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365 Ramses St- Ain Shams University,

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Tel: 02/26844594

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<https://ejos.journals.ekb.eg>

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سعادة أ. د. رئيس تحرير المجلة المصرية للدراسات المتخصصة المحترم
جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر
تحية طيبة وبعد،،،

يسر معامل التأثير والاستشهادات المرجعية للمجلات العلمية العربية (أرسياف - ARCIF)، أحد مبادرات قاعدة بيانات "معرفة" للإنتاج والمحتوى العلمي، إعلامكم بأنه قد أطلق التقرير السنوي التاسع للمجلات للعام 2024.

ويسرنا تهنئكم وإعلامكم بأن المجلة المصرية للدراسات المتخصصة الصادرة عن جامعة عين شمس، كلية التربية النوعية، القاهرة، مصر، قد نجحت في تحقيق معايير اعتماد معامل "أرسياف Arcif" المتوافقة مع المعايير العالمية، والتي يبلغ عددها (32) معياراً، وللاطلاع على هذه المعايير يمكنكم الدخول إلى الرابط التالي: <http://e-marefa.net/arcif/criteria>

وكان معامل "أرسياف Arcif" العام لمجلتكم لسنة 2024 (0.4167).

كما صنفت مجلتكم في تخصص العلوم التربوية من إجمالي عدد المجلات (127) على المستوى العربي ضمن الفئة (Q3) وهي الفئة الوسطى، مع العلم أن متوسط معامل "أرسياف" لهذا التخصص كان (0.649).

وبإمكانكم الإعلان عن هذه النتيجة سواء على موقعكم الإلكتروني، أو على مواقع التواصل الاجتماعي، وكذلك الإشارة في النسخة الورقية لمجلتكم إلى معامل "أرسياف Arcif" الخاص بمجلتكم.

ختاماً، نرجو في حال رغبتكم الحصول على شهادة رسمية إلكترونية خاصة بنجاحكم في معامل "أرسياف"، التواصل معنا مشكورين.

وتفضلوا بقبول فائق الاحترام والتقدير

أ.د. سامي الخزندار
رئيس مبادرة معامل التأثير
"أرسياف Arcif"



+962 6 5548228 -9
+962 6 55 19 10 7

info@e-marefa.net
www.e-marefa.net

Amman - Jordan
2351 Amman, 11953 Jordan

محتويات العدد

- كلمة الدكتور / إيمان سيد علي
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اللجنة العلمية للمجلة المصرية للدراسات المتخصصة.
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Interpreting the artwork in the light of art therapy

Prof. Mustafa Mohamed Abdel Aziz ⁽¹⁾

(1) Professor of Psychology, Expression Analysis Art for
Children and Adults Arts Faculty of Art Education, Helwan
University

Interpreting the artwork in the light of art therapy

Prof. Mustafa Mohamed Abdel Aziz

Abstract

The problem of the current research is to arrive at the considerations that must be considered when interpreting the artworks of the situation. In addition to reaching the significance of drawings as a flat expression and the significance of the characteristics of sculpture as a stereoscopic expression.

Research hypotheses: There is a positive relationship between a set of considerations and the interpretation of works of art. There is a positive relationship between the characteristics of flat expression (drawings or photography) and stereoscopic expression (sculpture) and between connotations that explain the characteristics of the two expressions (flat and stereoscopic). Research Methodology: The current approach follows the descriptive approach. The following is a presentation of the set of considerations that must be considered when interpreting as well as the set of semantics that explain the characteristics of flat expression (drawing or painting) and stereoscopic expression (sculpture).

Keywords: the artwork, art therapy

ملخص:

العنوان : تفسير العمل الفني في ضوء العلاج بالفن

المؤلفون : مصطفى محمد عبد العزيز

تتلخص مشكلة البحث الحالي في الوصول إلى الاعتبارات التي يجب مراعاتها عند تفسير الأعمال الفنية للموقف. بالإضافة إلى التوصل إلى دلالة الرسومات كتعبير مسطح ودلالة خصائص النحت كتعبير مجسم.

