

Phenomenology and changing the experimentation concept in contemporary painting

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Summary:

The contemporary artist seeks to revolutionize the inherited traditional concepts and believes, that he must keep in a state of constant search, to review his ideas and principles because there is no absolute truth. If the direction of idealist philosophy was the mainstay of its self-construction, and the direction of empirical philosophy was the mainstay of its subject construction, then the direction of phenomenological philosophy looks at the point at which the two trends reconcile, and this point is the return to feeling to realize the same things, starting from the concept of the phenomenon that maintains real existence and self-awareness of it. Thus, you have combined the two directions. Phenomenology is a philosophical school that began in the early twentieth century that relies on the intuitive experience of phenomena and specializes in studying the structures of various types of experiences such as perception, thinking, imagination, and evoking the mental image.

The construction of contemporary graphic work in which the value of experimentation in the creative process increased, stylistics and formality diminished, and it proceeded towards dissolving the separations between Painting and other arts. The artist makes successive attempts in search of plastic concordances and exchanges, which achieves his conviction in the integration of the artwork he produces, which develops tremendously and with limitless possibilities and techniques, and relies on building the pictorial work on the “concept” by focusing on the integration of the mental processes of the recipient to perceive the idea of the work. It enters the middle of the artistic process that this visual artwork evokes, through contemporary figurative formations that present reality with a parallel image that does not reflect the visible reality as a goal, but rather a shocking presentation charged with urgent truth and intense meanings that the artist as a kind of rejection has the habit of seeing familiar things and evoking the mental image with surprising facts. The research aims to reveal the phenomenological philosophical transformations in art and their relationship to changing the concept of experimentation in contemporary Painting.

Key words:

Phenomenology; Experimentation; Contemporary Painting

Introduction:

Contemporary art has come to reject barriers between arts. The contemporary artist relies on experimentation and on summarizing the combination of his culture stemming from his environment, as well as research and learning about other cultures. Phenomenological philosophy depends on linking and defining what brings the subjects together, whether it is imagination, desire, perception, or evoking a mental image. And then there is a disturbance of

the self, and this disorder is what always pushes the artist to experiment. With the scientific and technological development, the modern experimental method has led to a radical revolution in the fields of art and science, and there are enormous inputs and techniques for the artist for artistic expression, and the openness to the world has led to the expansion of the value of awareness and knowledge of the artist and urged him to continuous experimentation processes, and to emphasize that knowledge, it begins by practical sensory experience, which has become in contemporary art not limited to techniques only; Rather, it depends on contemporary intellectual and philosophical transformations. Artwork depends on thought and concept, but intuition has an important role in the expression and enriching of the essential connotations of things. Phenomenology rejects the strictness of rationality in art, as it is unable to fully follow the unconscious, and as the French philosopher, Bachelard says that what enables the subject to transcend the realizations of human imagination, is the phenomenological approach.

Research problem:

It is determined in the following question:

- What are the re phenomenological philosophical transformations related to the change in the concept of experimentation in contemporary painting?

Research importance:

- Contributes to revealing the phenomenological philosophical transformations in contemporary art.
- Emphasis on intellectual and philosophical developments helps in forming a clear vision that helps the artist in artistic expression.
- Using the changing concept of experimentation in contemporary Painting in developing experimental teaching programs at the Faculty of Art Education.

Research goals:

- Uncovering the impact of phenomenological philosophical transformations in the art of contemporary painting.
- Taking advantage of the changing concept of experimentation in contemporary painting as an entry point for artistic expression.

Research hypotheses

- Revealing the phenomenological philosophical transformations in art is an entry point for contemporary artistic expression.
- There is a change in the concept of experimentation in contemporary painting.

The search limits:

- This research is limited to studying and monitoring the phenomenological philosophical transformations that led to a change in the concept of experimentation in some works of contemporary Painting.

Research Methodology:

- The research used the descriptive-analytical method for its relevance to this study.

– **Phenomenological philosophy:**

– Phenomenology has its origins at the beginning of the twentieth century, a philosophy that relies on the intuitive experience of phenomena as a starting point; (i.e., what this phenomenon represents in our conscious experience) and then proceed from this experience to analyze the phenomenon and the basis of our knowledge of it. However, it does not claim to reach absolute, abstract truth, whether in metaphysics or science. Rather, it bets on understanding the pattern of human presence in the world.

