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***THE AESTHETIC DIMENSIONS OF RESIN  
AND ITS EFFECT ON MULTI-MATERIAL ARTISTIC WORK***

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**THE AESTHETIC DIMENSIONS OF RESIN  
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**Abstract:**

Resin has entered the world of artwork and plastic arts. The passion for knowledge requires placing this material and the artistic production emerging from its world in the balance of aesthetics and its standards., which is the debate that will be explained and clarified in the following lines. Does resin art have a full artistic presence? Can resin art be considered a visual art or does it remain within the literal framework? What is the position of this art in the aesthetic process? The study aimed to direct students to realize the differences between artworks in display cases, and to be aware of the equation of the triad: artist, artwork, recipient, as the latter, through his interaction with the work, forms the judgment. The study assumed: that we are in an era in which techniques have diversified as well as artistic schools with their ideas, orientations and beliefs, then art and its products will diversify in return, and the issue of the presence and absence of the artwork, which is mostly subject to the feelings of the recipient and his interaction with the artwork, then the works produced using resin techniques remain, like other artworks, subject to these judgments, as they are artistic regardless of the technical media. The study's limits were as follows: reviewing some examples of artworks executed using epoxy resin techniques, choosing at least one of them as a witness within the research topic, and trying to explain it in order to achieve the theories mentioned at the beginning of the research. The importance of the study lies in the necessity of shedding light on the controversial issue of the presence and absence of artwork, especially in the artistic resin experience, as this art, which is deeply embedded in the decorative process (decorations), always has those who doubt its artistry. Study procedures: This study adopted the

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descriptive analytical approach, because this approach is present through the description of what is present and explains it, and it is concerned with determining the circumstances and relationships that exist between "facts", as it is the approach that analyzes, describes and explains the reality or phenomenon under study. The study also followed the quasi-experimental approach through simple experimental practices that the researcher followed in her references on a model for building an artwork using epoxy resin techniques and its stages of development, regardless of the targeted topic. The research experiment came to achieve the theories and counter-theories mentioned in the previous lines, which addressed the issue of the relationship between resin technology and art. The researcher sought to present the practical experiment of completing an artistic painting on a stand, using the epoxy resin technique and colored glass pieces, stage by stage, from preparing the mold until it is installed on the wall or stand, based on the facts and information extracted in the theoretical framework of the research. The aim of the experiment: To guide students to learn about the various techniques of handicrafts and arts and not to limit artistic work to traditional media, by following the stages of implementation of the work and sensing its results and benefiting from its idea, in addition to the aesthetic result of that experiment. The study reached an important result, which is: The issue of the presence or absence of the artwork in the case of resin materials and techniques is no different from any other technique, because we do not admire it because it is beautiful, but rather it is beautiful because we admire it.

Keywords: Aesthetic dimensions - Artwork - Materials - Resin

### ***Introduction :***

Among the many materials that have been used in the implementation of artistic works, "plastics" have been present as a material that plays a major role in these artistic processes, and among them, the material "resins" (résines) has entered the world of art through its wide door, as it is originally multi-use and diverse in its forms, from protective paint to interior decoration arts (decorations) and others, until it approached the

visual arts and became a part of it in its two aspects; an artistic painting or a three-dimensional formation.

This material is originally natural, as it is a type of glue, and it has become formed industrially and in different types under the term "resin", and it is used in the Arabic language under the term "resin", and the researcher will use the term "resin" because it is commonly used among specialists. Since resin entered the world of handicrafts and plastic arts, the passion for knowledge calls for placing this material and the artistic production emerging from its world in the scale of aesthetics and its standards, by determining its position in the issue of "presence and absence in art", which is the debate that will be explained and clarified in the following lines.

On this basis, the researcher sees in the resin material, with its natural and artificial origin, and its uses in various fields, an area that deserves to be stopped at and judged in the "scale of aesthetics", despite the "axiom" prevalent in the world of modern arts and beyond that "everything can become art", but the permanent question is: When is this art present or absent? From here, the researcher sees the importance of starting by clarifying the idea of presence and absence in plastic art.

