

Construction for Enriching Painting: a Creative Experimental Introductory Approach

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Abstract:

The current study is an attempt to enrich Painting and produce Painting works as creative outputs based on "Construction" as a creative experimental Plastic approach. Construction is adopted as a Plastic method for the art work so as to propose new dimensions and render solutions and unconventional constructional aesthetics with artistic values indications. This results in the enrichment of Painting. Construction in this research refers to producing two or three dimensional constructions by assembling the materials and creating color combinations and forms in different methods. The procedural steps of the research follow two frameworks: the theoretical framework and the application framework (research experiment). The research follows the analytical and quasi-experimental methods. The research resulted in the following results: Construction in art is an experimental approach that leads to creative Plastic work and gives enrichment to the artistic work. It highlights the aesthetic values in the constructional output through the system which implements the constructional technique. It also has an effect on the Plastic quality formulated in the work. The diversity in the constructional output leads to diversity in the creative thought in producing creative Paintings. The study recommended more studies that enrich the field of Painting through discovering the constructional potentials as a creative Experimental Approach and encourage students of arts and artists to implement the experimental thought related to Construction.

1. Introduction

Innovating rather than following the conventional style is the distinctive feature of Painting provided that the concept of the artist and his vision are controlled by numerous subjective and esoteric factors. The variant degree affected by the possibility of change and continuity can start with simple deviations. It can also get developed through the artist's practice of experimentation to realise innovations that vary and differ according to the experimental approach being followed by the artist in search of the sources of inspiration for his artistic creativity. As the tendency of great artists towards deep and serious practices formed a field in acquiring new experiences, their subsequent works to these different creative practices witnessed renewal ideas and unlimited creative openness.

Since art, like any other human production, needs incentives to nurture its production, the change in art styles and the multiple angle of vision necessitate a new incentive that imposes change as a response to the new needs of people. (Ateya, 1985)

The diversity in styles affects the modernity of the constructional and expressive forms in modern painting which create a distinctive thought based on finding Plastic solutions that have conscious context and thought.

Modernity in the Plastic Art and what is beyond revealed its rejection to imitation and, as a result, the modern artist began to express himself in a special style and new remedial ways to deal with the artistic product so as for the Plastic Art to become a true reflection and a witness to the age evidences. The artist began to roam from one place to another in search of new tools and propose modernized experimental approaches that serve his thought and enrich his art.

Experimentation is not only restricted to the field of science, but to the field of art as well. This can be proved through innovations that appear and from what schools and artistic trends render as new thoughts and special style of performance for innovative aesthetic visions. This confirms that the artist by nature is experimental in the sense that he constantly seeks to render the new. John Dewey says, "From the fundamental characteristics of the artist is that he is born experimental and without this quality or characteristic, he just becomes an academic, and if the artist is bound to be experimental, it is because he has to express a deep individual experience." (Dewey, 1963, p.242-243)

Experimentation in art means training on how to create new Plastic idea with a new artistic construction that includes a meaning and a certain significance thus the work of art, with its familiar elements, is to a great extent recognized differently from what is preceded. This work can be classified under the term "experimentation." (Bann, 1970, 10). Meligi confirms that experimentation in art is "a comprehensive concept, in thought, in method, in technique and in materials." (Meligi, 1978, p. 209)

The necessity of experimentation in modern painting lies in the rapid development of social, economic and political entity of the society. The French critic and philosopher (Marco Polo) wrote "Traditions are a beautiful thing but the real beautiful thing is the search for a new tradition and it is ridiculous to live on just one style. The

age requires from the artist to raise new issues and concepts. He requires images of shapes from the reality that is condensed with artificial lights and printed papers with the ink of the machine.
<http://www.alittihad.ae/columnsdetails.php?category=78&column=41&id=12930&y=2012>

Experimentation is not just making a fixed plan that does not change during the artistic practice, but being aware of all the formation variables of the artwork and recognizing its new stuff. It has been said: "The artist not only plans for his artistic work but nurtures it as well." (Gombrich, 1971, P, 1971) Experimentation in art has various approaches. They can be referred to as the intellectual and technical perspectives from which the mind starts to convert the formation of the construction unit in the nature or the construction unit in the painting into an art form. Stephen Baan has identified four approaches for experimentation as follows (Construction, Abstraction, Destruction, and Reduction) (Baan, 1970, 10)

The artist may restrict himself in the formation of the artwork, his philosophy and thoughts to just one approach or may combine two approaches or more in light of his vision. (Al Subhi, 1995, p. 11) quoted as saying: "Painting works which use multiple angles of vision methods are mainly based on the experimental thought through the two approaches (analysis and construction) for the forms and relations of the painting, especially in the structures of the artwork and they are the highest two levels of scientific and creative thinking "

The study proposed that through construction as an experimental approach and as an artistic perspective, the artwork can result in new dimensions and structural and constructinal artistic solutions in formation which deal with the formation and expression issues with a new vision that differs from conventional visions, a vision that has formation indications with artistic values that leads to the enrichment of painting work. Construction is a means of creating art works that consists totally of materials, works or paintings among objects and elements which were already existing where the biggest contribution of the artist is by finding the relationships among objects, elements and putting them together, side by side, more than finding objects and creating them from the beginning. The research deals with construction as a creative experimental approach and as one of the important methods in formation through which the replacement and change happen whether in shape or material. Based on this, solutions or new rules can be found in construction and thus getting free from the familiar conventional solutions in the formation painting and moreover enriching it. This is what is proposed by the study.