فرضيات البحث: هناك علاقة إيجابية بين مجموعة من الاعتبارات وتفسير الأعمال الفنية، هناك علاقة طردية بين خصائص التعبير المسطح (الرسم أو التصوير الفوتوغرافي) والتعبير المجسم (النحت) وبين الدلالات التي تفسر خصائص التعبيرين (المسطح والمجسم).

منهج البحث: يتبع المنهج الحالي المنهج الوصفي

وفيما يلي عرض لمجموعة الاعتبارات التي يجب مراعاتها عند التفسير وكذلك مجموعة الدلالات التي تفسر خصائص التعبير المسطح (الرسم أو التصوير الفوتوغرافي) والتعبير المجسم (النحت).

الكلمات الدالة : العمل الفني، العلاج بالفن.

Research problem

Although the interpretation of artistic expression is an integral part of the stages of treatment, the current research will address it separately, with the aim of studying it in depth and more detail.

The interpretation begins in the art therapy sessions immediately after the patient finishes his artwork, where the therapist asks him to talk about his work and its interpretation, followed by the therapist after the end of the session to develop his own interpretation of this session, which he derives from the patient's interpretation of his work, and in light of considerations that must be considered in addition to the artwork, and the different characteristics it contains, so that the interpretation is integrated and objective.

The problem of the current research is to arrive at the considerations that must be considered when interpreting the artworks of the situation. In addition to reaching the significance of drawings as a flat expression and the significance of the characteristics of sculpture as a stereoscopic expression.

Research hypotheses:

1- There is a positive relationship between a set of considerations and the interpretation of works of art.

2- There is a positive relationship between the characteristics of flat expression (drawings or photography) and stereoscopic expression (sculpture) and between connotations that explain the characteristics of the two expressions (flat and stereoscopic).

Research Methodology:

The current approach follows the descriptive approach

The following is a presentation of the set of considerations that must be considered when interpreting as well as the set of

semantics that explain the characteristics of flat expression (drawing or painting) and stereoscopic expression (sculpture).

*** Considerations to be considered when interpreting:**

A- Patient's behavior during the session:

The patient's behavior during the session is divided into verbal behavior, and non-verbal behavior:

- **Verbal Behavior:** The verbal behavior is what the patient says automatically during the practice of the artwork, which often gives an idea of what he feels at that time, and also what he responds to from the verbal behavior while trying to interpret his artwork immediately after finishing it, or in response to questions directed to him by the therapist, and the way he speaks must be noted in terms of . Tempo speed, pitch of voice, intensity of emotion, communication of speech, and most importantly what is indicated by the tone of voice (Importance, fear, etc) (Rubin, Judith 1987).

- **Non-verbal behavior:** It is the movement of the patient's body, or any special act he does, and it is meaningful and meaningful, such as approaching or moving away from the therapist, and also his looks at the therapist, it may be a look of permission, or reproach, or approval, or punishment (Rubin, op.cit, 1984).

B- The Patient Past History

Wadson (1987) points out the importance of identifying the patient's previous history, given the information provided by the therapist that is useful in integrating his interpretation of the patient's artistic production (Rubin,op.cit,1984).

C. Immediate Life Events

Knowledge of current life events provides the patient with a set of important information about the patient's environmental, socio-psychological conditions in order to be interpreted within

the framework of an integrated system of information (Wadeson, op.cit, 1987) .

D – Interaction :

Observing how the patient interacts with the therapist provides important information about the nature of the patient's personality and different impressions, such as his confidence or suspicion of those around him, his reservation or release, the extent of his independence, or dependence, his dealings with others, whether they are aggressive, or friendly, and it must be noted whether these interactions are constant, or changing, during the period in which the patient undergoes treatment (Rubin, op.cit, 19874).

E- WorkTask:

How the patient performs his work gives an impression of the way he deals with anything new or vague that meets him, and patients, especially children, respond in different ways when choosing raw materials, and how to work with them, and the response of some children may be negative, so some of them deal with materials aggressively, or randomly, and also discover the way of performance about a lot of what is inside the patients, such as the speed of rhythm, and energy levels inside them. Rubin, op.cit, 19874).