#### **The concept of presence and absence in the aesthetic process:**

The anthropologist Marc Augé says in considering "place" as a place: "Place, in its anthropological meaning, is not a place except through the symbols and meanings that are woven and fixed in it, through paths, relationships, actions, conversations, and the possibilities that arise from them. Every place that has no fixed identity, in which relationships are not woven or continued... has no historical features, is one of these "non-places" that "excessive modernity" produced and made a characteristic of this era (4:5)".

If the researcher cited this citation despite the lack of relation between the research and place, the purpose was to raise the issue of the human connection to symbols, meanings, and feelings in order to recognize and accept the "entity" of the targeted matter. The artwork requires two

parties: the “creative” artist, and the “judged” recipient, and the artwork does not “exist” in the absence of one of the two parties to the equation. In this regard,

Mustafa Yahya says: “We realize that artistic activity contains within its structure, in a simple form, a message with a meaning, symbols and meanings in the language of art, created by (the artist) in the face of the other... to share his emotional state sometimes or to reveal new worlds in which the other sees himself in its reflective creative mirrors. That is, when the artwork is completed, the artist’s guardianship over it ends and it turns into an independent entity in itself through its internal creative structure and lives especially in the face of the other (1:11)”.

Thus, we see that the issue of connotations, symbols and meaning, as well as the emotional state and feelings, is what controls the “artistic” nature of art, and it is in the state of receiving and receiving this artwork by the viewer. So how can the artwork be in a state of presence or absence?

**The presence of the artwork:**

Mustafa Yahya explains the presence of the artwork as meaning: “In the sense of the physical, moral and psychological presence in the place and time of the visual artwork and participation and sharing on multiple levels, meaning that the signifier leads to a certain artistic significance. that matches a meaning or sign that reaches and communicates with this other and finds an echo with him, leaving a space for free self-interaction with this significance, which differs according to the humanity and subjectivity of the other, meaning that he is present with his human and artistic awareness with the freedom to share and participate or reject or criticize on multiple levels (1:11)”.

The presence has the characteristic of positive artistic appreciation in combining the states of consciousness and unconsciousness at the same time, or as it is called (the complete emotional state), or as the Arab philosopher (Al-Ghazali) said about it, it is “a state of active sleep” and “... when the other recipient contemplates the artwork with an aesthetic vision and a generous soul far from fanaticism or preconceived and specific

positions and interpretations, but rather leaves to himself the state of aesthetic contemplation, he is able to enter the inner world of the artwork, i.e. stand on the threshold of his aesthetic feeling to discover internal aesthetic values... through that state of aesthetic contemplation (2:11)”.

The researcher sees in this issue of reception what reminds of the words of the American philosopher “Alexander Eliot” in describing the contemplator of the artwork, saying: “The only way to begin to understand art is for one to accept it from the bottom of his heart, and then enjoy it. “The Spanish peasant, when he drinks from a wineskin, does not sip it: he lets it flow down his esophagus, and only then does he contemplate its good taste, the warmth it spreads in his stomach and the beauty around him again. This is the way to enjoy art. Questions about issues of taste and history come later” (2: 10). Thus, the question of reception, emotion and interaction with the “present” work of art is a matter of consensus among art scholars. If these are the characteristics of “presence” in the work of art, how is the state of “absence” described?

**Absence of the artwork:**

Mustafa Yahya continues, explaining the issue of the absence of the artwork “... in the sense of presence or life and physical presence in the place and era of the artistic visual performances or in front of the artistic aesthetic visual model or life in that civilized time period, but without a personal space for interaction with what is presented, meaning that the extent of freedom of acceptance or rejection and interaction is nihilistic for the recipient or the other, perhaps the artistic discourse is above-ground, sacred, absolute, with no space for interpreting its vocabulary or general structure (4:11). ”

The researcher believes that the short statement is three phrases: lack of interaction, inability to accept or reject, and the sanctity and superiority of the work. These phrases, as we notice, stand in the face of the state of presence. So where is the artwork made of resin in relation to the standards of presence and absence?

