

External influences as a creative stimulant for artists of the printed artwork

Shady Abd-elfattah Muhammad Abu-ridah

Assistant Teacher in the Graphic Department,

Faculty of Fine Arts, El Menia University

El Menia – Egypt

shadyaburidah@gmail.com

Abstract: The research includes a study of the relationship between motives and influences and events that revolve around the artists of the artistic print, and affect the formation of their thought and artistic style, and try to determine what those influences, through a review of a range of printed artwork, that resulting from these intellectual influences.

There is no doubt that artistic creativity is one of the most important and complex intellectual issues, because it is related to the hidden sensations of the artist, which resulting from the intellectual influences and motives surrounding him, which resulted in his artistic work; therefore, the researcher sought to identify some of the motives and intellectual influences that influenced the formation of the mind, imagination and conscience of the artists of the contemporary artistic print, and discover new or unclear contents in his artistic output, to reduce the gap between the contemporary art and the audience.

Keywords: (External Influences, printed artwork, Graphic Art, Thought and Art, Intellectual Content, Sources of Thought).

1. INTRODUCTION

The diversity of intellectual phenomena and trends that have multiplied and varied since the late nineteenth century until now , seems to be putting a barrier to the discovery of the unity that brings these phenomena together, so trying to link this large flow of theories, doctrines, methods and artistic movements seems very difficult, but The meaning behind it necessitates the need to try to look behind the intellectual influences and motives that formed so many different artistic styles and trends, because their development has already become a phenomenon in which many social, economic and political changes may have combined, and other The influences that shaped the thought, style and direction of contemporary artistic print artists.

The aim is to promote cultural and artistic needs to satisfy our intellectual, skill and creativity needs, because the resulting intellectual trends will enable those who work in the field of art to provide them with all their new effects and results, in order to raise the level of visual art culture, and to keep pace with the spirit of the times, and understanding those experiences, trends, methods and turning them into artistic templates, with origins and roots, and we will see together these influences because of their positive impact in developing artistic abilities, and giving the audience the content of artistic culture.

"Contemporary visual art has begun in its revolution on the absolute, and rejected mental thinking, and in the last century destroyed all stereotypes, formulas and schools, in exchange for new results, similar to the reality of the times, and became merely a commitment to the idea mean closing in a mold, then immobility; And Since the day that Paul Cézanne broken limits vision, nature, reality, and things, the fine art revolves around experimentation.

The artistic experience through the ages has passed in many forms that was a criterion for the level of awareness of the artist, as the development of the experience depended on the events that occur around the artist in the form of scientific, social and ethical progress, and progress was vigorous in the whole experience until the twentieth century, the era in which artistic thought developed much more what has happened to it in all past times. The development of plastic art thought in the last twenty years alone is the equivalent of all developments in the past, and thus the thought has been influenced by reality and the circumstances of contemporary life, and by scientific and technological changes, and with the increased speed of the human mind." (Wehbe, 2017) Any change, or development in any direction or stable situations in social, political, intellectual, etc., must have sufficient incentives and influences, as in the artistic movement, for example, large changes cannot appear suddenly and without introductions.

Through this research, the researcher tries to answer several key questions, that go in one direction: Does art develop in its own inner space, without the intervention of any factors that belong to a field outside of it? .. Or are there external influences and factors that lead to different trends and schools in an artistic print? .. Can the art be clarified only through art itself, or is it seen within a broader framework, the framework of social life and human civilization in general? .. Is the artist's personality and the individual circumstances he has gone through enough to provide sufficient explanation for the emergence and disappearance of certain artistic trends, because of the clear correlation between these trends and the intellectual influences prevailing in the same era?.

Talking about this problem in certain historical periods is difficult and complicated, given the lack of information about these time periods, it requires sufficient knowledge about social, economic, political and other influences, and because this research is related to our present time, there is no problem in this regard, but the real problem is that human societies are increasingly complex, and the link between art and the intellectual influences surrounding it has become more ambiguous, and it needs many careful studies to capture and interpret this link, hence this research has come to be a step in this area.

Research problem:

- Trying to determine the extent to which imagination, authority, mental images, psychotropic influences and other circumstances affect the composition of thought and artistic direction of the contemporary graphic artist.
- Trying to determine the extent of the influence of thought in the contemporary artistic print.
- Trying to identify the intellectual influences that contributed to the formation of artistic trends of contemporary Graphic arts.