F- Comparisons between the artwork and the patient's previous artwork products:

Oster and Gold (1987) emphasize the need to review and compare previous work to determine the extent of change or progress made by the patient, and so that the interpretation is integrated in the light of the patient's complete production (Oser & Gould Oster Gerald and Gould, D. Patricia 1987).

G- Developmental Perspective

The evolutionary perspective is a necessary basis for the truthfulness of the interpretation of the artistic expression of the individual, as Ariete points out. Did you see? (1967) that what is

considered normal characteristics of artistic expression of children at a certain age, for example, may be considered evidence of disease at another age, and that the normal child in his development towards the stage of latency progresses from the stage of primary thinking to the stage of secondary thinking, and from irrationality to logic, and from ego centering to objectivity, and from the principle of pleasure to the principle of reality (DileoH.,Joseph, 1993).

De Leo markets This is Leo (1983) as an example, indicates that the researcher does not expect to see arms in the drawings of children at the age of (4) four years, but the absence of these arms becomes of great importance in the drawings of children between (6) six to (10) ten years (Dileo, op.cit, 1983).

*** Artistic expression:**

Despite the importance of the above considerations to ensure the truthfulness of interpretation, artistic expression in itself is a stand-alone personality, as the art therapist can deduce a lot by looking at the artwork without having prior information about the product of this work, or the conditions under which it was produced.

Wadson (1987) **argue that full grasping of artistic expression requires two skills:**

The first: sensitivity to visual artwork, **and the second,** encouraging the patient to talk about his artistic production, and although the therapist usually receives the impression he takes from the artistic expression in totality, it is necessary when discussing and interpreting the artwork to be exposed to each feature or property independently, and the characteristics of artistic expression vary according to the type of artistic expression of drawing, or sculpture, there are pictorial characteristics for drawing, or any flat two-dimensional expression, namely:

- Medium	- Middle
- Organization	- marshalling
- Use of Space, Balance	- How to use vacuum to achieve equilibrium
- Form	- Shape
- Color	- Color
- Line	- Line
- Focus of Direction	- Focus or direction
- Motion	- Movement
- Detail	- Details
- Content	- Content
- Affect	- Sensation (feeling)
- Investment of Effort	- Investing effort (motivation)

There are other sculptural characteristics of sculpture or any three-dimensional stereoscopic formation, namely:

- Medium	- Middle
- Size	- volume
- Utility	- Utilitarian value
- Construction	- The girl
- Use of Space, Mass, Negative Space	- Vacuum Use: Mass, Negative Vacuum
- Texture	- Texture
- Focus of Direction	- Focus or direction
- Motion	- Movement
- Detail	- Details
- Content	- Content
- Affect	- Sensation (feeling)
- Investment of Effort	- Investing effort (motivation)

It seems clear from the previous presentation of the characteristics of both pictorial and sculptural expressions that they share some characteristics, which are the general characteristics that distinguish the artistic expression in general, namely: concentration, movement, details, content, sensation, and investment of effort, and differ in the characteristics that distinguish the nature of each of the two expressions from the other, the pictorial expression is flat with two dimensions, while the sculptural expression is a stereoscopic expression with three dimensions, which can be contemplated to revolve around it, and

see it from all sides, and is characterized by the character of the structural mass. These characteristics and their importance in interpretation are explained below:

Figurative characteristics:

A- Medium: The choice of materials and tools determines the nature of artistic expression, and the quality of materials and tools shows the extent of the patient's reservation or spontaneity, hard tools such as pencils are easy to control, so the conservative patient often prefers them because they allow him accuracy and attention to detail, while liquid tools such as paints and paints are more difficult to deal with due to their fluidity, but they allow a kind of automatic expression commensurate with the patient J spontaneous personality (Wadeson, op.cit, 1987).

Thus, we find that the patient's preference for one type of tools and materials over others is an important indicator when interpreting.

B – Organization: The organization of the image expresses the amount of control of the patient, whenever the image is very organized, this expresses the extreme control of the patient, and can also express the patient's fear of losing control or control, while chaos refers to the patient's inability to control himself (Di leo, op.cit. 1983).