## **Resin:**

As the researcher indicated above, she will adopt the term "resin" due to its common use instead of the unfamiliar and rarely used word "resin". Accordingly, it is necessary to begin by defining the material as it appears in the "Webster" dictionary: "Resin, a flammable plant material; it is the hardened juice of pine nuts" (10: 284). The "Dictionary of Fine Arts" considers resin as: "A term that means solid or semi-liquid organic materials, transparent or translucent, insoluble in water, malleable when exposed to high temperatures, and partially or completely soluble in organic liquids, such as alcohol, ether, gasoline, pure turpentine (l'essence de térébenthine) and acetone ".(7: 771)

As for the "Baalbaki" brothers, they define it as follows: "Gum or resin or resin or rosin is an organic secretion containing hydrocarbons from plants, especially conifers. It is one of the components of plant milk. Which has a great value in the market for its chemical components and uses, such as varnish and gum, and as an important source of raw materials and organic synthesis, incense and perfumes. Fossil resin is the source of amber...

This term is also used for composite materials with similar properties. Resins have a very long history, and were mentioned by both Theophrastus and Pliny the Elder, the Romans, and the ancient Greeks, especially the forms known as "frankincense" and "myrrh", as they were highly regarded as materials used for many purposes, especially perfumes and incense in religious rituals (5: 986).

No wonder, the resin material was used under the title of resin in many uses in ancient times and civilizations, and the researcher lists, as an example, its uses in ancient Egyptian civilization, where it says: "As for the aspects of use:

- 1 -A mixture of plastic resin and limestone powder is used to fill the space between an inner and outer coffin from the Twenty-sixth Dynasty found in Saqqara.
- 2 -A mixture of resin and crushed marble was used in a marble coffin in Saqqara.



3 -A mixture of resin and quartz gravel chips was used to fill the space between a granite coffin and a wooden coffin from a later era in Saqqara ".(3: 61)

### **Resin between "natural" and "synthetic:"**

By delving deeper, the researcher found that there are two sources of resin; natural, which comes from tree bark as gums, and synthetic, which is a newly developed chemical compound.

Natural resin: There are three main types of this substance. The resinous gum is produced by distilling the resinous material collected from living trees, and the raw resinous material is obtained by making a longitudinal slit in it, from which the resin flows. The second type is wood resin, which is extracted from the tree trunks remaining after cutting using solvents. The third type is sulfurous resin, also called resinous pine oil, which is a by-product of the wood pulp industry. (Wiki)

Synthetic resin: An industrial product, usually viscous materials that turn into solid polymers through the curing process. In order to undergo curing, resins usually contain reactive end groups, such as acrylates or epoxides. Some synthetic resins have properties similar to natural plant resins, but do not have many of them. (Wiki)

The researcher will not delve deeply into this aspect, because the desired goal is artistic production on the one hand, and because what is common in the world of decoration, handicrafts and plastic arts is synthetic resin, so what are its uses?

### **Uses of resin art:**

Resin can be used to make a wide range of artworks and useful items, such as transforming wooden pieces and wooden furniture into unique pieces of art, as the "epoxy resin" material is a solid material and can be combined with wood and dyes to make distinctive paintings and pieces of art.

The common use of resin art is jewelry and ornaments, and these pieces usually include gemstones, flowers, or shells. Resin is also used in

making pottery, as it is a safe material to use on dishes and food equipment. Resin can also be used in decorations to make beautiful pieces for the home, such as serving trays, coasters, ashtrays, and cutting boards. In practice, resin can be used to make any artwork as long as the materials and colors that are compatible with it are taken into consideration, and this depends on the creativity of the artist and craftsman.

**Study problem:**

The issue of art and the production of artwork in modern times, and with the development of technologies in all fields of science, has become so widespread that it has become difficult to completely control it and its techniques. From these techniques, resin art emerges with its branches and origins between natural and artificial and has entered the world of art through its wide door.

However, the issue of the "presence" of this artistic product in the world of plastic art from its "absence", which is the dialectic mentioned in the previous lines and was explained in the possible, is a reason for governance, which the researcher sees as raising the following problematic questions:

- Does resin art enjoy full artistic presence?
- Can resin art be considered plastic art or remains within the craft framework?
- What is the position of this art in the aesthetic process?

**Study objective:**

This study aims to guide students to realize the differences between artworks in display cases, and to be aware of the equation of the triad: artist, artwork, recipient, where the latter, through his interaction with the work, forms the judgment.

