

Artistic strains and the continuity of creative vision

Researcher: Dr. Enas Badr Al-Din Sakr

**Lecturer at the Higher Institute of Applied Arts, 6th of October
The Egyptian Arabic Republic**

The fine arts

(A) Visual arts

Art Theories, Art Science and Contemporary Aesthetics.

key words:

**Artistic strains
continuity
creative vision**

Summary

Artistic trends have multiplied and varied, and the history of art has witnessed this, and new schools and different styles in form and style continued to emerge as a result of changing the context of societies, which affected the new trends and imposed the same style, even if after a good period of time, and some artistic trends appeared as a reaction to what came before them. It is one of the forms of art that may saturate the community and become unintentionally calling and looking for new ones that accompany the cultural environment and the avant-garde ideas of the same time, thus changing the concept of beauty and each time and every society has a different artistic vision formed from the womb of its environment, as well as some artists who distinguished themselves in a unique and distinctive style, One of them has become a pioneer of a school or an art direction that did not exist before.

Introduction:

Because art is an organic organism that responds to all influences, it took different forms in different societies, and the variation in the special conditions of each society, whether historical, temporal or geographical conditions, led to a great diversity in the styles and forms of art, some of which began to freeze for a long time and some of them began to melt with the arts Others, grow and develop, while others became extinct and ended and left their place for other modern artistic styles and trends.

The question that I am looking for an answer to is: How is the style of an artist in the late twentieth century similar to the style of another artist that appeared at the beginning of the same century, and continues to continue with the same artistic lineage, despite the change of the environmental and temporal context? How do we explain this phenomenon to art students and new researchers, and the research behind its logic? That artistic congruence to become of the same artistic strain is permissible if the style expresses the personality of the artist and the ideas and feelings of his society here, then it becomes an incomplete resemblance and influence, thus creating a new creative vision, and this is what we will deal with in this research in terms of clarification and analysis of the artists' vision and the extent of art's tolerance for these cases.

Materials and methods:

The researcher uses the methodology of the descriptive and analytical method to present the concepts of the research and achieve its objectives, and this is done by describing and interpreting the elements of the research and then analyzing its concepts to reach results based on the analysis of the research problem

Procedural concept Artistic strains It means the sharing of similar characteristics of style and formations among a group of arts that have combined traits obtained through different groupings and situations of time. **Artistic dynasties** this term belongs to the artists who follow a particular artistic trend, and in order to clarify the term, the difference between the artistic school and the artistic dynasty must be explained. The scientist Sigmund Freud (School of Psychoanalysis) and her preoccupation with analyzing the unconscious and the motives of human behavior as well as the expression of dreams and psychological hallucinations.

As for the artistic dynasties: it is represented by a group of artists who follow an art school that left an impact in their work and unified the artistic style and techniques with it, but did not live at the same time or the same place and circumstances. An example of this is: we find many artists whose works are distinguished by surreal formations and ideas, and they belong to a particular artist from this art school, and all their artistic production appears with the same surreal traditions and qualities.

Attributes of an artist with artistic dynasties:

1. Belonging to an art school that was previously created and has a clear artistic vision in style and goals.

2. Producing artworks that meet the characteristics of the artistic school to which the artist belongs.
3. The artist's vision is formed from the thought and style of an artistic school, but expresses his society and beliefs.
4. The artist's creativity continues for the duration of his artistic career, otherwise it is considered an artistic experience or an artistic stage.