Research objectives:

- Shed light on the effects surrounding the artists of the artistic print and recognize about their impact on the composition of their thoughts.
- To illustrate the relationship between the philosophies of contemporary thought and contemporary artistic print.
- To raise the cultural and artistic level to the perceptions of the times, to satisfy our intellectual and creative needs.
- Review examples of the most important contemporary graphic works in intellectual, artistic and aesthetic terms.

Hypotheses:

- There is a close relationship between the contemporary artistic print and the circumstances and variables surrounding its artists.
- Intellectual content is one of the most important elements of contemporary graphic art.
- Intellectual influences have influenced the artistic print and made it sometimes more diverse and sometimes ambiguous.
- The various and non-traditional forms of contemporary Graphic art are the product of the diversity of thought sources.
- The presence of intellectual content in graphic artworks helps to enrich the expressive aspects.

The importance of research: The importance of research lies in the study of:

- the impact of imagination, authority, mental images, psychotropic influences and other influences on the contemporary artistic print.
- The role of thought in enrichment and development of contemporary artistic print.

Search limits:

- Time limits: from the beginning of the twentieth century to the present.
- Spatial boundaries: in the world.

2. RESEARCH METHODOLOGY

The researcher in this study follows a historical, analytical and descriptive approach.

- **Imagination and mind as intellectual influences:**

"Jabra Ibrahim Jabra wrote entitled *Art, Dream and Mind*: ((Great artists are mostly men who have traveled far in the world of illusion and come back with stories they tell, they are like Sinbad, men who always come back from the unknown, are wealthy, also put their wealth, like Sinbad, at our disposal, they know that other dangerous journeys await them and they cannot resist the call))", (Mualla, 2011) "and because the human soul is consists of the body and soul, both are creatures, therefore, apparent and behavior of the human is the result of these two components together; and the experimental scientific method has revealed some hidden influences in the soul, such as the motives of behavior emanating from the depths of Psychological needs, and the power of imagination that may portray the illusion as a fact, and the cognitive output remains lacking in definitive facts in this area, because the knowledge of the occult aspects can only be achieved by revelation, it is possible to monitor the apparent sensitive things that affect the human through sense and reason by approaches observation and experimentation, but the occult things are not taken from anything except inspiration. (Kurdi, 2015)"

"Artistic creativity depends heavily on imagination, it is derived from the hidden aspects of the artist's personality, and in his unconscious mind, and the art is linked to the world of symbolism, with its magical features, evokes thinking and expects the meanings and the Implications, and is also associated with legends, and the artist can dream in a full picture With the vitality of using symbols that suggest something, creating a magical atmosphere, the romantics considered the legend as the most important topic in their work, on the basis that art and history originate from the world of legends, while the symbols contained in the legends express the cosmic unity that combines jewels Visuals of reality, and at the level of artistic handling, smells respond to colors and fit into sounds, blending and blending in the imagination of the artist areas of sense and conscience with nature, so that the universe becomes a unit of multiple means of perception." (Attia, 2003)



(Figure 1) Marc Chagall - Marc Chagall Teenagers - Color lithograph - work 49.5 x 63.5 cm / paper 56.5 x 74 cm - numbered and signed by the artist 39/50 – 1975. (1971)

The surrealism movement first emerged as a call in the field of literature, calling for the abandonment of external reality and the inspiration of the unconscious world, influenced by the doctrine of psychoanalysis and psychological theory in art. The surrealism movement has attracted famous artists such as Chagall, Paul Klee, Max Ernst, Hans Arp, Juan Miro and Salvador Dali. Mark Chagall is one of the most prominent artists who have relied on fiction in their works, as in his work entitled, Marc Chagall Teenagers (Figure 1).

- **Authority as an intellectual influencer:**

"Reflecting on the relationship of art to power leads us to several paths, which are different paths, but they intersect in confluence areas, because art cannot be understood in isolation, because authority in its relationship to art is not always overhead authority, but is an surrounding authority with many directions interacting with each other permanently and continuously, and a history of Humanity testifies that the religious, political and social authority have sought to include art under their control, to believe in its superior role in supporting it, but art is a resistance authority that sometimes gives up, and sometimes refuses," (Multiple, 2010) "and the suffering of the artist came to him from all sides, he is targeted by the (political) statesman who wants to be everything in the state is governed by the mechanisms of submission and subordination, and captured to prevailing ideas, which represent the ideas of the ruling class, which in their nature are a conservative class that fears liberation and launch, rejects the new, and stands violently in the face of creativity, because it was of the view that renewal means the overthrow of it, even if this new at the hands of individual artists, they do not have an authority or power.