**Study hypothesis:**

Since we are in an era in which techniques have diversified as have art schools with their ideas, orientations, and beliefs, art and its products will diversify in return, and the issue of the presence and absence of the

artwork, which is mostly subject to the feelings of the recipient. And its interaction with the artwork, the works produced using resin techniques remain, like other artworks, subject to these provisions, as they are artistic regardless of the technical media.

**Study limits:**

Reviewing some examples of artworks executed using epoxy resin techniques, and choosing at least one of them as a witness within the research topic, and trying to explain it in order to achieve the theories mentioned at the beginning of the research.

**Study importance:**

The importance of the study comes from the necessity of shedding light on the controversial issue of the presence and absence of the artwork, especially in the resin artistic experience, as this art, which is deeply embedded in the decorative process (decorations), there are always those who question its artistry.

**Study terms**

**1 -Aesthetics:**

Aesthetics as a technical expression is part of the philosophy of art, and it is the feeling that results from a beautiful scene, whether artistic (the beauty of the artwork) or natural (the beauty of a natural landscape). "The aesthetic emotion is a mirror of the creative emotion, as the artist summons during his creativity the forces of the unconscious (inspiration) and the conscious (modifications). The aesthetic emotion that possesses each one of us in front of the artwork is irrational and rational at the same time, because it works the feeling and the intelligence together(√ :\`)" .

**2 -The presence of the artwork:**

The artwork is considered present in the artistic concept of the phrase, in the case of the presence of the artist, the artwork and the recipient, and the recipient has shown in front of the work an interaction and a conscious feeling that is linked to some privacy and subjectivity, as a result

of the symbols and forms inherent in it, and thus enters into his emotional state to see what is inside him through the artist work.

### **3 -Absence of the artwork:**

As for the absent artwork, it is under the same circumstances of the presence of the three parties: artist, artwork and recipient, and the emotional interaction and artistic feeling did not occur, thus, in simple and colloquial terms: it did not mean anything to him.

### **4 -Aesthetic feeling:**

The issue of aesthetic feeling requires deconstructing the two phrases, feeling and beauty, and this requires extensive research, so the researcher is satisfied with the testimony of "Edgar Morin" to clarify the idea when he says: "The researcher may find great difficulty in defining the aesthetic feeling towards looking at a creative work, because each recipient feels it in different circumstances; How many enjoy seeing the starry sky, and how many lovers have surrendered to the pleasure of watching the sunset as it scatters its colors between water and sky, while another watches the moonrise at night, scattering its smooth lights with half enough illumination for a person to achieve some forms(1: 17)

### **Study procedures:**

#### **Study methodology:**

This study adopted the descriptive analytical approach, because this approach is prepared through the description of what exists and explains it, and it is concerned with determining the circumstances and relationships that exist between "facts", as it is the approach that analyzes, describes and explains the reality or phenomenon under study.

The study also followed the quasi-experimental approach through simple experimental practices that the researcher followed in her references on a model for building an artistic work using epoxy resin techniques and its stages of development, regardless of the targeted topic.

**Study community:**

The research community was deliberately chosen for female students of the Department of Art Education at the College of Basic Education in Kuwait, within the theoretical educational framework technically, in order to familiarize themselves with the resin technique.

**Study tool:**

In anticipation of achieving the research goal, in accustoming students to using different types of materials in the creative process, the researcher chose an abstract artistic topic for the students and how to implement it with epoxy resin, based on what was mentioned in the theoretical framework.

**Research experiment:**

To achieve the theories and counter-theories mentioned in the previous lines, which dealt with the issue of the relationship between resin technology and art, the researcher sought to present the practical experiment of completing an artistic painting on a stand, using the epoxy resin technique and colored glass pieces, stage by stage, from preparing the mold until it is installed on the wall or stand, based on the facts and information extracted in the theoretical framework of the research.

The aim of the experiment: To guide students to learn about the various techniques of handicrafts and arts and not to limit artistic work to traditional media, by following the stages of implementation of the work and sensing its results and benefiting from its idea, in addition to the aesthetic outcome of that experiment.