2. Statement of the Problem

The study revised and researched the so few scientific studies that dealt with construction as an experimental approach and found out that it is rare to find scientific studies which deal with construction as an experimental approach that leads to creative formation in the work. In spite of the multiplicity of solutions and plastic visions that can be invested by the artist through using construction to get free from the conventional shapes and solutions in painting. As the academic preparation for teachers of art education necessitates coping up with this evolving art, the need urged us to follow the developed aspects of developed academic preparation that can help them to practice experimentation so as to be able to get its benefit and adopt it with its educational inputs in their field of teaching art education. Thus, the study copes up with this artistic development and proposes creative solutions to enrich the plastic work of art in the field of painting (painting):

3. Questions

The study problem can be determined through the following two questions:

- Is it possible to enrich Painting work provided that construction is an experimental and creative Plastic approach?
- Can we produce paintings as creative outputs based on construction as an experimental and creative Plastic approach?

4. Objectives

- Enriching Plastic Painting providing construction is an experimental and creative Plastic approach.
- Producing Plastic Paintings as creative outputs based on construction as an experimental and creative Plastic approach.

5. Significance

The importance of the study lies in the following points:

- Enriching the studies that deal with experimental approaches by shedding light on construction as one of the experimental approaches.

- Proposing solutions or new rules in the process of Plastic Construction that includes new visions to get free from the familiar conventional solutions.
- Providing students and researchers in the field of Painting with creative experimental approaches which enrich their artistic production and create new visions based on Construction.

6. Study limitations

The Objective limitations:

- The study is restricted to get to know the Construction method as an experimental and plastic approach in art.
- Addressing some artistic approaches, modern and contemporary, and exhibiting the work of some of its artists who implemented Construction.
- Producing creative Paintings through experimentation on the study sample.

Time limitations: The study was conducted during the second semester of the academic year (2014/2015)

Spatial limitations: Umm Al Qura University, Drawing and Painting lab.

Human limitations: The study population consists of female students from the Master's program, who study Drawing and Painting course (515) in the second semester of the academic year (2014/2015).

7. Methodology

According to the nature of the study, the study follows the analytical descriptive approach, and quasi-experimental approach based on one group.

7.1 Conceptions:

Construction:

"As in Language": a thing composed from its simple components. <http://www.almaany.com>. It means in French (Assemblage), is an artistic process, and an artistic term which has multiple usages in many arts. Construction in the visual arts refers to the work of the artistic structures of two or three-dimensions by constructing things. The researcher agrees with this definition considering construction as one of the methods that form the work of construction. We can understand the concept of construction through "Assemblage" definition by (Othman, 1966, p. 6) that the "construction" method is based on the assemblage and "construction" and it is a type of performance produced by assembling some pieces and parts and fix them together on the surface of the painting". Assemblage also depends on the three-dimensional construction of prefabricated materials and combines various fields of the art of sculpture and Painting, etc., with themes that are closer to the community. "Sometimes Assemblage artists use adhesion technique in their work, along with other techniques and thus the Assemblage art has the capacity to use more than one technique within a single work of art" (Othman, 1996, p. 22). The meaning of (the Assemblage artwork) in the Dictionary of Fine Arts, "It is a technique to construct a three-dimensional work using a number of assembled things and it sometimes happens with the use of painted, covered or formed elements by the artist." (Hanlyn, 1981) The artistic construction is "the organization and distribution of Plastic elements within the framework of the drawing process in accordance with generally approved scientific rules". <http://www.almaany.com>

The researcher defines construction as : it is one of the important methods, or in other words, a means which leads to discover solutions or modernized rules in the construction of Painting, and get free from the familiar conventional solutions in the plastic process, and thus gives artwork richness and creativity, whether in the flat or modelled construction works or or combination of both of them and the material plays an important role in the formulation of the work and its construction, and where the researcher considers Assemblage as one of the methods that achieves construction.

Experimentation:

The dictionary defined its meaning "in the language as: the meaning of experimentation (Noun); Plural: experimentations; Inf.: experiment; put it under experimentation, under test and exam. "One of the stages of the process of adopting modern ideas in which an individual tries to apply the modern idea and renews its benefit and ensures its suitability for his own conditions" www.almaany.com

"Experiment: is an organized test for a phenomenon or phenomena so as to be observed very carefully and systematically to reveal a result or achieve a specific purpose www.almaany.com. "Experimentation is subjected to interrelated intellectual operations that allow deletion and addition, and may be through unspecific steps, and allows a step to precede the other and in turn produces new Plastic belongings..." (Alsayed., 1979, p. 20)

Al Subhi (1995) mentioned that the concept of experimentation, which is associated with the modern age thought does not put a limit to thinking or practice, and began to look for experimental approaches in the components of constructing artwork to create Plastic formulas and produce artistic forms able to express renewal and contemporary intellectual contexts . The researcher agrees with the two previous definitions.

