

The Aesthetics of Line and Space in Art Handcraft in Light of the Philosophy of Expression Beyond the Confines of Frame

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Abstract

The current research is one of the new educational approaches and non-traditional methods in the field of teaching art handcrafts. The researcher believes that linear and spatial effects by using the techniques of the art of Macramé can enrich the natural leather art handcraft. The idea is applied through the research experiment by producing real art handcrafts.

Keywords: Handcraft, Linear and Spatial Effects, Macramé, Natural Leather.

1. Introduction

The raw materials, with their variety of forms and characteristics, are one of the means that drive the artists' thought, which allows them to express and change the structure of the art handcraft, reorganize, use, and shape it in various ways, and with different materials to reflect different expressive and aesthetic meanings each time while using each material, whether traditional or non-traditional, or combining them at the same time, using what they see from formulations, tools, modes, and artistic treatments to show their performance and executive skill capabilities, which are closely related to the artistic, plastic, and functional values of the art handcraft in general and the art handcraft in particular.

The raw material and the techniques used are an integral part of the artistic expression of the handcraft. The raw material and the techniques used are considered expressive capabilities in themselves. Addition, employing the material techniques, and their integration, are the main aspect of the art handcraft.

The field of art handcrafts is characterized by many inputs and media (raw material) and methods of formation and processes (techniques) to become the material that is characterized by survival such as beads, skins, ropes, and so forth. Then the various techniques and methods of implementation appear. They represent the experience of the artists and their abilities to implement their ideas and embody them with their diversity, repetition, or difference from the conventional. Then the skill appears that the artists adhere to the balance of the artistic subject to be expressed and the integration of their materials and techniques, provided that one side does not overshadow the other.

From the above, the researcher believes that art handcraft is

the result of the three components, which are raw material, technique, and expression. The value of each element is linked to the other.

2. Plastic Functions of Linear Relations and Their Effects

The line is considered a primary element in the language of visual composition; through the line, in all its forms and colors, a relationship is generated with the space of the art handcraft and confirms it, as the line is an enormous artistic feature and energy that causes harmony and balance. The line divides the space into two spaces, and may result in dynamic tension and various rhythmic configurations if the line divides the space into two unequal spaces. If two lines, different in lengths and tilt degrees, are used, there will be an unlimited number of relationships, rhythms, and spaces. If these two lines intersect, then conflict and entanglement will arise. If we add other lines, we will get several complex relationships.

Thus, the researcher finds that through the lines, their artistic value, significance, and capabilities, the art handcraft evolves, as well as the spatial effect around and through it, along with the expressive dimensions of the linear and spatial effects of the artistic work, i.e. the subject of the research experience. In addition to some psychological effects, through which different plastic variables can be expressed so that each type of linear and spatial effect can give various meanings and different psychological and emotional effects [1].

2.1. Plastic and Artistic Potential of The Material and Technique

The artist must be familiar with the materials of his work and the different surfaces for each material within the art handcraft so that can represent the space with it. Such space may be formed in

more than one way, either by the artist assembling the different surfaces of the handcraft, leaving some complementing spaces; or to compose the parts in a way that permeates the space; or to remove or empty some parts that represent the spatial effect of the art handcraft.

Hence, the artistic value appears to go beyond the boundaries of the art handcraft in particular. This is what gives us the realization and sense of the dynamic, unrealistic movement of the elements of the art handcraft, which extends from the place and time of the viewer, resulting from the materials exceeding the boundaries of the art handcraft. In addition, it has been noted since ancient times that Islamic arts are rich in aesthetic values that have spread, continued, and still retain their highest degrees, and the values that this heritage carries are appropriate to the spirit of the age in which we live. Islamic arts have previously emphasized the importance of this role played by the elements extending into the surrounding space [2]. Jack Burnham recalls what "N. Gabo" has stated that space is not just a mere space, but it can connect volumes to one another as if it had bonding properties, as effective as any other linking material [3]. It is a positive element that moves around and through the art handcraft to connect what is internal and what is external in a continuous flow and a non-monotonous rhythm [4].

The art of Macramé is defined as the art of knotting threads and ropes decoratively and artistically, and it is also called "Arabian Lace", "Knotted Work", "Square Knots" or "Knot Decoration." The art of Macramé is based on the artist's vision of change and innovation during the stages of shaping with threads or ropes through the repetition of knots to produce decorative compositions and formations with visible, tangible, and unique linear and spatial effects.

