

**Sketch Art Between Purity and Insight Balances
"Confusion of Aesthetics and Concept in Execution"**

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Abstract:

You are amazed at the amount of confusion in the Egyptian and Arab visual plastic scene and its relation to the global scene in creative interpretation, and in the volume of historical fallacies and confusion in concepts, flexing muscles, and words that have nothing to build the understanding or concept of the artwork. Some artists use philosophical words and foreign terms that are irrelevant to the audience. Rather, they make it difficult to understand the artwork or deal with it. This is due to our dependence all the time on inaccurate and indirect translations, our lack of proficiency in real reading from the original sources, and relying on sayings published in the media and references invented by some of us that are not created by a visual scientific academy. These people are originally merchants of written phrases or writers inspired by other fields of creativity. There are great distances between literature and fine art stories in theorizing and expressing methods. Even the narration of things that have the same idea differs between the writer's intense image and the artist's abstracted story; the speech influence of some people who are not researcher specialists on the media differs from one to another. They have no direct relations with the West and their writers and critics to correct and communicate the most accurate information. For example, imagine that more than 60% of our information in books and scientific theses about the great artist Gauguin is wrong. Even Claude Monet and Van Gogh, all of it is wrong information; they rely on composing and synthesizing confused stories. Even our information about Arab pioneers is subject to temperamental and commercial divisions, association with the artist, relationships, and moods of entanglement and discord, closeness and difference, and love and hate.

Keywords:

The art of sketching, innocence, and visionary balances