

The Role of Intellectual Influences in Enriching the Artistic Print

Shady Abd-elfatth Muhammad Abu-ridah^{a*}

^a*Assistant Professor in Graphic Department, Faculty of Fine Arts, El Menia Universtiy, Egypt*

Received 20 January 2019; revised 27 January 2019; accepted 02 February 2019

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 determine what those influences, through a review of a range of printed artwork, 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 resulting from the intellectual influences and motives surrounding him, which resulted in his artistic work; therefore, the researcher sought to identify the motives and intellectual influences that influenced the formation of the mind, imagination and conscience of the artist of the contemporary artistic print, and discover new or unclear contents in his artistic output, to reduce the gap between him and art connoisseurs. As a result of these influences, the artistic print evolved form and content with the development and penetration of modern arts in the depth of the daily life of the contemporary artist, where the artist tended to develop his artistic methods in order to interpretation the formal and aesthetic aspects, and to meet his intellectual needs, and emerged in the new technological environment modern works were a reason Directly in a significant and tangible change of both form and content in modern and contemporary graphic arts.

Keywords: Intellectual Influences; Artistic Print; 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

* Corresponding author. *Shady Abd-elfatth Muhammad Abu-ridah.*

E-mail address: Shady.aborydh2018@gmail.com.

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.

1.1. Research Problem

- Trying to determine the extent to which political, social, psychological, environmental 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.

1.2. Research Objective

- 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.

1.3. 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 political, social, economic and other conditions on the contemporary artistic print.
 - The role of thought in enrichment and development of contemporary artistic print.

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

2. General Influence that Affects 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.

3. 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).

4. Most Important Factors that Influenced Artist's Thinking in Modern and Contemporary Art

4.1. 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.

4.2. 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.

4.3. 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.

4.4. 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.

5. Literature as an Intellectual Influence in the Artistic Print

"The word in literature expresses all intellectual concepts, and with the advent of printmaking the word has been transformed into symbols, images and visual forms, making it faster, easier to reach the recipient and more enjoyable,' the fantasies of symbolic literature continued to exert their influence, generating writings by symbolic authors of literature, such as Edgar Allan Poe (January 19, 1809 - October 7, 1849) and Joris – Karl Huysmans (February 1848 - May 1907), who interpreted imaginary traditions and hidden sub-fantasies in the arts, for example, observing dreams, fantasies and subconscious dominating the paintings of artists such as Gustave Moreau, Odilon Redon, and De Champs may also have absorbed the symbolic vision of the literary vision" (Minnick, 2002).

The beginning of the 14th century was the beginning of the European Renaissance, at the same time as the famous divine comedy by Dante Alighieri (1265-1321) the father of Italian poetry, composed between 1307 and 1321. One of the most important artists influenced by the divine comedy in their printed artwork is Robert Rauschenberg (October 22, 1925 - May 12, 2008), he is an American photographer and printmaker, and although Rochenberg derive his ideas from American folklore, he became one of the artists whose moved between abstract expressionism in the 1950s and the new pop art of the early 1960s with his outstanding artwork distinguished in form from other works of art at the time.

In late of 1958, Rochenberg began working on a two-year series of works consisting of thirty-four illustrations of the Divine comedy by Dante Alighieri's thirty four songs, including his work The Dark Wood of Error (Fig. 1), and in some of these works he used collage technique through photographs. In some of these works he used the collage technique through the pictures of newspapers and magazines that he attached in his works.



Fig 1 Robert Rauschenberg - The Dark Wood of Error - From the series of thirty-four illustrations of the songs of the Divine comedy - Offset lithograph – (28.89 x 36.51 cm) - The Museum of Contemporary Art, Los Angeles – 1958. (197)

6. Social Influences

Art, like society, develops and changes, some of its branches progress, while others lag behind, and these changes have their causes resulting from the relationship between art and social reality, along with many other intellectual influences. The control of a particular social climate necessarily affects the general climate of thought and art. "Marxist historians and critics of art - a development of some of the views that appeared briefly in Marx and Engels book - supported the concept of cultural progress and development, saying that works of art, like all aspects of culture in a particular social class, were defined primarily by historical social conditions, They stressed that there are necessary relationships between visual arts and socio-economic conditions, and these relationships can always be discovered" (Kleinbaur, 2002).

"Socialization is the area in which the artist acquires - from a young age - knowledge, values, ways of thinking and all social and cultural elements, it works to promote generations through the necessities of life provided by the family, as the primary community to which the individual relates, in addition to what the school contributes in a social, scientific and educational activities that helps him acquire new knowledge and skills, but the composition of the artist is determined not only by what these two institutions offer, there are other ways of developing and enriching previous knowledge, namely, media, which include advanced technologies, which help him to understand what is happening in society.

Media has been dominated in our world today in various fields, whether social, cultural, political or artistic, and has resulted in fundamental changes in social arrangements and formations,

lifestyles and patterns of thinking and behavior. In this context, Wilbur Lang Schramm (August 5, 1907 - December 27, 1987) says: ((The media can expand horizons, it makes man see and hear what he cannot know with first-hand experience, and to recognize people he would not have known had he not been exposed to the media.)). (Jamal, 2007) One of the most important artists influenced by social life in their artworks is the French artist Edgar Degas, as evidenced in his work *Marie Cassatt at the Louvre: The Etruscan Gallery* (Figure 2).



