

The Fourth Research Description (Landscape Art Gallery) The third exhibition is titled The Place of Time Aesthetic, abstract and visionary view of the relationship between time and space by modifying the shape of the plant as a source of inspiration from the researcher from nature to produce pictorial works

Dr. Essam Mohamed Mahfouz Hussein

Lecturer, Department of Basic Sciences, Faculty of Education for Early Childhood, Fayoum University

The researcher conducts a formative experiment for the relationship between time and space in order to link them or search for the joint between them or come up with new additions through experimental approaches to the relationship between time and space and address the topic of inspiration from the external and internal form of the plant, so that the illustrated researcher rephrases the data of the plant nature according to his vision.

It also confirms his benefit from transforming these plant forms into a group of geometric, organic, compound, adjacent, and overlapping forms that vary in area, color, and texture. Sometimes we find them separate and sometimes they accumulate in an accumulated manner on the adjacent elements, forming a networked geometric system, and through the geometric abstract form in aesthetic logic that is not specific.

-The researcher used the method of engineering abstraction through building and installation operations for a group of abstract engineering shapes in a way that emphasizes the structural interconnection between the horizontal and vertical internal components of the work.

-The concept of pluralistic vision and the combination of time and space is also evident in the exhibition's graphic works, then obtaining photographic deception bearing the feature of overlap and multiplicity in the instant movement of one form in uncommon forms in the intellectual and formative solutions of the image that bear the characteristics of multiplicity, whether in addressing the same subject through pluralism in The scenes involved in creating or departing from the traditional form of artwork through the hidden dimensions of spatial temporal variations.

First: Technical source:

The researcher was inspired and inspired during his work and practice to implement this exhibition to nature, especially the plant, and modifying the shape of the plant as a source of inspiration for the researcher from nature to produce pictorial works in the method of combining different times and places in one photographic space and the diversity resulting from changing the expression within the artwork.

Using the brush in various degrees to produce tangible values in which protrusions are confirmed and surfaces and contacts are combined through meanings to bring the expressive idea of the different paper material into the thickness.

Third: Aesthetic aspect:

-Fine elements: which the elements of artwork in the area, calligraphy, types, shadow, light, space, texture, shape, floor, and point were checked.

-Formative values: through structures, transparencies, overlap, interlacing, minimization and magnification between vertical and transverse lines and areas.

Aesthetic values: The aesthetics of rhythm, balance, proportion, proportion and unity in the handling of elements and their stability on the surface of the pictorial work with the dynamics of movement and diversity between the part, the whole, the whole, and the other emerged in the independence of each work from the other.

Fourth: The objectives of the exhibition:

-Deepening the philosophical thought of the method of combining the crisis and the various places in one photographic space with the diversity resulting from changing its expression within the artwork.

Fifth: The educational return:

-The value and arousal of the cognitive and skill aspect of students towards arousing the vision, imagination, memories, and inspiration from nature because it is in art a great manhole.