C- How to use the space to achieve balance : Balance in the image is achieved or not achieved as a result of the way in which the patient distributes his forms in the space of the image, so we find that the uniformly organized composition (meaning that the two sides of the image are symmetrical (meaning that the two sides of the image are identical), gives the impression of stability and balance, but when this symmetry is complete, the image gives impressions of stereotypes and rigidity, so symmetry and balance should not hinder freedom of expression, and rigid stereotypes are observed in the work of adolescents and introverted adults, and serve as a line of defense As for the lack of balance of the composition, it may be due to the patient's poor

ability to draw, or it may indicate a disorder in the patient's personality, such as his lack of sense of security (Louis Kamel Malika 1994).

Directing shapes in space is also important, as the patient may draw people upside down, or draw the human body floating without weight in space, and this may mean facing difficulties in the surrounding environment (Di leo, op.cit. 1983).

D - Form: The form may be good, or clear features, and good form indicates that the patient had a clear mental picture of what he wanted to express, and had the ability to implement, while the form is not clear features either to lack of ability, or to lack of motivation to accomplish (Wadeson, op.cit, 1987).

E - Color: The color is a strong conductor of emotion, the therapist must note the amount of color, its diversity, intensity, and the extent of consistency between the different colors in the drawing, and there are some explanations deduced through clinical experience, for example, it is often believed that the excessive use of red color is associated with a sense of anger, and the continuous use of dark colors is a sign of depression, and the meaning of color can be very subjective, so it is important that the therapist gives special attention to the sensitivity of his patients' response to colors (Wadeson, op.cit, 1987).

F - line: as colors can express the emotional state, we find that the lines can also express the emotional state, the shape drawn lines churning, or broken, may express a child depressed and does not feel safe, and on the contrary, the shapes drawn lines bold continuous and continuous, may express self-confidence, and a sense of security (Di leo, op.cit. 1983).

G - focus or direction: The therapist must pay attention to whether there is a certain part in the composition of the image pushes him to focus on it, and expresses a special interest from the patient, as this part focused on it is often of important significance in the patient's psychological life, whether negative, or positive, and the focus is either by enlarging the shape than

others, or by placing it in the middle of the image, or giving it a bright or unrefined color, and the image may express an experience, or a state Certain emotionality, without focusing on a specific form in it (Wadeson, op.cit, 1987).

H – movement: Abdul Muttalib Quraiti (1995) indicates that whenever the drawings of the human form expressive of movement, they reveal the psychological and motor energy, and refers to the extent of the child's automaticity in expressing his feelings, and the expression of movement abounds in the drawings of children who suffer from stress and anxiety, and increased activity, and the transfer of movement in the drawings of the mentally retarded and depressed, and the type of movement such as fighting, or playing, suggests the extent of the feeling of Memphis drawing compatibility with himself and his environment (Abdul Muttalib Quraiti, 1995).

I- Details: Attention to detail and accuracy refers to the extent of the effort made by the patient, while the lack of details may indicate indifference and preoccupation with other things, lack of energy, or lack of motivation.

Louis Malika (1994) believes that the details represent the perception of the examinee and his interest in the elements of his daily life, as well as a measure of contact with the environment, but the individual who shows a good awareness of relative and spatial relationships, yet uses a minimum of detail seems to have a tendency to introversion or depression, while we find that showing a very large number of details, or the complete drawing that is done with great care and control, may be done by patients with "obsessive-compulsive disorder" neurosis or "latent schizophrenia" or disease Early stage organic (Wadeson, op.cit, 1987).

Content: The content of the images remains unknown without the explanations of the patients who painted them, and sometimes the content of the image is clear through the pictorial drawing alone (Wadeson, op.cit, 1987).

For - sensation (feeling): Sometimes the content is mixed with sensation, the patient may convey a certain sense on the face of one of the human forms, such as a sense of fun, doubt, firmness, or anger, and the abstract images that do not contain human forms can also express the sensation, in addition to that the absence of sensation is also significant, it may indicate the loss of feeling, or the dullness of good, or rigidity (Dadeson, op.cit, 1987).

M - investment effort (motivation): The patient may draw quick marks on paper in response to the request of the therapist, and does not put what expresses himself very little, and this is known as lack of investment effort, or lack of motivation, which may give an indication of the presence of the patient, or may indicate the presence of psychological and physical disorders, such as psychotic disorder, loss of feeling (dullness of sensation) Apathy, and cases of physical weakness (Di leo, op.cit. 1983).