Fig 2 Edgar Degas - *Mary Cassatt at the Louvre: The Etruscan Gallery* - Soft ground etching + drypoint + aquatint + etching - plate 26.9 x 23.2 cm / Paper 35.7 x 26.9 cm - (1879 - 1880). (1941)

7. Heritage as an Intellectual Influencer

"The 19th century was invaded by a tendency to sanctify the ancient Greek heritage of art and literature, and the enthusiasm of some artists and writers reached such an extent that they were sent to Greece to saturate Greek idealism and thought closely, and in this way we recall the literary Lord Byron, who was inspired his inspiration from his enthusiasm for the cause of Greece and its ancient heritage, and then the inspiration for artists, writers and musicians from Greece to Italy, especially Rome, became the direction of every art student. No matter how much the artist's production is steadily, no matter how mature it may be, it is considered incomplete, or rather regional, in relation to the artistic level of Rome. Therefore, the countries of the world were all sending their talented in the arts to Rome to inspire their inspiration from their civilized art, and the period of inspiration from the art of Rome followed another period in which Paris became the cradle of art, in which Chopin (1810-1849) inspired his Polish music, and inspired by Franz Liszt his Hungarian music, and Whistler (1834-1903) in painting, that he's leaving from America is to glitter his artistic character in Paris, as came Grigorescu from Romania, Van Gogh (1853-1890) from the

Netherlands, and thousands of other from Germans, Russians, Sweden, Norway and Spain" (Al-Khadem, 1993).

The construction of the artwork on the basis of heritage is in fact a foundation of deep-rooted humanity and strong cultural values, and therefore we should not abandon the national heritage out of the desire of development and progress, or stand motionless on the pretext of preserving the heritage, but must combine heritage, its value, development and its many additions.

"The artist is inherently experimental, tends to dive into the origins of forms, researches the art of civilizations, and tries to enrich the sources of his vision, there are many international artists who have benefited from the Islamic heritage, including Maurits Cornelis Escher, who benefited from the idea of integrating form and ground in Islamic art, and creating complementary relationships between them through color spaces or color groups, also benefited from Islamic arts Piet Mondrian through the idea of abstraction and simplification, horizontal and vertical relationships between symbols and shapes, what happens some spaces Geometry is like rectangles and squares that the Islamic artist has followed in expressing his art, which he saw as being consistent with his religious beliefs" (Yousef).

In the work (Figure 3) of Morits Escher entitled Puddle is a realistic depicting two perspectives at once, depicting a road with a large pool of water, and when the work is turned upside down and the reflection in the water, it becomes a depiction of a forest with an upper moon; the road is soft and muddy and has two different groups The tire tracks, two sets of footprints, are moving in opposite directions and two bicycle paths; Escher has focused on three elements in this work (water, sky and earth).



Fig 3 Maurits Cornelis Escher – Puddle – wood cut including three plates printed in olive, brown and black ink on thin Japanese grain paper - plate 23.9 x 32 cm / paper 29.3 x 37 cm - Rosenwald Collection – 1952. (1943)

8. Culture as an Intellectual Influencer

The cultural dimension of the visual artist is essential in the formation of the artist's personality and directly affects his creativity, it serves as the necessary charge to arouse the imagination of the artist, and give him the impetus so that he can innovate and continuous creativity, the artist needs to be constantly provided with new knowledge and experiences In various fields and intellectual, mental, sensory and emotional trends, it has sufficient stock to draw out alternatives and technical solutions and make aesthetic and expressive decisions that keep pace with the state of creativity.

The cultural dimension of the artist means not only cognitive accumulation, but also a mine of feelings, reflections, thoughts and visions, which make each work of art a self-contained world, and whenever these feelings are intimate and glowing, results an art that reaches the recipient immediately, so that each passes through the same psychological and aesthetic experience that the artist went through during the creation of his work or a situation close to it at the very least, thus turning the visual artwork into a melting pot of ideas, feelings, experiences, knowledge and all that the artist is exposed to.

The integration of different cultures is the way to increase fertility and artistic richness, and to achieve a rich and pluralistic culture, because one-type culture produces a sense of boredom and repetition of artistic forms, so people aspire to dialogue and mixing cultures while each culture retains its roots, character and traditions. There is no need to cling to subjectivity and individuality, and this does not mean that the time of individuality is over, but with the artist's immersion in automated production, he sometimes needs to overlook individuality and self-expression; And the American artist Warrington Colecott (March 7, 1921- September 10, 2018), is one of the contemporary printmakers, who embodied American culture in their printed works, as in his work entitled *In Birmingham Jail* (Figure 4), which supports Through it, civil rights conflicts in the South, and rebuke racism and the violence of the corrupt regime.