The procedural definition : It is a behavior which helps the artist on the growth of his thinking and his creative performance and his Plastic skill through exhibiting various aesthetic aspects, and solutions and formulations reached by the artist through the experimental approaches to enrich his painting while organizing and directing his artistic activity through his new artistic vision and where the researcher adopts construction as a creative Plastic approach to achieve the objectives of the research.

8. Literature review

Othman (1996) aimed to clarify for students of art some of the rules and bases that can be useful in the new art, which depends on Assemblage and is closely related to the environment and community. The study resulted that the Assemblage method was used in many artistic trends of postmodernism in spite of its differing artistic goals and visions. The Assemblage method is considered as an approach through which we reach Plastic formulas and constructions characterized by the understanding of the material and awareness of its capabilities. The related study came up with many recommendations such as benefiting from the Assemblage Method in art to achieve innovative artistic creations originated in the society and the national cultural heritage and do further studies about Assemblage as this kind of art is ever-evolving and includes many of the contemporary trends. This study agrees with the current study as they both research in order to find innovative Plastic solutions to enrich painting. The related study is different because it has taken Assemblage as a basis. But the current study deals with Construction as a creative Plastic basis in which Assemblage is a quality and one of the constructional artistic work techniques.

Nasser (2008) entitled: Pop as an approach to create an Assemblage art for the Plastic work (tableau). This study aims to reveal the most important Plastic techniques and media of the pop art and what is related to it from Plastic and expressive values which can be formulated on the surface of the Plastic painting and create assemblage works that depend on the aesthetic concepts related to the pop art as a new approach on the Plastic surface of the Plastic work, the researcher reached the following results : employing real material in painting through multiplicity on the surface of the Plastic painting and breaking the frame work through getting the materials and media out of the framework, this study is consistent with the current study, that both are searching for approaches to enrich the Plastic Artwork, and the related study is different in that it adopts construction as an experimental approach and search for the artists techniques in many modern and contemporary artistic trends, those who used construction in the production of their artistic works.

Alfaddy (1991) entitled: Mixing of materials on the surface of the painting in the field of contemporary Painting. The research aims to identify the most important bases and rules by which expression and experimentation with materials are practiced on the surface of the Plastic painting, the researcher reached the following results : from the field study, it is proved that mixing of materials doesn't only mean pasting (collage), but it includes several terms such as Montage and Frottage, and the art of assemblage as it is a new form of relationship between form and color. The researcher recommended a set of recommendations as follows: laying emphasis on the various expression aspects of the special techniques of the skill of mixing colours on the surface of the painting and introducing uniqueness and seriousness in performance through dealing with conventional and non conventional materials in the field of painting for the students of the Faculty of Art Education. The related study agrees with the current study in the technique of mixing materials in the Plastic work of art in the field of contemporary painting, using the assemblage and construction method and other methods, and this current study is different in that it combined the material with colouring as the material is important in producing the intended constructional work of art taking into account that the constructional works can be produced without using the material and this will be shown in the methods of application .

9. Conceptual Framework:

Construction:

The concept "experimental painting" has become common in contemporary art criticism as it is considered painting with unconventional and unfamiliar solutions, many of the artistic trends that represent the phenomenon of innovation are described by contemporary critics as experimental, in the sense that it reveals a new aspect in the theme, where the artist selects a number of various formations that address the same elements, and thus shows, through them, various aesthetic aspects and Plastic solutions with multiple solutions. (Alsayed, 1979, p.19)

Construction is to guide the activity of the artist to reformulate the elements of painting work and arrange them

in methods and expressions beyond the construction of the material in its forms and its familiar relations, and put them together, side by side in a flat or modelled level or levels, and the work can be inspired by the work of others in terms of technique or a work done by the artist himself. Alteration, change, deletion or addition in the form or in the material plays a role to reach constructed and creative Plastic formulations, whether were previously existing or added, and the contribution of the artist is greater by creating relationships between objects and elements more than finding things and creating them from the beginning. Thus, construction is considered a creative experimental approach in the Plastic Art. (Wahba, 2006, p. 6) defines the material as "It is the formulated tool where the formulation appears in how to use this material to be a thought. The material is present in nature, and the artist interferes as a mediator to discover it".

The material in the art of painting is the tangible apparent content of the kind of thought displayed through a specific work of art, it is the form and the tool that the artist moves with and by which he utters his words, or gives his opinions.

Construction and its beginnings in the Plastic Art:

Assemblage art appeared in the beginning of the twentieth century as one of the phenomena of the change in thought and form in art. It is an art which depends on the assemblage method of different materials in the work of art and on the construction method and it depends on more than one technology and combines more than one field of the various fields of art." (Al Nasser, 2008, p. 20)

The construction approach in art reveals constructional and structural solutions in the form... " and the idea of structure and construction is derived from the cubism school thought (1910-1908) in search for a new reality in nature where constructions resemble nature but don't represent it through constructional and analytical vision that cares about research from the view point Plastic in art. " (AlSayed. 0.1979, p. 69)