The politician was keen to get rid of the creative artist and was concerned by expelling him from the city, or killing him, and at other times he was attracting him, and made him merely a tool, and some artists was undergonged, while others rebels and preferred a life of destitution and displacement, or isolation and distance from false lights, In this context, the politician used the text-based cleric to issue the advisory opinion after another, verdicted with disbelief, and verdicted with actual and moral death, or both, on anyone who violates the role they have given to the artist (the cleric and politician)." (Al-Sabbagh, 2003)

"But back to the Romantic Movement that emerged in all the countries of Europe around the late 18th and early 19th centuries at the same time as neoclassical or shortly thereafter, neoclassical and Romanticism are the product of the French Revolution, the first expressing a movement society in the face of the feudal system, the second expresses the swell of individual feelings and a sense of isolation among the citizens of the capitalist society; The Romanticism as a doctrine first appeared in the works of the closest disciples of Jacques Louis David (August 30, 1748 - December 29, 1825) to him and his greatest talented followers artists Antoine-Jean Gros and Anne-Louis Girodet, and the Spanish artist Goya (1746-1828) was the first to explicitly advocate the necessity of the direction of paintings artists to deal with contemporary stories and events in his collection of his paintings entitled *The Whims*, that published in 1799." (Salam, 2008)

"Goya was like many of his contemporaries, European intellectuals and artists - although he was the first painter of the Royal Court - he was influenced by the French Revolution and its humanitarian principles, which made him welcome - in the first - the invasion of his country by Napoleon's forces, and he became a painter of the French court until 1814; but when he saw the tragedies and courage of the Spanish in their struggle against the French occupier, Goya turned intellectually and reflected that transformation in many of his most beautiful artworks depicting the Spanish War and its horrors for independence, in which he did not work to beautify the horror or present heroic scenes of war, rather, he highlighted the equal cruelty and ferocity of both sides, with violence and brutality breaking out of their head, forgetting human values in the face of brutal crimes and the horrors of war; When Napoleon invaded and occupied Madrid, many of the city's inhabitants were killed in defense of their city." (Figure 2)



(1981)

(Figure 2) Francisco de Goya - Plate 3 from 'The Disasters of War' (The same) - Etching, lavis, drypoint, burin and burnisher - plate 21.8 x 15.8 cm / paper 34.3 x 25.2 cm - 1810 - published 1863. (1982)

- **Mental images as an intellectual influencer:**

"In the past, the audience used to go to the image in search of knowledge, but it seems that it is different in the present era, where the picture comes to him without being able to resist its presence, and the French philosopher Jean Baudrillard (July 27, 1929 - March 6, 2007) believes that there is a psychological relationship between the image and its subject, and about the possibility of a counter shift in this relationship this is due to the psychological mechanisms that lead to tame the eyes, there is a state of negativity at the audience, where tame leads to the amazement of the minds with pictures and acceptance of the contents, and here lies the great nail achieved by communication technology and the information in that it intervenes strongly in the production of the awareness of the audience, through the culture of the image, especially its digital version, without asking or knowing that the image actually attacks us, it breaks into our emotional feeling, interferes in our mental formation, and it controls our economic decisions, and it robs us of our comfort Psychologically, and also manage our political and social reactions, affecting our intellectual and artistic orientations." (Gaballah, 2007)

"The philosopher John Locke (1632-1704 AD) likened the human mind to a white page in which the outside world leaves impressions, and at the first stage of perception the mind is negative, and over time some mental images of man are altered by events affecting these self-images, and forming it about things through direct and indirect experiences, these experiences are linked to individual emotions and trends, and as a result of the individual's experiences and knowledge, there is a stored mental image, including knowledge and information." (Al-Zoubi, 2007)

One of the most focused and influenced schools of art by the mental images is the Surrealism School, where surrealist artists summoned the mental images from their imagination, dreams and unconscious mind, to embody them and convey them within their works of art, and from these contemporary artists Chilean artist Roberto Matta (1911-2002), as in his work *The Sea of Time* (Figure 3).



