

The Aesthetic and Intellectual Dimensions of Open Composition in Contemporary Painting

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Abstract: The research includes studying the relationship between closed and Open Composition, and its beginning as a formative method, identifying the works of contemporary artists, the effect of Open Composition on shaping their artistic style, and trying to determine the appearance of open Composition in every work.

Through the successive ages, we notice that the change of perception towards the artist is a product of an evolutionary thought in life in general, and the arts in particular. The researcher noticed that interest in art and its forms was always associated with these changes, as it is tantamount to a discourse directed to the people, directly or indirectly. Then its goal expanded to become an art of self, which led with it to produce different forms of painting that differ in formal treatments (closed or open), through experimentation and self-perception, Therefore, the researcher sought to identify some forms of open formation in the contemporary painting, and to discover the new Composition values, to reduce the gap between contemporary art and the public.

Keywords: The Aesthetics, Open Composition, Close Composition, Contemporary Painting, Postmodernism, Modernity.

1. INTRODUCTION

The research will include a historical presentation of the development of the creative process, while it illustrates the constant tension between closed and open composition, as well as the effect of conceptual shifts on the form of composition in the artwork, explaining the role of various creative influences on the formal connotations of the painting, and the reflection of all this on the experimentation process of the contemporary artist through Analytical study of some contemporary paintings dominated by the open Composition, and what resulted in the creation of wider spaces in the art of contemporary painting.

Research problem:

The open Composition has led to an addition in the formation, expressive, intellectual and aesthetic values of contemporary painting. Did this type of Composition help to create different creative visions, or did it lead to the dismantling of the painting and diminishing its aesthetics?

Research objectives:

- Know the beginning of the emergence of open Composition in the painting art.
- Knowledge of the philosophy behind the emergence of open composition in the painting art.
- Learn about the different creative visions resulting from the use of open Composition.
- Proving whether the open Composition led to a different aesthetic dimension than the close Composition.

Hypotheses:

- The use of open Composition enriched the painting art, aesthetically and in form.
- Creating new formation and aesthetic values.
- linked between the fixed form of the closed Composition and the kinetic form of the open Composition for the production of artworks.

The importance of research:

The importance of the research lies in the necessity to uncover the features of open Composition in the art of painting, and how to employ it in order to enrich the painting work intellectually, aesthetically, and in form.

Search limits:

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

2. RESEARCH METHODOLOGY

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

Composition is an essential necessity in artistic work, and successful technical Composition is a result of the artist's assimilation of his intellectual content. It also depends on the creativity, culture and skill of the painter himself who decides to use any type of Composition, whether it is closed or open Composition. It must be clear in the mind of the painter what he wants the eye of the viewer to focus on and the way he wants to communicate visually by defining the paths of vision within the canvas. Hence, the researcher had to define "closed training and open training".

Closed Composition: It is characterized by many indications, including the inclusion of all elements within the frame, in which the artist allows a limited wandering of the viewer's eye by narrowing the scope of vision, as there is a main topic that paintings attention to individual focus is often in the middle of the frame and not in the corners, that the regularity that approaches from geometric figure. This composition produces stable and stable images that make you feel perfect and calm. The balance is visible, the consistency between the elements and the stability are clear and unambiguous. Picture No. (1)



(1) Raphael, Madonna, 1505, oil paintings on canvas, 148.6 x 209.6 cm, The National Gallery of London.

Open Composition: "A term coined by the Swiss critic **Heinrich Wölfflin** * (1864-1945) in 1915 to describe a feature of Baroque art that opposes the "Closed Form" of the Renaissance. Its most important indications are the lack of geometric construction, and the dismantling of the established formal and linear mold into a moving shape that gives the impression that it accepts more complementarity, transforming the static and static existence into a process that lacks frame and limitation, so the painting appears more occupied, and the balance is sensory" (**Wölfflin, 1915**). Picture No. (2)



(2) Giovanni Francesco Barbera, woman accused of adultery, 1621, oil colors on canvas, 122.7 x 98.2 cm, The Dolce Picture Gallery in London.

The concept was soon adopted in other areas. The idea of openness found its way into architecture theory by 1932, when the German philosopher **Helmuth Plessner** (1892 - 1985) gave a lecture on modernist architecture in Germany to celebrate the twenty-fifth anniversary of Deutscher Werkbund. It evolved from the idea of the closed form to the open form that connects the interior and exterior, and to achieve this trend we see modern architectural works tending towards the use of transparent glass surfaces in the artistic entity.