The starting points and pillars of the experiment: In presenting the theoretical experiment, the researcher chose an element belonging to the world of art (an abstract subject painting) and presented its implementation with non-traditional materials in a similar type of process. In light of this, thick colored glass pieces were chosen, which are used in many decorative elements, and their formations were transformed into an artistic work (painting) with simple artistic skill based on the resin technique, an

experiment in which the researcher finds sufficient illustrative material to launch the desired artistic discourse.

The following is a review of the stages, methods of thinking and skills that accompanied the work on the epoxy resin technique, stage by stage, during the experimental stage, under the eyes of the students in following up on the implementation of the experiment as an attempt to link theory to practical action and its results.

### **Topic: Epoxy resin artistic painting in handicrafts and art**

In accordance with the experimental method, the researcher presents the implementation of an artistic work within the framework of handicrafts in the field of art education, which is an artistic painting with an abstract theme executed with colored glass and epoxy resin, in order to achieve what was stated in the theoretical framework.

#### **Description of work:**

Materials: (Thick pieces of glass, epoxy resin liquid, catalyst liquid (Cataliseur), plasticizer liquid (plastifiant) to be used when necessary, a base for fixing the work according to the nature of the display location: wall or stand)

Techniques: (Wooden mold according to the required size, cellophane paper slightly larger than the mold, plastic containers for mixing liquids, screwdrivers and screws necessary to fix the work in place later).

#### **Implementation method**

In the first stage of implementing the work, a virtual layout is made on paper and using colored pens, in order to facilitate practical follow-up without the need for much thinking during practical implementation.

The first stage of the work begins with preparing a wooden mold as in Figure (1), which is a wooden surface on which elongated wooden pieces have been installed on its edges and fixed with screws, so that its vertical depth is appropriate for the thickness of the glass intended to be worked on as it is the basic material in the intended formation.

In a second stage, the bottom of the mold is covered with cellophane to prevent the materials used from sticking to the bottom of the mold, as shown in Figure (2).

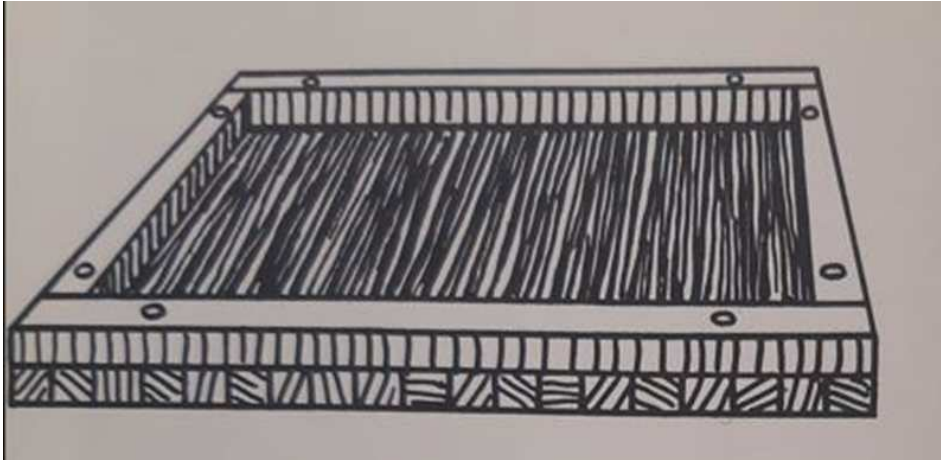


Figure 1. Wooden mold

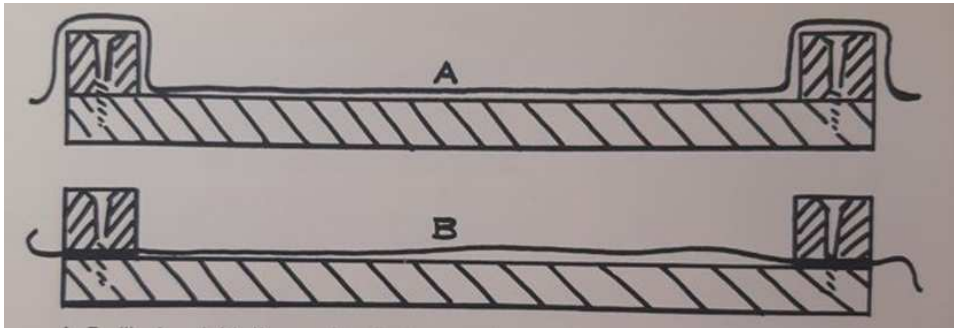


Figure 2. The cellophane position is illustrated, noting that position (B) is preferred, to ensure a clean right angle and clean vertical sides as well.