Sculptural characteristics:

Since pictorial and sculptural works share some characteristics, such as focus, direction, movement, detail, content, effect, and investment of effort, which were explained above, the current research here has seen clarifying the characteristics that distinguish sculptural works only, and have no equivalent in figurative works.

A- Middle: Three-dimensional works include a type of construction, or installation, and there are a lot of materials available for the purposes of art psychotherapy, but clay is the most common material in use, in addition to wood, and plaster (gypsum), where its properties allow friction with it, smoothing, shaping, and reshaping, as it raises in the human being the expression of feelings by crushing, tearing, piercing, and breaking, and then it provides a greater opportunity for the therapist to conclude from the way the patient forms his mood, quality and strength The dominant feelings of anger, aggression,

or depression, which manifests in a lack of motivation, while wood or woodwork usually requires planning, so it is less significant in expressing what the patient feels (Wadeson, op.cit, 1987).

B- Size: The size in three-dimensional works is determined by the patient, unlike the size in two-dimensional works, which is determined by the size or surface area of the paper given to the patient, and the formation of a person or something of large size may suggest its importance in the patient's life, whether negative, positive, or the patient's spontaneity and self-confidence, or his desire to compensate, while small sizes may suggest negligence, deliberate denial, or the patient's conservative personality, or their accuracy or feelings of inferiority, or fear and tendency. to withdrawal (Wadeson, op.cit, 1987).

C - use (utilitarian value): Some three-dimensional shapes are made in order to achieve a specific goal, such as a bowl, mask, box, or doll, and give how to achieve the goal of important information, the child may play with the doll after he finishes forming it, and fall on it what is inside him of feelings of anger, or resentment, or may wear the mask and perform one of the roles that may reveal important information about the child's psychological life (Wadeson, op.cit, 1987).

D - Structure: The weight has its impact on the three-dimensional works, there is a difference in the impression left in the soul two forms, one of which enjoys weight and stability, while the second form lacks these two qualities, where the first form gives the impression of stability, firmness, strength, and self-confidence, unlike the second form, which suggests collapse, weakness, and oscillation (Di leo, op.cit. 1983).

E - the use of space (mass, negative space): means negative space space that surrounds the shape, or sculptural mass, and gives the thickness and size of the external parts of the shape an impression of strength, weakness, whenever the outer parts

thick, gave the impression of strength and self-confidence, and vice versa (Wadeson, op.cit, 1987).

F- Texture: The texture is an expressive dimension, through which the therapist can be an impression of the tactile nature of the strength of the patient's experience in the formation of clay, the more the contact is strong and clear, so that he can see the impact of the patient's hands on the work done by the strength of the feelings or experience of the patient, and whenever the contact is weak, this may indicate weakness and psychological weakness (Wadeson, op.cit, 1987).

Based on the above, we see that the interpretation of artistic expression is a difficult and complex process, and is governed by many considerations that the therapist must keep in mind as he performs an interpretation process alongside the artistic expression itself, and its characteristics that vary according to the type of expression (flat or stereoscopic);

It is also clear from the previous presentation that art therapy has many advantages that make it stand on par with other psychological treatments, if not surpass them in that it represents a safe way to drop the individual's fears, and his unconscious conflicts stored in a symbolic way that are more able to escape from the censor's suppression, and work to relax defenses, which facilitates verbal expression later, and speeds up the treatment process in general, and the treatment of pathological fears in children in particular, due to their abilities. They are limited to verbal expression, as well as their fear of directly and openly expressing the possible roots of their fears.

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Prof. Carolin Wilson (Canada)

Instructor at the Ontario institute for studies in
education (OISE) at the university of Toronto
and consultant to UNESCO

Prof. Nicos Souleles (Greece)

Multimedia and graphic arts, faculty member,
Cyprus, university technology



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البريد الإلكتروني:

egvjournals@sedu.asu.edu.eg

الترقيم الدولي الموحد للطباعة : 6164 - 1687

الترقيم الدولي الموحد الإلكتروني : 4353 - 2682

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