The American artist "Robert Rohenberg" is one of the most prominent artists in this field. Although many of the cultures contain forms of art works which are assembled constructions from various materials; however, (Art of Construction) in the modern art movement; appeared in the beginning of the twentieth century; with assemblage works of Pablo Picasso, which were found by chance, in (constructional cubic phase) (1920-1914) and with the exhibits of Marcel Duchamp and Robert Raohenberj which are constructed from prefabricated materials; or with the sculptural constructions of future artists such as Giakomo Bala and Fernard Legee

The origin of the word "Construction" - in the artistic meaning - may be originated back to the early fifties when Jan Dapovit created a series of collage from butterfly wings under the title of (Assemblagesd'empreintes). However, Marcel Duchamp (1887-1968) and Pablo Picasso (1881- 1973) worked with objects they found for many years before Dopovit, and they were not the only ones , "the Russian Veladimir Tatlin created work named (Conter - Reliefs)" (Figure 1), and besides Tatlin .the artist Frita Glore was the first woman who tried construction. In addition, Lowisniffills is considered one of the oldest artists in this field the with the most production rate who began to create her statues from pieces of wood found in the late thirties of the twentieth century. In (1961) the (Art Assemblage) exhibition was held at the Museum of Modern Art in New York, where works of art of Europeans artists which go back to the early twentieth century were displayed, such as George Braque, Dopovit, Duchamp, Picasso, and Kortchwiters.



Figure (1)
Viladimir Tatlin (1915.1980) the relief, the angle

The work of art which is constructed from the arts that appeared at the time of modernism which resulted in what we can call (the critics and the public shock) and at the same time was a Plastic equivalent to all the developments and variables that prevailed all branches of knowledge in the twentieth century, also the constructional work of art had an effective role in changing the concept of aesthetics and the role of art in society, as this kind of art coincides with the idea of melting the gaps among the different fields of art such as: *sculpture - Painting - drawing - Architecture* and excluding the old and conventional classifications of those arts that dominated the art movement for many decades, and the constructional artwork is considered a complete melting state among the different fields of art, it combines more than one artistic field, as the work of art can include making use of the foundations of painting construction with the concept of mass in sculpture in a single work of art depending on the variables which were not previously familiar in the Plastic art movement, particularly with regard to the concept of performance on a flat painting.

The constructional work of art is not a trend or an artistic school like Realism or Surrealism or other art schools, but it is beyond that as it is included in the works of many artists of Dadaism movement, Surrealism, and Pop art and its beginning and appearance in the field of Plastic was with Dadaism artists in their exhibition, which was held in 1917, where the artist Marcel Duchamp presented in his works what was so-called ready made works (Figure 2) and drew attention to the artistic aesthetics that lies in the non-artistic material, such as metal remnants – glass - ready-made objects taken from the remains of daily consumption, to become in itself a work of art. Marcel Duchamp used this new concept in order to rebel against the prevailing concepts in the Plastic art movement in an attempt to attack the aesthetics of the inherited gene since the time of the Renaissance.



Figure (2) Marcel Duchamp
Wheel of a bike - the original model (1913) Milan Gallery Schwartz

In this sense, the artistic expression that coincides with reality does not cope with the attitude of the artist who uses the construction approach in the formation of his works of art, he exceeds with his expressions the familiar features and styles of life with the Plastic concept in art taking advantage of the content of the natural laws. Here, the artistic critic and philosopher Diderot Diderot says: (The sun of art is different from the sun of nature. (Baan, 1970, P, 24).

Construction in some of the modern art trends:

The author tries to deal with some artistic techniques through which its artists used construction to come up with innovative formulations in their paintings, and this includes a display of some of the art works that emerged from those techniques, just as an example. The researcher benefits from this to discover new Plastic contexts and implications that contribute to achieving positive results in the application of the research.

Construction in cubism: (1914 -1908):

Cubism in the art work is a new developed language for the form that describes the void (Barricoot, 1972, P, 75)" The Cubism artist did not commit himself to copy the composition, texture and color literally, but intended to present a new fact by drawing coloured objects that reveal neglected issues in order that you can see its different faces synchronized from one sight angle .we can see the role of construction in the formulation of work through overlapping of spaces that appear in several layers with elements constructed on top of each other to look as they emerge, although they are flat.

The cubism artists used overlaid pieces of newspapers over each other in unfamiliar relationships and in its construction stage "This method is known as the (collage), created by the artist Picasso, Oxford Dictionary (Oxford, 2002, 138) defines it as "an image which is totally or partially formed using pieces of texture or paper or similar materials, which stick on the painting texture "This phenomenon was used in the work of the early cubism artists who used pieces of newspapers in their paintings and used paint over it" (ALINDA, 1959)

"This method is shown in the work of the artist ,Picasso, in his painting "Static Nature" and "Bamboo". (Allam, 1983, p. 141)," Picasso says that the purpose of the stuck paper is to give the idea that the different textures originally found in nature in the painting can become a real fact in it, in a certain shape a similar to its original existence in reality" .Barak varied in the designs of the static nature implemented with the pasting technique which became more complicated in the structural constructions (Allam, 1938, p. 145) and this was shown in the painting "woman with a guitar" (Fig. 4)



(Fig. 3) Pablo Picasso "Static Nature" and "Bamboo" (1912) The artist collection



(Fig. 4)