In the third stage, the glass pieces are arranged according to the design that was drawn up and colored at the beginning of the preparations, and then the resin liquid mixed with the catalyst is poured as shown in Figure (3), with the liquid being reinforced with glass fibers.

Finally, when the material dries, which is usually fast drying, it is removed from the mold and fixed on a base or on a wall according to the artist's desire and need for it, and we get the desired shape as in the picture

(4), which is for two models that were implemented using this technique. While being careful not to touch all these materials with the students' hands, because their effects will be negative, whether due to the heat resulting from chemical reactions or to avoiding pollution that we can do without, the researcher is satisfied with this amount of techniques and the transition to the goal of research and governance of the artistic product accomplished with epoxy resin.



**Figure 3 &4**

**"Peter Tysoe", two panels of glass and epoxy resin reinforced with fiberglass.  
45 x 45 cm.**

### **Work Analysis**

This material (epoxy resin) is used, as mentioned above, in achieving many works, whether technical or artistic, but what the research mainly means is the artistic aspect of designing wall panels or sculptures and creating them on behalf of architects, professional interior designers, or individuals with a passion for the arts.

In the picture above (Figure 4), two works of art executed using the epoxy resin and glass technique, in which the researcher sees what answers the results of this technique and its artistry. The artist "Tayso" himself, who executed these works, says based on his experience: "Epoxy resin is derived



from "ethylene oxide" (l'oxyde d'éthylène), and was patented as an adhesive in 1945. It is characterized by amazing mechanical properties coupled with a very low degree of shrinkage, which makes it a very good adhesive and an excellent molding material for use with glass. On the surface, epoxy is harder than polyester: it is as hard as glass. The epoxy resins commonly used are amber in color and blend well with rich colored glass. (Taysseau: 27)

When using epoxy resin, it should be noted that it is the result of mixing the base material with a "catalyst," since mixing the two materials causes a chemical reaction required to obtain the sufficient hardness required for the artwork. The mixture usually dries very quickly, so if the artist wants to have some time before the material dries, he must add a plasticizer such as "Araldite" to the mixture. From an artistic perspective, the subject of the work is purely abstract, and it was executed using a modern technique whose result was evident to everyone. As for the issue of the presence or absence of this work, it is up to the recipients. Perhaps the answer lies in the concept of aesthetics itself, which Nathalie Heinick provides, citing the phrase of Charles Lalo, in which he discusses the foundations of "sociological aesthetics", distinguishing in "aesthetic awareness" between "non-aesthetic" facts and "aesthetic" facts, when he says, "We do not admire the painting "Venus" by the artist "Milo" because it is a beautiful painting, but rather it is a beautiful painting because we admire it "(8: 41).

### **The Results:**

**The researcher reached a set of results, the most important of which are:**

- By creating paintings or sculptures using different techniques and different materials, the artistic content inherent in the work must be taken into consideration, not the external appearance of the material.
- When reading the aesthetic process, the recipient cannot be ignored, as he is the second party in this equation, and if the artist accomplishes a

work, he accomplishes it for the recipient to see it, otherwise we become faced with a case of art for art's sake.

- Plastic materials, including "resin" in their natural composition, have a historical presence with multiple uses, some of which are practical and some of which are artistic.
- Industrial epoxy resin materials are the most used in our current era because they are more available, cheaper and adaptable.
- The issue of the presence or absence of the artwork in the case of resin materials and their techniques is no different from any other technique, because we do not admire it because it is beautiful, but rather it is beautiful because we admire it.

### **Recommendations:**

- Emphasizing respect for both parties to the equation in the aesthetic process: artist, recipient, or not to complete the process.
- When evaluating the artwork, one must pay attention to the moment of amazement at the quality of the materials used, as it is not the rhythm of the artist or his message.
- Do not rush to judge a work of art before delving into the depth of the work and trying to find common ground with it.