(Fig. 3) Roberto Matta - The Sea of Time - etching + aquatint - plate 37.7 x 47.3 cm / paper 50.2 x 66 cm - number of printed editions 50 - 1965. (1983)

- **Psychotropic influences:**

"The process of creativity is an internal psychological manifestation of creative activity that includes moments, mechanisms and psychological dynamics, from the birth of the problem or the formulation of initial assumptions to the achievement of creative output, and within the framework of this process the thinking activities and the ability to transmit information and find Relationships between cognitive elements, also within the dynamics of emotional life and personal factors as a whole." (Roshka, 1989)

"On the other side, some artists believe that art should also have a therapeutic or entertaining role, and work to bring happiness to the heart of the audience to achieve some internal balance between him and the external pressures on the human being of the times, and on top of these artists, the great French artist *Matisse*, who used to say, (I want to my art to be like the rocking chair where the tired person sits down to get some rest) .. a school like this can be called the optimists school." (Picar, 1999) His work (Figure 4) entitled *Spanish at the Mantilla*.



(Figure 4) Henri Matisse - Spanish at the Mantilla - Aquatint and roulette - signed and numbered by artist 189/200 - printed by Henri Matisse - plate 27.5 x 39.6 cm / paper 33.7 X 45.9 cm - 1925. (1972)

○ **General influences that affecting the artwork:**

- **Sensory influences:** Natural sensations such as love, hatred or joy are evoked.

- **Mental influences:** provoke the mind and thinking such as rejection, admiration and disapproval, which are mental reactions.

- **Psychological influences:** it speaks to the subconscious mind and experiences within the subconscious.

○ **Intellectual influences in contemporary Graphic art:**

Graphic art is closely linked to the personality of the artist and society, through the applications of Graphic art in the various fields of life, where we find the relationship between the printed artwork on the one hand and the human soul on the other, as well as with the environment in intellectual terms, cultural, religious, political and social, where its media and applications surpass all other arts, it is an integral part of the cultural work and has a direct influence on daily life, and its artists are not a group isolated from the rest of society, but in fact they form a large part of the collective mind, so the contemporary Graphic art is the closest contemporary art to society and the most influential.

"After the concept of the creative process became complex, especially after the arts developed in the modern era and many schools and the world recognized in it countless individual tendencies, the artist goes through the process of creativity with many developments and many thoughts and experiences influenced by the circumstances surrounding him, through his environment and his Social and economic circumstances. These factors affect the process of creative thinking and artistic production.

Creativity is a manifestation of the fertility of thinking, but the creative person is the one who has a delicate sensitivity and the ability to perceive the gaps to produce an artwork in which the creative process is available in it, expressing what is inside his mind and what is going on in the unconscious area of visions and his own stored experiences, begin to go out through his artistic activity, and the connoisseur receive it also through his own culture and the circumstances of his society, the artist has ability to store the mental image related to the art that he is interested in and practice, the printmaker stores many visual images in his mind, as well as the sculptor stores concrete mental images, and the musician stores mental images Audible, where the artist's delicate senses can receive the senses which encounter, the mind transforms them into mental perceptions in the form of images that follow and store in his imagination; Graphic art had to have a big place in the creative aspect, It eliminates the dominance of exaggerated technical performance to creative expressive performance, through creative factors influencing the graphic artist through his tools, techniques, materials and technical innovations that have emerged with the amazing development in modern technology." (Omar, 2012)

○ **The most important factors that influenced the artist's thinking in modern and contemporary art:**

- **Social revolutions and wars:** The popular revolutions had a fundamental impact on comprehensive change, as the revolution changed all the previous rule and the foundations that prevailed, as in the French Revolution, which contributed to the emergence of contemporary French and European society in general, as well as the different role of art and the message of the artist. And his freedom, revolutions are the generators of freedoms; wars have had a great impact in changing society's view of political and economic systems, as happened after the two world wars, where the impact of the war on intellectuals and artists was great. The impression of artists is the total collapse of traditional values, which led to the sense of absurdity of existence represented in the group of Dadaism, art after the end of The First World War rejected all that is a constant classic, inherited and antithesis of the movement of society.

- **Theories of contemporary philosophy:** The philosophies of a phenomenological approach of Martin Heidegger (September 26, 1889 - May 26, 1976) have had an impact on the movement of art, he did not tend to study the personality of the artist but he went to study his work as an artistic phenomenon, as the ideas of Karl Marx (5 May 1818 - 14 March 1883) and Sigmund Freud had a great influence since the beginning of the twentieth century, and began ideas that emphasized the importance of inspiration that Considered reverse the logic.