George Barak, (a woman with a guitar)-(1913) Philadelphia

We also find structural construction in Picasso's style in his painting (Marie-Terese Walter), where he cubized the women's head shape through areas with angles and edges which were adjacent in their constructions and were confirmed through the varying color relationships covered by curved lines to show another deluding dimension based on mass. (Figure 5)



(Fig. 5) Pablo Picasso, Marie-Terese Walter 1937, Oil on Texture, Picasso museum -Paris

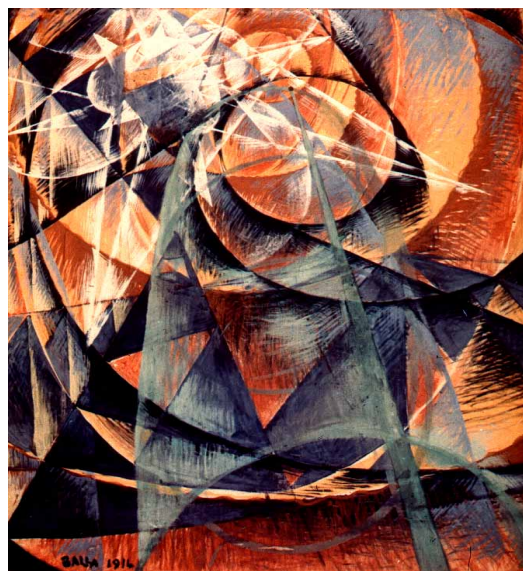
Construction in Futurism (1909)

The Futurism artist expressed the changing painting by segmenting shapes into thousands of points, lines and colors, and intended to transfer the fast motion, constancy, step and the conflict of powers. One of the Futurism artists said, "The horse which runs does not have only four hooves but twenty with triangular movements. Thus they painted people and horses with multiple limbs and rays order, so the futurism painting looks like the successive colorful waves". (Ali Hanafi, 2009, p.266-267).

With this thought, the works of the Futurism artists appeared with overlaid areas seeking to achieve the fourth dimension (movement) and this is seen clearly in the work of the artist Legee (Fig. 6) and the artist Giacomo Balla (Fig. 7).



(Fig. 6) The artist: Fernard Legee painting: The Cards Players



(Fig. 7) The artist Bala, Mercury passes in front of the sun, oil on texture.1914

Construction in some of the Abstract schools: (1910)

"The philosophy of this trend to extract the essence of the natural shape and display it in a new form." (Ali Hanafi, 2009). In light of this general description, the organized trends for various abstract doctrines appeared, many of them emphasized construction whether in shape or color and showed the work in new relationships and new constructional formulations. In the Abstract Expressionism which began its experiments by the artist Wassily Kandinsky (1866 - 1944) who was considered one of the most important creators and innovators in modern art, we feel the style of the artist in the formulation of his painting works which were expressed through the construction of its Plastic elements through rays intersections based on transparency and in homogenous and contradictory color relations at the same time which increased the sense of construction dimension in the values of work, and it is shown in his painting "Circles in a Circle". (Fig. 8)

In the work of the artist Paul Klee (1879-1940) "His works are ranged as surrealism, expressionism and abstract" (Atiyah, 2002, p. 126), we find in his abstract style how his Plastic indications varied through the new relationship he created in terms of harmony and coherence between the work surface as a background with tangible nature and its overlaid linear formations on top of this background in which he excelled so as to complete the richness his work. (Fig. 9)

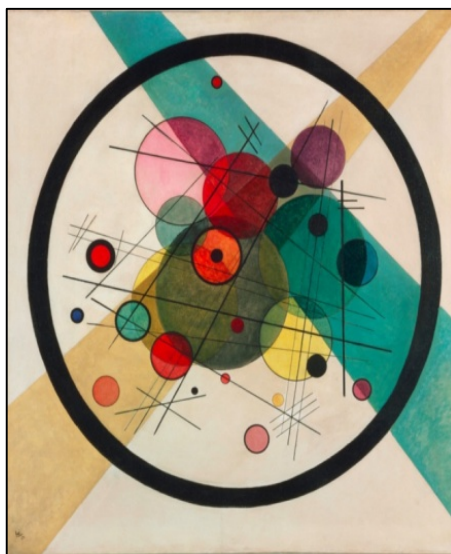
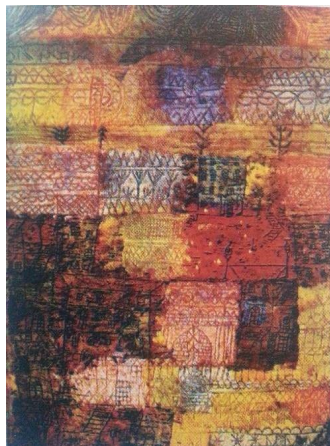


Fig.8 Artist Wassily Kandinsky painting: "Circles in a Circle," - 1923

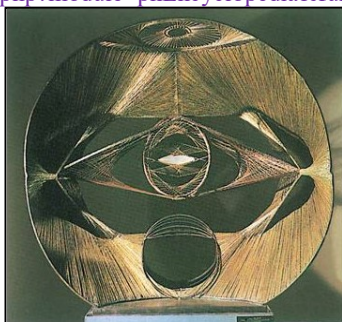


(Fig. 9) The artist: Paul Klee: The Painting: "Florentine villas" (1926)