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## المخلص العربي:

دخل الريزين في عالم الأشغال الفنية والفنون التشكيلية فإن شغف المعرفة يستدعي وضع هذه المادة والنتاج الفني الخارج من عالمها في ميزان الجمالية ومعاييرها. تلخصت مشكلة الدراسة في الأسئلة الآتية:- هل يتمتع فن الريزين بالحضور الفني الكامل؟ هل يمكن اعتبار فن الريزين فناً تشكيلياً أو يبقى ضمن الإطار الحرفي؟ ما هو موقع هذا الفن من العملية الجمالية؟ واستهدفت الدراسة توجيه الطلاب لإدراك الفوارق بين الأعمال الفنية في حالات العرض، ووعي معادلة الثلاثي: فنان، عمل فني، متلقي، حيث أن الأخير بتفاعله مع العمل إنما يشكل الحكم. وافترضت الدراسة: أننا في عصر تنوعت فيه التقنيات كما المدارس الفنية بأفكارها وتوجهاتها عقائدها، فإن الفن ونتاجاته ستتنوع بالمقابل، وإن مسألة حضور العمل الفني وغيابه، والذي يخضع بالغالب لمشاعر المتلقي وتفاعله مع العمل الفني، فإن الأعمال المنتجة بتقنيات الريزين، تبقى كمثلهما مثل الأعمال الفنية الأخرى خاضعة لهذه الأحكام، فهي فنية بغض النظر عن الوسائط التقنية. وجاءت حدود الدراسة كما يلي: الاطلاع على بعض النماذج من أعمال فنية نُفذت بتقنيات الريزين الإيبوكسي، واختيار أحدها على الأقل كشاهد ضمن موضوع البحث، ومحاولة شرحه تحقيقاً لما ورد من نظريات في مطلع البحث.

وتكمن أهمية الدراسة في ضرورة إلقاء الضوء على المسألة الجدلية في حضور العمل الفني وغيابه، خصوصاً في تجربة الريزين الفنية، ذلك أن هذا الفن، الداخل في عمق العملية التريزينية (الديكورات) يوجد دائماً من يشكك بفنيته. إجراءات الدراسة، واعتمدت هذه الدراسة المنهج الوصفي التحليلي، ذلك لأن هذا المنهج يحضر عبر الوصف لما هو كائن ويفسره، وهو يهتم بتحديد الظروف والعلاقات التي توجد بين "الوقائع"، فهو المنهج الذي يحلل ويصف ويفسر الواقع أو الظاهرة قيد الدراسة. كما اتبعت الدراسة المنهج شبه التجريبي من خلال الممارسات التجريبية البسيطة التي تابعتها الباحثة في مراجعها على نموذج لبناء عمل فني بتقنيات الريزين الإيبوكسي ومراحل تطوره مهما كان الموضوع المستهدف. وجاءت التجربة البحثية لتحقيق ما ورد في سابق السطور من نظريات ونظريات مضادة بما تناول مسألة العلاقة بين تقنية الريزين والفن، فقد عمدت الباحثة إلى عرض التجربة العملية لإنجاز لوحة فنية على حامل، وذلك بتقنية الريزين الإيبوكسي وقطع الزجاج الملون مرحلة مرحلة، من تحضير القالب حتى نصبها على الجدار أو حامل، وذلك على قاعدة ما جرى استخلاصه من حقائق ومعلومات في الإطار النظري للبحث. واستهدفت التجربة: توجيه الطلاب إلى التعرف على مختلف تقنيات الأشغال اليدوية والفنون وعدم اقتصر العمل الفني على الوسائط التقليدية، وذلك عبر متابعة مراحل التنفيذ والعمل وتلمس نتائجه والإفادة من فكرته، فضلاً عن الناتج الجمالي من تلك التجربة. وتوصلت الدراسة الى نتيجة هامة وهي: إن مسألة حضور العمل الفني من غيابه في حالة خامات الريزين وتقنياته، لا تختلف عن أي تقنية أخرى، ذلك لأننا لا نُعجب به لأنه جميل، بل هو جميل لأننا نعجب به.

الكلمات المفتاحية: الأبعاد الجمالية - العمل الفني - الخامات - الراتنج (الريزين)