– The phenomenological philosophical current appeared by {Edmund Husserl} [1859-1938], and he sees that 'phenomenology means the purely psychological description of the acts of thought through which we reach logical topics without seeking to explain those acts.' [1884-1962], {Martin Heidegger} [1889-1976], {Paul Sartre} [1905-1980], {Maurice MerleauPonty} [1908-1961] and others. Phenomenology has occupied an important place in contemporary philosophy in that it is a method of Research concerned with human consciousness as the way to understand social facts, especially the way a person thinks about the experience he lives, that is, how a person feels his consciousness.

– Bachelard relied in his philosophy on (phenomenology) - which although it is not considered empirical in the known sense - but its approach bears a convergence and fusion between empiricism, rationality, and metaphysics. Bachelard's main feature and the attractiveness of his thought lies in his possession of a free mind that is not restricted by any of the specifications, whether in choosing his subjects or in his treatments. At the end of his project, he established a phenomenology of poetic imagination, after finding in it the philosophy that gives the possibility of self-reflection and awareness in approaching things in the world. Considering phenomenology as a single method that gives us the possibility of recovering a self-image, and helps us to deal with its new value, just as phenomenology is concerned with the real direct matter, which is (Essences), that is, the reason things as given in thought. The most important of these approaches is the imaginary changes approach.

– Finally, (phenomenological) philosophy is based on the dimension of sensory perception in man's relationship with the world, because the world is a projection on the part of the self, and the self realizes man, and the world is a field in which man's thoughts are manifested, and his sensory perceptions are realized through creative experimentation, and as long as man exists in it, he recognizes himself, and the truth he seeks as a part of him, and the world is not perceived by the mind only, but man lives it and participates in its existence through research, study and experimentation; From here, phenomenological philosophy is the new window through which this world can be revealed, work to reconsider its postulates, and keep pace with the changes of the current era.

– **The concept of experimentation in modern art:**

– The German (E. T. A. Hoffmann) [1776 - 1822] says that many artists have stated that scientific discoveries have shown them the vision. It supported their artistic trends and opened up new horizons for them in experimentation, and then there were many trends and art schools in the twentieth century as a result of what scientific developments provided for the artist's vision. From here it can be said that successive scientific achievements had a direct impact on many areas of plastic art. The emergence of many laws and theories, credited with the emergence of new colors of artistic experiments. The Cubism school is considered one of the

most important avant-garde artistic movements in the twentieth century, which contributed to sparking experimentation in plastic art, as the process of change in the advanced methods of artistic expression. And it was the beginning of the emergence of most modernist schools and trends. The Spaniard {Pablo Picasso} [1881-1973] used the simplification method in transforming people, things, and spaces into geometric objects, which confirms the reality of the artist who follows in his artistic doctrine the concepts of {Isaac Newton} [1642-1727] in his static vision. In the faces he painted, Picasso combined two angles of vision at the same time, the side image with the front view, to represent symbols of frozen movement, as well as to represent the meaning of the failure that dominated the artist's journey, for his attack on the academic traditions in the art of painting, thus seemed to be as re-installations of the parts in a plastic way as if they were a violent coup, which began by distorting the usual image of the human face and using signs that have no relation to each other, to highlight the subject from unusual angles, characterized by boldness and symbolism.

- In the era of experimentation, the artist turned from the methods of narration and simulation, and synthesis occupied its place in modern art, in search of the unknown away from inherited traditions. In the Guernica [1937], Picasso used the Shape [1] (montage) or cutting in an unconventional way, to coincide in the past and present artwork with the future, in an imaginative and non-hierarchical manner, cubism with surrealism and expressionism, and even classicism and romance, and rationality met with emotional inclination coexisted in an imaginative and non-hierarchical manner in it, The expectation seemed strange and the supernatural became familiar, and the spiritual became more material and the reasonable and the unreasonable.. The artist wanted to combine contradictions such as softness and hardness, or roughness and tenderness, to allow the power of demolition to meet with the values of creativity.

- **Intellectual transformations of experimentation in postmodern arts:**

- The intellectual transformations of the post-modern era and the trend towards deconstruction, which called for the negation of all semantic and reference centers and foci of meanings, is what caused a transformation in the nature of artistic production, so the formal possibilities were endless, and the artist works without rules to formulate his own rules and says {Jean Sartre} [1905-1980] that the artist uses the freedom of the viewer to participate with him in the production of its implications because the values of creativity and their embodiments are linked to the freedom of the reader that the author uses to show his work into existence, and in light of this perception, the artwork becomes the product of human endeavors instead of the purposes of himself. Interpretation seeks to explain the world by paying attention to the mechanisms of understanding and the diversity of mechanisms in which this embodiment takes place and by means of appropriateness and personalization as a phenomenological meeting between consciousness and existence; Phenomenology, in this context, is concerned with formulating images of phenomena by assigning meanings and connotations to them, to express their specificity.