Construction in Constructivism: (1913-1922)

"It appeared at the beginning of the twentieth century, this school emerged from Cubism and futurism, it tends to use symbolism of geometric shapes and basic colors and seeks to connect art with life." (Lexicon der, 1981, 683-685) One of the first founders of Constructivism in the year (1922) was A.Gan (1942-1893) who wrote that "the architectural constructivism, texture, and construction are the three bases of constructivism and construction cares for the nature of the material and how to employ it, it also symbolizes the creative methods and the search for visual organization laws." (Mcggs, 1983, 312) The principles of constructivism have been achieved and reached the highest level in the work of the graphic designer and photographer Ellissitezky (1890 – 1941) and the photographer and graphic designer Alexander Rodchenko (Alsokary, 1995, p. 59) The sources of inspiration in the constructivism movement has a different nature, where artists from various parts came to form a common front which consists of varied theoretical and artistic developments. "That was done by its most important artists: Antoine Bifsnr, Noam Cabo, and Viladimir Tatlin." (Fig. 10) (Fig. 11)

http://www.arabency.com/index.php?module=pnEncyclopedia&func=display_term&id=8608&m=1



(Fig. 10) The artist: Antoine Bifsnr, a project to build the unknown political prisoner, bronze, the National Museum of Modern Art, Paris

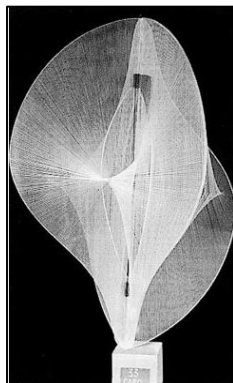


Fig. 11-The artist: Naum Gabo, work: a linear construction, (1949 – 1953)

Construction in Dadaism (1916-1922)

Dadaism is an artistic and literary movement founded in Zurich, Switzerland, as a reaction to the 1st World War, and its philosophy is restricted to its resistance to the temptations of ready-made templates and the classical language expressions. It is a struggle for the direct expression and appeared as a kind of protest against the uncertain social values such as religion, philosophy and contemporary ethics. This has appeared so clearly in the work of its artists in the field of graphic design, especially the design of the characters and writing, which has traditions with them (Alsokary, 1995, p. 52). With the appearance of Dadaism and the works it presented that mainly depended on the basic sarcastic qualities with varied assemblage and construction operations. The Dada artists used materials in a way different from what the Cubism artists did, mainly with rebellion not only against form, but against the traditional ideas in art and society as well" (Alfadaly, 1992,45). We can feel the construction method in the works of the artist (Cheftrz) although it remained closer to Cubism and futurism but it was considered Dadaism in the nature of the materials from which they were made and placed within new frameworks, and with his pasting constructions he reached new frameworks through a special technique based on the apparant and gummy color powers and with unique poetic values, and this was found in his work (the scattered forces) (Fig. 12)

In the work of the artist Marcel Duchamp (1867-1968) (Figure 13) we can see how the construction method was achieved by carving on a coated copper plate between two pieces of glass. As a result, the shapes appeared in modelled constructions with real dimensions. In another work, the (Big Bottle), we can see how the work was constructed of two vertically attached paintings and his construction style depended on the diagonal, horizontal and vertical linear intersections in the lower part and on the uneven spaces in the upper part. Here, the vacuum plays a role in formulating the work and presenting it with different artistic values as a result of the construction method seen by the artist. (Figure 14)

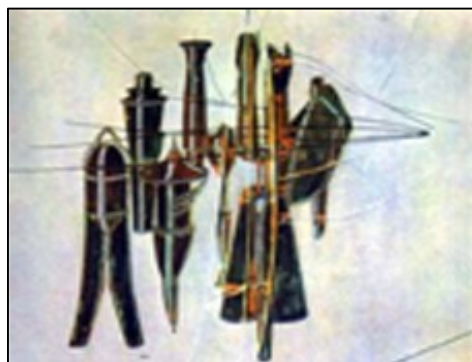
We can see the construction method in the works of the artist Picabia Francis (1879-1953), where the elements looked overlaid over each other as if they are hanging above a moving ground in his painting "A ship across the Atlantic" and most of its elements appeared with constructional neutral color spaces through which luminous red areas emerged, (Figure 15)



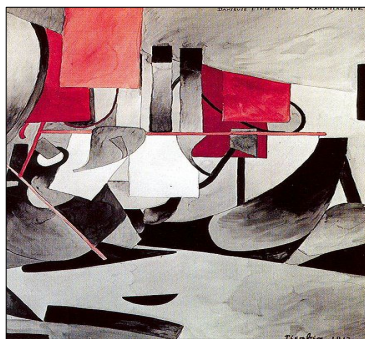
(Fig. 12)



(Fig. 13) Marcel Duchamp, Dadi work, carving on a coated copper plate between two pieces of glass



(Fig. 14) Marcel Duchamp, the big bottle



(Fig. 15) (Picabia, a ship across the Atlantic, (1913)

Pop Art:

Pop Art is a return back to the components of everyday culture, expressing its artistic desire by using daily tools, this art cares about collecting several realistic things that have familiar and common use and formulate it in simple, complex or duplicated constructions, a work that is full of emotions and vague meanings. "During the sixties of the twentieth century, the pop art has become the most wide spread art with its flexible style and vital capacity" (Al Shafie, 2016, p. 248). The American artist Andy Warhol (1987) was the first to create the Pop Art

when he mixed art with the consumed items (Figure 16) so his works seemed to be modelled in realistic constructions (1928). We see the construction style of the pop artist Robert Rauschberg has reached the aesthetic form which he desired and that distinguished his paintings by using the method of collage, brush strokes, assembly of components and objects (Figure 17) .Another work by the same artist (Figure 18), which has a different style as he depended on pre-fabricated things and put them in an environmental field that co-exist with him.