- **Scientific and technological progress:** The twentieth century is a very rich period, in which many artistic trends have emerged in a broad and successive way that encompassed all aspects of knowledge, thought and art, as a result of the expansion of the fields of science and technological progress, and art began to run parallel to this progress.

- **Artist culture:** The cultural dimension of the artist is an essential element in the formation and formation of his artistic personality, which reflects greatly on his creativity and artistic direction, it serves as the driving force to move his feelings and stimulate his imagination, and to open the horizons of creativity and bring new and dazzling.

3. RESULTS

1. The realization of new or unfamiliar artistic values in contemporary art is an incentive for the artist to resort to the creation of new non-traditional techniques, so that he can offer the recipient a new form of unrefined artwork.

2. Many of the original and innovative types of graphic arts carried a common thought, but differed in addressing this thought, which had an impact on the artistic values of the graphic art product.

3. (Imagination, authority, mental images, psychotropic), play a major and direct role in enriching the contemporary artistic print.

4. The intellectual symbolic nature prevails in the art of the information age, so the function of art is not limited to matters related to taste and aesthetic development, but has become closely related to the development of the thought itself.

❖ **Recommendations: In light of previous findings, the researcher recommends:**

1. Increasing exhibitions and art workshops for the artistic printmaking course in the Arab world, and encouraging intellectual and technical creativity by experimenting with modern technological media and integrating them with the original techniques of this art.

2. There is an urgent need to enrich the graphic art by increasing its educational possibilities in universities and educational institutions, to confirm the status of the graphic art in the Arab world in the same or nearest place as it has reached in international art.

3. Increasing scientific research in the specialization of the artistic print, especially with regard to the role, importance and impact of thought.

4. Establishment of studios specializing in the art of printmaking, similar to The Atelier 17 studio which created by the artist Stanley William Hayter, that represented a paradigm shift in contemporary artistic printmaking in the West.

5. Work to increase artistic awareness in Arab culture, and related to issues of taste and aesthetic sensitivity, by teaching aesthetics and artistic education in Arab educational institutions, at their primary, secondary and university levels.

6. Establishing a strong relationship between our creativity and modern technology, and this requires concerted efforts in the study of creativity in the Arab world from its various intellectual aspects, and to take advantage of technological innovations to enrich these intellectual aspects.

7. We must speed up the teaching of modern technological media for the artistic print, theoretically and applied in Egyptian and Arab technical faculties, to catch up with the tremendous development in this field.

REFERENCES

- [1] (n.d.). Retrieved 7 30, 2019, from <https://tinyurl.com/y67kbhza>
- [2] (n.d.). Retrieved 8 23, 2019, from <https://tinyurl.com/yy6uby8c>
- [3] (n.d.). Retrieved 8 23, 2019, from <https://tinyurl.com/y48wg94s>
- [4] (n.d.). Retrieved 8 14, 2019, from <https://tinyurl.com/yxkothxv>
- [5] (n.d.). Retrieved 7 30, 2019, from <https://tinyurl.com/y5fns4b3>
- [6] Al-Sabbagh, R. (2003). *Aesthetics of Art Ethical and Social Framework*. Egypt : Dar Al Wafaa for Printing and Publishing.
- [7] Al-Zoubi, S. F. (2007). Arab Image in American Media. *The Twelfth Philadelphia Conference (Image Culture)* (p. 8). Amman : Philadelphia University.
- [8] Attia, M. M. (2003). *the confluence of the arts*. Cairo: the world of books .
- [9] Gaballah, A. (2007). The semiotics of the media image under the influence of civilizational conflict. *Philadelphia Conference XII (image culture)* (p. 4). Amman : Philadelphia University.
- [10] Kurdi, F. B. (2015). *The Unseen Effects in the Human Psychology between Religion and Philosophy*. Saudi Arabia: Ta'aseel Center for Studies and Research.
- [11] Mualla, T. (2011). *Misery of Knowledge in Criticism of Arab Visual Arts*. Syria : Syrian General Book Organization.
- [12] Multiple. (2010). *Art and Authority*. Qatar : Ministry of Culture, Arts and Heritage.
- [13] Picar, H. (1999). *critical articles in art*. CAIRO: the General Authority for Culture Palaces.
- [14] Roshka, A. (1989). *Public and Private Creativity*. Kuwait : National Council for Culture, Arts and Letters.
- [15] Salam, A. S. (2008). *Different methods of drawing and its impact on the printed art work*. Minia : Minia University.