The experimentation and renewal of the Composition continued with the complete freedom that was granted to the painter in modern art and from it to post-modern and contemporary. In order to reach aesthetic and intellectual dimensions by providing creative formative solutions, as the painter begins to lay out the elements of his paintings according to a specific structural basis that is the best way to express the content, various attempts have emerged to depart from the closed form of the Composition, and the multiplicity of intellectual influences multiplied the forms of open Composition.

Open Composition in the era of Modernity:

"Modernity appeared as a loose concept and as a huge project related to the emergence of Western rationalism, its optimism and its central tendency, and it was associated with the basic manifestations of the triumph of reason and its authority. Critical orientation is part of modernist consciousness and an important aspect of modernity thinking. Therefore, this criticism practiced by modernity on its own contains a basic background that lies in defending its project and bringing it to a point of equilibrium" (**website 1**).

The Western modernist project concerned the mind, and in this context the project of modernity can be summarized in the saying of the German philosopher **Hegel** (1770-1831 AD), "which traces the emergence of modernity to the French philosopher **Descartes** (1596-1650 AD) with his establishment of the concept of Cogito (I think. .). As, according to Hegel, he laid the background for the modernist project, European modernity is an affirmation of the human being and confidence in its abilities to produce truth, interpret the universe and set life systems" (**website 2**).

"With the end of the nineteenth century, it became clear that modernity, when it toppled the religious authority, dropped itself into a dilemma, as it established the mind as a unilateral reference to the philosophical truth and the source of theorizing for political systems, and then it was not able to fulfill the demands of the human being and respond to his waiting. The end of Nineteenth century became a review of epistemology which modernity is based" (**Ismail, 2016**).

Art in the Twentieth Century:

The artist's attempts to leave him from being merely a literal vector of nature, and not being convinced that this is the concept of original art, produced a new form of simulation, a form that allows the artist to choose and express, so that modern painting is now based on confirming the artist's self-meanings and his style of expression, influenced by many factors that revealed He has new ways to get close to his artistic goal, "Painting in terms of performance is the art of distributing pigments and colors on a flat surface in order to create a sense of depth, texture and shape, as well as a sense of the values resulting from the formation of these elements, and through these performance tricks, the artist expresses the mental, emotional, symbolic and subjective values" (**Myers, 1966**).

In light of the new concepts of art, the means of expression changed, and diversified. Photography is no longer limited to representing the visible world, but has become an embodiment of the new human life and color has acquired intrinsic values. "It is no longer identical to the appearances of things, and the painting has acquired its own in style, treatment and expression of the artist's world" (**Al-Bayoumi, 2011**).

Forming values for Open Composition:

Art formal issues are fundamental issues, and they were never invented by curriculum owners, thinkers, artists, or philosophers. The interest in what is related to style or form in a particular era is always related to what is going on in the era and its social conditions. This is because the problems of form do not appear except through the production of works of art that came as a container or a tool to express answers to the questions posed by this or that era, and renewed dealing with thinking about the form. Who acts as a guide, it alerts us to certain selected elements and makes the receiver focus their attention on them.

"The artistic presence is not determined except by the value of the molds or shapes, as it is weak when the form is weak and dry, rich when the form is strong and original" (Reda, 2007).

- **Dismantling the Composition Elements:** The shape of the open Composition is evident in a work presented by the contemporary Ukrainian artist "Evgeniy Shapovalov" (1986 -) entitled "Goddess of Beauty" in 2018, the work is details of the naked body of a woman, when looking at the work we find the disassociation that the artist performed helped Making the eye unfocused at one point as the center of the work, although there is a configuration limitation with a color other than the color in the center, the approximation of the "color value" of the surfaces helped to reduce this limitation. Picture No. (3)



(3) Evgeniy Shapovalov, beauty goddess, 2018, oil colors on canvas, 160 x 140 cm.

- **Stretch Composition:** Contemporary Dutch artist Gregoire Kenne (1951-) presented a work titled "Madness of Orange" in 2015, showing a group of audience wearing orange color. Reducing the area of the cadre made the composition open, so the viewer imagines an extension of the composition, as well as cohesion The audience and the absence of voids to reduce levels within the work, which led to flattening despite the artist's interest in embodiment, as the spread of portraits led to the dismantling of the orange block and moving the eye at more than one point. See it as the focus of the closed composition. Picture No. (4)



(4) Gregory Kenny, Madness of Orange, 2015, Acrylic Colors on Wood, 50 x 60 cm.