The artist, **Yasser Rostom**, is an Egyptian plastic artist, born in Cairo, graduated from the Faculty of Art Education, Helwan University in 1996. He obtained a master's degree in decoration "interior architecture" from Milan - Italy. He also obtained a master's degree in painting and a master's in sculpture. 2009 Artist Yasser Rostom obtained his doctorate degree in painting from the Duomo Academy in Milan - Italy. "Although Rostam's thought and artistic experience is surreal, it is not characterized by the ideas of the surrealists, but can be described as a **Salvadoran** formations character and style," he was influenced by the work of Salvador Dali during his academic studies at the Faculty of Art Education An exhibition by the artist Salvador Dali was held in Cairo in the nineties at the Arts Complex, and the initial spark of his creativity was derived from Daly all his tools and surpassed his soul and was greatly admired by him. Has relationships that confirm the idea and the meaning to be expressed. Figure (1 and 2) that "**Rustam**" has gained a global reputation, to the point that some of the major plastic artists around the world called him "Dalí pain." Sirri », or Salvador in the twenty-first century, because of his distinguished paintings, which need to be contemplated, in addition to possessing imagination, noting that " Rustam "is well-deserved" master of the current surrealist movement ", through his amazing pictures that mix between the old and the modern to compose something Totally weird.

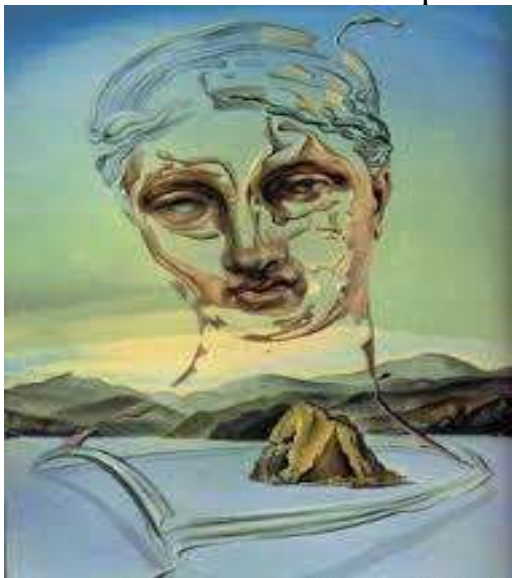


Figure No. (2) Salvador Dali



Figure No. (1) Yasser Rostom

Classical Artistic Dynasty: -

Among the artists who are united by the artistic dynasty of realistic nature and classic techniques, despite the difference in time, place, surrounding conditions, and the political and social environment, **the Egyptian artist Farid Fadel**, the owner of the humanistic scenes, and **the Iranian artist Iman al-Maliki**, who called his excessive realistic style.

Fadel adopted the techniques and style of the classical school and the arts of the Renaissance and was clearly influenced by Leonardo Da Vinci, the most important artist of the Renaissance. A major about Leonardo da Vinci, on the occasion of the 500th anniversary of the painting "Salvatore Mendi", represented a dialogue with the creations of the late artist. Figure No. (3.4) Farid Fadel - **The Egyptian Mona Lisa**

The artist, **Iman Malki**, was born in the Iranian capital Tehran in 1976, he was a talented child and interested in studying art from a young age, at the hands of his Iranian teacher, **Mortada Katwizian**, who studied graphic design and graduated from Tehran University in 1999, after graduation he established a studio to teach the origins of classical art and real values in 2000, Influenced by the classical school, he participated in many works of art. Iman Maliki chose to convey the reality of his Iranian society not as he sees it, but to reformulate reality with an aesthetic vision in which human meanings are mimicked, so he transmits scenes from reality that he rearranged and equipped again, so we see the hierarchical formations that still exist from the Renaissance until now, collecting ideal models and his ability to master science Anatomy, shadow, light and anthropomorphism with dreamy backgrounds of beautiful women touching the details of the Iranian woman's life Figure No. (5,6).



Figure No. (3.4) Farid Fadel - The Egyptian Mona Lisa



Figure No. (5,6) the artist Iman al-Maliki - oil on Toulal - the girl and the teacher

Results and discussion:

The artist is affected by what is around him and chooses what suits his personality features. Technical dynasties combine all that are common in traits and characteristics. The artist imposes his own symbols and feelings, despite his belonging to his special artistic dynasties.

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Received: October 2020

Accepted: December 2020