From this point, the art of Macramé, the subject of the current research, has many linear, spatial, and tactile effects through the knot formations of the ropes used and their repetition systems, which can employ these linear and spatial effects of the art of Macramé to enrich the art handcraft through the integration of different materials, making use of some techniques originally used for natural leather.

2.2. The Impact of The Element of Space and The Philosophy of Expression Outside the Frame

Space has a fundamental role in the art handcraft, and there is more than one way to express the value of space, including real penetrative space - which was used in the current research experiment - and it means the space that is implemented in the form, and extends beyond it and through which the vision is implemented, which gives us new dimensions in the form and increases the interaction of the form with its surroundings. The penetrating space gives us a kind of interconnection between the shapes and the surroundings and increases the balance of their surface, and in many cases, the element of space in the art handcraft supports and helps show the movement of the shapes; in most times, it increases our visual perception of the work and perceiving it differently.

The idea of the research is based on the fact that the artistic vision is not confined to the material value of the used elements; rather, it includes the different manifestations of such different elements present in the work with one another to achieve the excitement and plastic pleasure, which gives the art handcraft new dimensions of unconventional innovative formulations.

Through her artistic experience, the researcher tried to develop some formulations that can enrich the field of art handcrafts, from several viewpoints:

2.3. The First Viewpoint

The use of multiple materials and how they are compatible and integrated with one another in innovative attempts to interact in different ways so as to develop new plastic formulations within the art handcraft.

2.4. The Second Viewpoint

The presented idea in all art handcrafts should be clear and specific to include some constants and apparent variables:

- Constants: The work is extending inside and outside the frame, with internal fixed measures through used materials, (i.e. leather, cotton ropes, and some supplements)
- Variants: Diversity in internal processes and plastic techniques in each art handcraft, taking into account the integration of material and technique used to achieve tactile and linear effects to enrich the art handcraft.

2.5. The Third Viewpoint

The philosophy of expression outside the frame of the art handcraft and the aesthetics of this trend in the field of art handcrafts in particular, taking into account the spatial, plastic, and organizational relations of the handcraft as a whole.

3. The Research Experiment

The main idea of the experiment is based on the relationship between the material and technique, and the extent of their linkage, integration, and compatibility. The materials varied between natural leather, ropes, wood beads, and natural shells, taking into account the integration, interdependence, and compatibility of these techniques and materials in the overall form of the art handcraft since each material has a different technique and processing method to show us the integration between the expressive and plastic dimensions of the work as a whole.

In addition to the use of the real space element as a plastic element that has an expressive meaning, which contributes to the formation of various artistic and intellectual dimensions so that the space becomes an essential element in the formation of the art handcraft; it is not merely a part of the cosmic space surrounding the handcraft, but it contains and permeates it.

Such space is an invisible material as if it were a material or technique that can convey the idea of the art handcraft to the recipient; and it also can connect, divide, or assemble the shapes as a visual image in the mind of the recipient.

The idea of this experiment has been invested for art education

students in the field of small industries for young graduates, in addition to using it in the fields of contemporary interior design in homes, offices, and conference halls. Using more than one material in the art handcraft may contribute to opening innovative and creative ideas.

The art handcrafts produced through this research experiment are shown in the figures here-under:



Figure 1



Figure 2

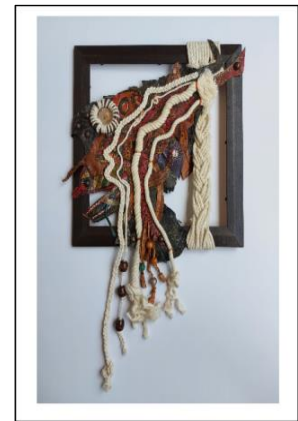


Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10

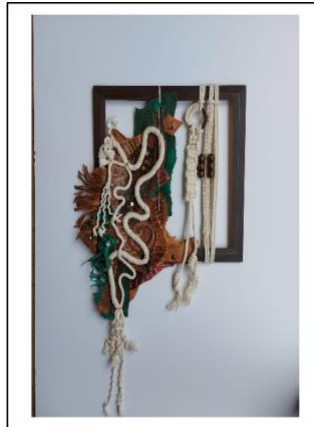


Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20

4. Conclusion

The researcher through the research experiment reached a new form and artistic body for the leather art handcraft, which is a form of pendants that take a unified body in all the works, which is the frame (square and rectangle), as an attempt to find an experimental entrance based on the departure of the art handcraft from the boundaries of the frame and benefit from the aesthetics of the surrounding space [1-4].

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