(Fig. 16) Andy Warhol, Coca-Cola cans



(Fig.17) Rauschberg (Riding a Bike) Berlin (1998)

10. The Experiment Procedures (the application stage):

The study applied the experiment on the study sample based on the theoretical data of the research in order to benefit from the methods that the artists used and displayed in and proposed that the construction method, the topic of the study, is an effort to enrich the artistic Plastic artwork and produce innovated paintings based on construction as an experimental approach

10.1 Objectives:

- 1- Bringing construction into application based on scientific research in the production of contemporary paintings.
- 2- Enriching the study with new experiences through the application of the experimental approach (construction) and carrying out the Plastic process gives benefits to the formulation and production of its Painting work.
- 3- Creating innovated approaches and getting to know different techniques and methods of performance in the formation of contemporary painting.
- 4- Producing creative construction Plastic artworks to enrich painting.

10.2 The idea of the experiment:

The idea of the experiment is based on on the application of two different methods so as to produce construction Plastic works as follows:

- The first method: producing flat construction Plastic works (two-dimensional) based on color or color and material together. (Figure: 19. Figure 20: first work outcome, second work outcome)
- The second method: modelled construction Plastic works (Figure 21. Figure 22, third work outcome, forth work outcome)

10.3 Steps of the experiment:

Step One: Drawing and planning and initial sketches for the Plastic painting.

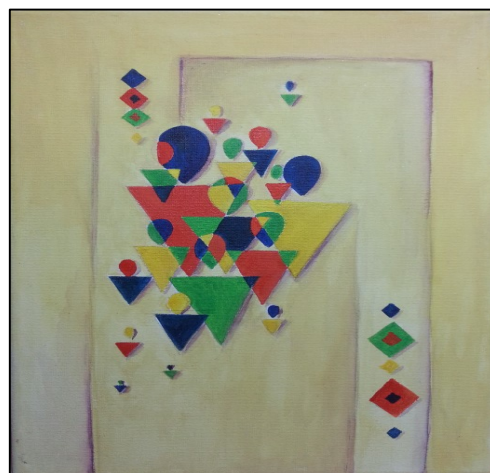
Step two: Preparing materials and tools.

Step three: The practical implementation of the Plastic product.

The researcher will restrictively display and analyze only two works from the two application methods of the experiment. The following is the display of the Plastic works based on the investment of construction as experimental and creative formation in order to enrich painting:



(Fig. 18) The African environment which inspired the first work and the second work



(Fig. 19) The first outcome (the first applied method: the flat construction Plastic painting based on color)

10.4 Materials and tools:

Canvas painting 40 × 70 cm, acrylic colors, painting brushes

10.4.1 Description and Analysis:

The work was inspired by the real-life of the African environment which is rich in strong colors that are reflected in their textureing, ornaments and their mixed decorations in simple constructions, he used in his work the three basic colors red, yellow, and blue in addition to the strong green color without causing any change in strength or values. Employing construction is clear in how to summarize and flatten elements into the two shapes, the triangle and the oval and their distribution in constructions in abstract relations based on the principle of transparency with changing and frequent rhythm, while maintaining unity in form so as for the colors to be connected and homogenous with the level of the aesthetic style of the innovated method of construction in the work. The three triangles are stationed in the center with large and overlaid spaces with the other small triangles and oval spaces in the mobility of the Plastic elements to show new Plastic indications for the Plastic work which formed a contemporary vision where the color values are interconnected and homogeneous with the Plastic values in the work. The vacuum surrounding elements plays a role in highlighting the the construction method, where the spaces seemed more overlaid and adjacent in constant motion.

The construction method appears by combining the abstract art and the brutal art as in the work of the abstract and expressionist artist Kandnesey in his constructions of forms and also reminds us of the works of the abstract artist Mondrian in terms of his use of the pure basic strong colors with which he was well-known in his innovated Plastic work. But, we can see the brutal style in the flattening method used in the use of strong colors through the spontaniety of the brush strokes.



(Fig. 20) The second outcome (The first applied method: flat construction Plastic painting that depends on the color and material together)

10.5 Materials and tools:

Canvas Painting (texture) size 40 × 70 cm, acrylic colors, pieces of newspapers, colored paper, carton, genuine leather, medical gauze, cutting small wood pieces, buttons, glue.