- **Affinity chromatic values** : As for the contemporary American artist "Linda Christensen" (1956-) presented a different vision in the form of Composition, I submitted two copies of the same composition for a work entitled "Remember" in 2016, **The first**: the elements of open Composition apply to it, in which the artist increased disassociation And, despite the presence of a model that was not the focus of focus due to the convergence of color values in the painting, also the multiplicity of color spaces in the background of work without making a single degree dominant to contain the composition. Picture No. (5). **The second**: The components of closed Composition apply to it. Although the composition is identical, changing the color tones and contrast resulting from the separation of the background color and the model helped make it the focus of the work, as well as the clear difference of the color value between them, which the artist emphasized by not repeating the hot yellow color of the model in the background helped this separation, which was confirmed by the artist With a cool background color, it all made the model the focal point of the board and kept the composition closed. Picture No. (6)



(5) Linda Christensen, Remember, 2016, Oil Colors on Canvas, 182.9 x 152.4 cm.



(6) Linda Christensen, Remember, 2016, Oil Colors on Canvas, 182.9 x 152.4 cm.

- **Equal interest in the Elements of the Composition**: Contemporary Russian artist Anna Berezovskaya (1986-) presented paintings with open composition that combine unique techniques between realism, abstraction and surrealism, illustrated in a work titled "The Hot Woman" in 2018, which is a composition that is divided into two parts into a hot section. In red and "neutral" in degrees of white and black "in almost the same proportions, the artist linked the two halves of the painting by placing parts of the red color inside the neutral space and degrees of gray within the hot area, but this did not help to close the composition. Despite the lack of tones inside the hot space helps focus attention on the other side, but the attention to details in the parts drawn on the hot side makes the eye always move towards more than one element, especially as the artist was interested in drawing all the details without neglecting part of the painting to exclude the eye from it, so I presented a Balanced open composition. Picture No. (7)



(7) Anna Berezovsky, The Hot Woman, 2018, Oil Colors on Canvas, 100 x 150 cm.

- **Dynamic Composition:** As for the contemporary British artist "**Matthew Stone**" (1982 -) he presented a work entitled "**The Energy of Other People**" in 2017, the artist draws large colored blows on the glass and photograph them, then adjusts the brush strokes and arranges them on computer programs, then prints on canvas Raw linen, and the artist recreates touches on parts of it in acrylic colors. The manifestations of the open composition are manifested in the momentum resulting from the intertwining of the broad brush strokes with the intermittent human bodies, which do not notice their presence at first glance, and with the convergence of the color values of the portions of the plate made the viewer look at more than one point inside the plate, thus providing an open dynamic composition, Picture No. (8)



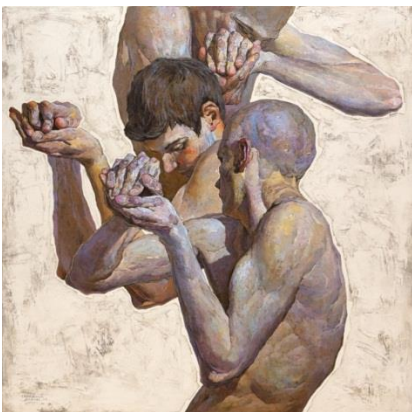
(8) Matthew Stone, Other People Energy, 2017, Print and Acrylic Colors on Canvas, 200 x 350 cm.

As for the contemporary Ukrainian artist, "**Denis Sarazhin**" (1982 -), he collected in works between the dynamics of open composition and the stability of closed composition, in a work for him entitled "**Pantomime No. 15**" in 2018, in which the artist presented a composition bearing the characteristics of open composition from Through the elements of composition outside the cadre, as well as the kinetic performance of its elements, except that the composition tends to be closed due to the coherence of the mass inside the work, as well as what resulted from the movement of the cranks of a triangle shape in the center to embrace the hotter portraiture, along with the light color that embraces the composition from both sides. Picture No. (9)



(9) Denis Sarrazin, Pantomime No. 15, 2018, Oil color on Canvas, 85 x 85 cm.

As for his work "**Pantomime No. 16**" in 2018, he presented an explicit form of open composition, as all elements of composition outside the cadre are separated into two masses that are linked by the movement of the cranks, but the artist emphasized this separation by the black space in the middle, there is no fixed point of focus. Picture No. (10)



(10) Denis Sarrazin, Pantomime No. 16, 2018, Oil colors on canvas, 100 x 100 cm.

3. RESULTS

- The painting witnesses a variety of composition created by movements of thought and its rapid changes.
- 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.
- The stability of closed composition and dynamic of open composition can be combined in a single painting.
- The open composition helped open the way for the artist to experimentation.

4. RECOMMENDATIONS

In light of previous findings, the researcher recommends:

- Increasing exhibitions and art workshops for the open composition painting 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.
- Careful research in the causes of the emergence of open composition.
- Researching the impact of open composition on the arts of modernity and Postmodernism.

- Research into whether the synthesis of the arts is an evolution of open composition in painting.
- Researching the impairment resulting from the use of open composition.

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