- The impact of apparent philosophical transformations on experimentation in contemporary painting:

- Plastic arts are subjected to transformations in philosophy and concepts, which in turn affect the change in the starting points and inputs of the creative process of the artist, and this is because the arts are affected by the development of the era and the sciences of knowledge in it. Works of art embody ideas about reality and the era as understood by the public. Contemporary artist's awareness is intentional, heading towards the things of the external world surrounding them, to represent and perceive them as they appear in front of this awareness in time and place. Phenomenological in contemporary art, the use of materials in experimentation is no longer the artist's goal, but rather his goal is to subject materials and appropriate techniques to express concepts. Finding consensus and formative exchanges that would make him satisfied with the integrity of the work he produced.

- And in an artistic work entitled: (The Key in the Hand) Shape [5], by the artist {Chiharu Shiota} [1972-], it is an installation in the void of a huge boat of old wood and another compound behind it, placed in a wide space, and red threads drop from the top above the two composites, forming dense and intricate tangles, were woven in a completely random way, these threads bearing an enormous number of keys, amounting to 50,000 keys, and Shiota says, "I couldn't paint anymore, because to me the painting was just a color on a canvas." And it has no other meaning. I found myself unable to express my thoughts and feelings. The thread experience is nothing but a material that I used as a substitute for colors in rendering things more realistic, where the use of grids is something that allows me to explore space as a line in a painting (I draw a thread in the space)".

- And, in an artwork by the artist {Yyoi Kusama} [1929-] entitled (The Infinite Reversed Room) Shape [6], which is a small room with many mirrors on the walls, floor, and ceiling. Creating an infinite space, hanging a lot of lights, making the space look like a galaxy or a nebula. The artist used mirrors in intense repetitions with suspended lights stretching to infinity, allowing visitors for sixty seconds to glimpse the vast exotic landscapes and brain spaces. Kusama, in the creative experience that has developed with her since [1965], has been able to transform a small area of a closed room with simple tools (mirrors, wood, plastic, acrylic, LED lights, aluminum) into a vast galaxy and millions of stars that twinkle in its sky, it takes the viewer to an enchanting place, and places them in an experience of sensory perception.

- The artwork by Janet Eshelman [1966-], titled: (Wonders) Shape [7], which made the entirety of the Smithsonian's American Art Museum commissioned a gigantic and magnificent work of art, a tapestry rising through the air. It is a hundred feet long and consists of many layers of interwoven and intricate threads to form a large structure of vibrant shapes that interact with colored light and shadow drawings on the walls. In her creative experience, Eshelman relied on carefully designing a lighting program that reflects colored lights, which increases the sense of depth and perspective of the artwork. Visitors find themselves transported to a different world, staring up at the sky in an ether of undulating colors.

- It is the abandonment of the traditional structures of space-time, and the logical structures of life, that establish contemporary art; To create visual spaces that disrupt the movement of content towards linking with reality and release the movement of emotion towards meditation and self-absorption, as it is the producer of meanings and a tool for understanding and absorbing the world. That world that is not ruled by extension, but by the depth and internal movement. It

is a world in which there is no place for the requirements of matter, which have been replaced by the requirements of the soul. The axis of power is a subjective dimension, and what changes this axis are the energies of the continuous perceptual conflict, and from here, the inner self interferes with the subject or with the external world.

Research results and recommendations

First, the most important results:

- Phenomenology has occupied an important place in contemporary philosophy in that it is a research method concerned with human consciousness as the path that leads to understanding facts.
- The artist (Marcel Duchamp) had concepts that made him predict the development of experimental thought in contemporary art in his latest works, which, without his death, would have caused other paradoxes in art.
- Contemporary art rejects the barriers between the various arts, and the artist makes successive experimental attempts in search of the surprising and shocking new to suit the current era.
- There is a change in the concept of experimentation in contemporary painting that has led to the provision of new approaches to artistic expression, which can be used in teaching photography to undergraduate and graduate students at the Faculty of Art Education.

Second, The most important recommendations:

- The necessity of following the intellectual and philosophical developments in the concept of experimentation in contemporary art to discover new dimensions of thought and artistic expression in the visual arts.
- Supporting drawing and painting curricula with innovative educational techniques and ideas and using this to develop programs for teaching drawing and painting at the College of Art Education.

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