10.5.1 Description and Analysis:

This work is an extension of the previous work (the first work, Figure 20) in terms of inspiration from the African environment (Fig. 19). Various prefabricated materials were constructed on the work surface, which varies in their levels between apparent, gummy and flat, and between rough and smooth. In this work, we note homogeneity in the use of texture and shape, despite the multiplicity of materials with the diversity of spaces, colors, which came up with a group of abstract relations that have been achieved through the construction method formed in the structure of the work. The work achieved a rich scene full of constructions united on its surface despite its simplicity, where abstract shapes were overlaid in several multi-dimensional levels in texture and in descent expressive formulation resulted in an aesthetic language based on multiple levels in the distribution of spaces rich in colors and harmonious textures. This work reflected a new vision of art that illustrates the concept of contemporary art as a result of the pairing between the reductive human form and other Plastic symbols such as the triangle and the oval shape with the purpose of highlighting the interrelation between the forms and the location and the environment as a symbol of contemporary human relationship. And this vision is confirmed through the living strong colors that we feel in the structure and here we focus on the red color that indicates strength and concentration followed by the blue color which seemed to be more advanced than the red color as a result of the quality of construction and the distribution of elements in contrast with the color theory base, and as a result of the technique we see in the folds of the cartoons in blue spaces, which appeared much clearer.

This clarity increased through the horizontal, apparent and gummy lines which are the main content of the blue spaces. The use of newspapers pieces with their neutral colors has led to a lagging level of red and blue spaces so it appeared as a background for it. There is another dimensional level represented in the yellow color, which in turn seemed to lag behind the rest of the color spaces so it appeared as a background for the whole structure. This work in its whole structure was inspired from the collage style of Cubism despite the difference between the complex formulations of cubism artists and between simple constructions in this work.



(Fig. 21) The third outcome: (The second applied method: modelled construction Plastic work of painting: Mass on flat surface)

10.6 Materials and tools:

Canvas Size 40 × 70 cm, colors, acrylic, cork, carton, coloring brushes, glue, a scalpel, and a file.

10.6.1 Description and Analysis:

This work depended on its structure on the uneven constructions of organ shape represented in the human face. The faces have been constructed in six levels achieving variant aesthetic values based on repetition and on minimizing and maximizing of masses, each face expresses a different level from the rest of the faces. The green face seemed more advanced followed by the syphilis face, the violet face, the blue face, the red face and then the yellow face in order. The last colour seemed dim despite its bright color. The work was carried out using the raw cork, which appeared more solid than its real nature revealing rough texture because of the sculpture technique used and also because of the way of dealing with the color which was intensively placed on the carved faces, so the faces looked as a rocky stone with gummy salient which made us feel sensuous and expressive meaning that reflects the rigors of contemporary life. People have several different faces that vary according to the different situations and some of these faces are strong and confident and others are weak hiding behind other faces, these meanings can only be achieved through the quality of the construction method employed in this work. The work reflects the reality of the contemporary art which experiences a state of complete fusion among the different fields of art as it brought together the fields of sculpture and painting so the work guaranteed the employment of the basics of constructing the structure of the painting based on construction with the concept of mass in sculpture in a single work of art depending on the variables that were not previously common in the Plastic art movement.

In this work, we can see the style of pop art in terms of the repetition of the same element, and also in terms of color groups based on it despite the difference in vision and approach in each:



(Fig. 22) The Fourth outcome: (The second applied method: construction Plastic work of painting: three-dimensional solid)

10.7 Materials and tools:

Cork, wooden base, colors, acrylic, coloring brushes, glue, a scalpel and a file.

10.7.1 Description and Analysis:

In this work, uneven oval shape and twisted circular shape are used as a constant theme in the constructional structure to achieve the mass of the carved work. The work looks balanced as a result of the constructional system of masses and their relationship with the vacuum that led to the cohesion and interconnection of the work, and the diversity of the masses sizes reflected to us plastic variables that followed a diversity of curves to the inside or the outside, this diversity gave the viewer a sense of the places of weight acquired from the sensuous visual texture of the cork, which was confirmed through the distribution of the pink color used in its gradual relation. This reflected the skill and the ability of the artist in achieving aesthetic values derived from the concept of construction and investing it in the production of contemporary Plastic work.

11. Results

1. Construction disclosed diversity of the solutions and the Plastic visions that can be invested by the artist to produce art works.
2. Construction in art is an experimental approach that leads to the creative Plastic work and thus the work of art acquires achieve richness.

3. Highlighting the aesthetic values in construction artwork through the system which controls the construction method that affects the formulated Plastic quality in the work.
4. The awareness of the artist and his acquaintance of the contemporary and modern Plastic art methods contribute to creating unfamiliar artistic reality.
5. The diversity in the construction artwork leads to a diversity in the creative thought in the production of creative Plastic paintings.
6. This research is a field for variety of resources and inspiration of vision which leads to the creation of artistic formulations that enrich the field of painting (painting).
7. The research enriches the field of contemporary Plastic art.

12. Recommendations

1. Carrying out further studies and experiments that enrich the field of painting (painting) by revealing the potentials of Construction as a creative Plastic approach.
2. Encouraging the students of Art Education and artists to practice the experimental thought connected to construction.
3. The educators, practitioners and stakeholders, who are interested in art, should be aware of the importance of experimentation as a tangible and practical practice in the reality not just mental thoughts.

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