitive man, and the methods of free creative synthesis away from the domination and authority of social traditions. Animals or beastly forms also played a large role in the works of the Cobra group, and their miraculous and mythical presence reached the same level as the human presence in many other works produced by the movement.

Accordingly, these works attracted all kinds of wildlife, and mystical figurines made of half a man and half an animal, and were included in oil paintings and imaginary photographs similar to bedtime stories, or hallucinations and emergency nightmares.

Despite the artists' departure from the intentional or specific artistic language, their dedication to the primitive aesthetic was evident in all the exhibitions held by the movement, and even after the breakup of the group's contract, these artists were able to transform the new expressive wave that they embraced, into a sudden storm that shook the corners of European art during the fifties of the last century, the Cobra movement always aspired to popularize the theory that it is necessary to go through life, and actively contribute to its making and drawing its new features, but the institutions' reluctance to support it, and a number of American art dealers, supported by a number of Paris artists, fought it. In addition to the anxious stage in which it came; It did not help her achieve what it was aspiring to. Based on all of the above, the artist remains the thinker, the creator, and the first building block in every innovative artwork.

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## Research results

Finally, and in light of the technical study of the art of the (Cobra) group and the technical analysis of selected works for that artistic view, the researcher believes that he has fulfilled the hypotheses he put forward in the introduction to the study, and the following emerged from them:

- 1-Interest in reviving new and updated intellectual and mental contents from the heritage in order to enrich contemporary thought.
- 2- The design of innovative pendants can be reached through free play of thought in a way that is commensurate with events and major displacements.
- 3-The study benefited from the works of the art of the (Cobra) group, especially the artist (Karel Appel), in extracting what helps us in understanding the artistic view of the art of the (Cobra) group, and then making designs according to the researcher's vision that are suitable for textile hangings.
- 4- (12) different design ideas were extracted out of (4) design ideas as an input to produce an innovative hanging design that was employed as a hanging suitable for the modern home.

## Recommendations

- 1-Paying attention and benefiting from the philosophy of modern art and its schools to bring about an advanced and innovative thought in the field of textile printing design.
- 2-Finding a design methodology for the designer to help him realize the elements to guide the design in line with the nature of the place.
- 3- Develop the designer's contemplative sense to come up with an integrated artwork linking art and industry.

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