Fig 4 Warrington Colecott - *In Birmingham Jail* - drypoint + aquatint + etching + Roulette - plate 45.1 x 60.1 cm / paper 54.4 x 72.5 cm - editions 20 – 1963. (198)

9. Environmental Influences

The process of creativity in the arts in general and in the art of printmaking in particular often results from some visual effects, such as things that fall on our eyes no matter how simple or preliminary, and the realization of some familiar things in a new and unusual way, and the artist may find his inspiration under his feet or around him, or inside himself; and the imagination is not something completely separate and isolated from reality, imagination is the summery of the experiences acquired by the artist as a result of the constant interaction between him and the environment in which he is present, and through countless mental images, so imagination is one of the most important pillars of the printed artwork, where It sometimes requires a lot of different treatments, technical formulations, and creation of new relationships between artistic elements, and new compositions and formulations, which come only through the process of imagination.

"Ernst Fischer (July 3, 1899 - July 31, 1972) also realizes that there is a distance between man and nature, and at this distance there is art. And this distance, no matter how much we try to cross it, is indispensable. He says: *((Man is an object that forms and still forms himself, which is incomplete and imperfect, and will never be complete, but it nevertheless constantly forms himself, as it forms the world around him.))* and the artist Mondrian says: *((Art can disappear when life reaches a higher degree of balance))*, and Fischer realizes the impossibility of this s, he said: *((The existence of a permanent balance between man and his world is unlikely, so art will be as necessary in the future as it was in the past.))*" (Mujahid, 1997) Mondrian has researched the absolute image, which is based on simplifying the construction of shapes and objects in pursuit of total serenity, clarity and simplicity, as in his work entitle Composition of Blue, Red and Yellow (Figure 5), Mondrian searched for a pure aesthetic, based on the organization of relationships, color spaces and lines, starting in black and white.

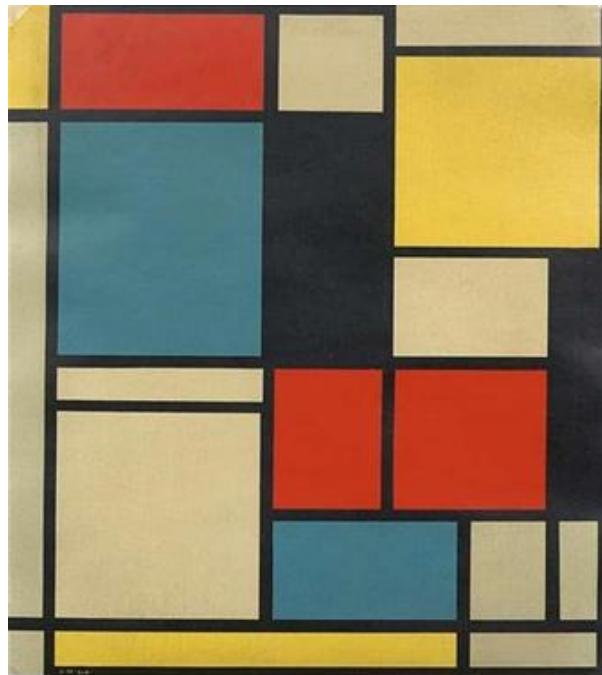


Fig 5 Piet Mondrian – Composition of blue, red and yellow – silkscreen - From the series of The victory of color - 44.5 ×38.5 cm – 1924.

10. Conclusion

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. Influences (literary, social, environmental, heritage, and culture), 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.

10.1. Recommendations

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 created by the artist Stanley William Hayter, 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

- Al-Khadem, S. (1993). *Popular Life in Naji Drawings*. Cairo: The Egyptian General Book Organization.
- Jamal, B. Z. (2007). The Role of Cinematography in the Transfer of Political and Cultural Values (Secured Analysis of a Film). *The 12th Philadelphia Conference (Image Culture)* (p. 1). Amman: Philadelphia University.
- Kleinbaur, W. E. (2002). *History of Western Art Modern Perspectives*. Cairo: Supreme Council of Culture.

- Minnick, J. (2002). *Marcel de Champ - Art as Nothing*. Giza: Supreme Council of Culture.
- Mujahid, M. A. (1997). *Dimensions of alienation philosophy of beautiful art*. Cairo: Dar of Culture for publication and distribution.
- Omar, M. K. (2012). Creative thinking between the creator and the recipient in the artistic print. *Conference of Art and Culture of the other* (p. 1). Minia: Minia University.
- Retrieved 7 29, 2019, from <https://tinyurl.com/y4bkusaz>
- Retrieved 4 1, 2019, from <https://tinyurl.com/y5mdz5sm>
- Retrieved 4 1, 2019, from <https://tinyurl.com/y44yuumm>
- Retrieved 4 12, 2019, from <http://tinyurl.com/yxnd2twe>
- Retrieved 4 12, 2019, from <http://tinyurl.com/yxcdp7uq>
- Retrieved 8 14, 2019, from <https://tinyurl.com/yygclsya>
- Wehbe, F. (2017, January/March). Breakthroughs on the road towards the development of Western plastic arts. *Contemporary thought*, 172-176.
- Yousef, T. H. (n.d.). Heritage as an Introduction to Self-Identity in Contemporary Art. *Journal of Architecture, Arts and Humanities*, 169.