

## **The Role of Meaning in the Emergence of New Aesthetics of Artistic Work of Contemporary Canvas Fabric Printing**

Faridah Sh. Mohammad<sup>1</sup>. PhD, Ali F. Elmesri<sup>2</sup>. PhD

*College of Basic Education  
The Public Authority of Applied Education and Training-  
State of Kuwait  
Corresponding Author: Faridah Sh. Mohammad*

---

**Abstract:** *Modernity is linked to art through innovation and creativity .It reflects the transformation that has permeated the field of thought, technology, knowledge and the arts generally. Regarding to the concepts of the modernity, the artist must always seek the meaning of the idea birth of artistic work. The present research is an attempt to take advantage of the technical artworks in the form of embroidery pieces to support the field of design and printing for the students of the college who studying the course of art and life of Department of Art Education, However the technical artworks aesthetically will be extended by combining a unique artistic experience with the technique of stitching yarns (embroidery), expressing the meanings and concepts of life diversity. By creative flexibility and integrated printing in different surfaces, bearing in mind, the sustainability of the progress of artwork in the field of canvas fabric, various printing techniques will be applied. Ultimately new contemporary canvas fabric works were invented. The research ended by an attempt to take advantage of artworks to support the field of design and printing. However through artworks the concept of the meaning of life will take place to highlight the expression and imagination of the student attitude.*

**Key words:** *Modernity, canvas fabric printing, technical artworks, contemporary canvas fabric works*

---

Date of Submission: 06-01-2019

Date of acceptance: 21-01-2019

---

### **I. Introduction**

#### **I.1. Modernity vs. Modernism**

These are modernism and modernity where Modern is what is in vogue and in fashion such as modern music, modern painting or printing and modern apparels. Modernity and Modernism could be considered as the same meaning. However, there are differences between modernity and modernism.

#### **I.2. Modernity**

The physical meaning of Modernity is novelty as well as Modernity has many meanings and concepts where modernity can be considered a form of renewal and up-to-date. However, for colors and shapes, modernity rejected the realistic portrayal of things as had used before by artists which is oriented to the style of innovation and experimentation. Whereas related intellectual movements are adopted by the concept of modernity.

#### **I.3. Modernism**

The term modernism arose mainly in reference to all the artistic and cultural movements that arose primarily in response to wide scale changes in the society on account of industrialisation in 19<sup>th</sup> and 20<sup>th</sup> centuries. Modernism gave birth to self-consciousness and realisation that is reflected in the works of prominent artists of the times.

#### **I.4. What is the difference between Modernity and Modernism?**

1. Modernism is reflected in the development and acceptance of new technologies to have a qualitative difference in the life. Self-realization and self-consciousness is at the heart of modernity.
2. Modernity is a time period whereas modernism refers to the trends in art, culture and social relations that are characterised by development of a modern world.

Brey (2003)[1] has reported that Technology made modernity possible. It has been the engine of modernity, shaping it and propelling it forward. The recent emergence of the information society is also the product of a technological revolution to a large extent.

Technology has stimulated the transition to modernity and stimulated major transformations within it. More than that, Technologies are still an integral part of modernity infrastructure, because they are deeply involved in their institutions, the organisation and reorganisation of industrial production system.

In the current academic landscape, modernity is one aspect from the study of the theory of modernity, where technology is addressed with technology studies. There are a few actions that bridge these two areas and study technology with a broad reference to modernity. In different meaning, modernity with an extensive scopes, the reference to technology, or focused on both study the way developments in modernity intersect with technology the changes.

Auji (2016)[2], on her book ,in the late nineteenth century within Arabic print studies customary, narratives are often attributed to evolution as a harbinger of nationalism, secular thought, and modernisation to the central role in printed books and journals. In the Middle East, although recent studies have pointed to fractions and concessions in the narratives of the period, this pivotal movement is sometimes placed as a direct result of the "printing revolution". These scholars continue to view the adoption of printing techniques, rather than the traditional methods of writing manuscripts, as the main focus of the rapid transmission of ideas through mass production and wide circulation of books.

Fouad,(2017)[3] has reported that theuses of specific raw materials for a certain art have specifically changed according tothe concepts of modern and contemporary art. The artist cannot therefore express his professionalism in the context of a specific material, field, subject or even artistic treatment. Contemporary artistic works are no longer limited to traditional uses, whether in raw materials or in the way they are dealt with, methods of performance, themes, or even modern thought, which is the modern ideology of contemporary artistic work.

Frankel,(1982) [4] has confirmed that the ideology of modernist thought is based on the existence of the artworkindependent of itself, and it performs one of its most important functions, namely to support a distinctive aesthetic experience that can only be achieved by art.the most important way to make contemporary art, however ,abstraction , color and form possibly separate from content. Modernism is an attempt at innovation, creativity, transcendence and backwardness, which reflects in its entirety the tremendous transformation that has permeated the field of thought, technology, knowledge as well as the arts in general.

Rabee (2005)[5] indicated that The independence and uniqueness of the artistic work and its distinctive experience, as well as the great amount of abstraction does not make it empty meaning, and therefore the artist does not revolve in empty circles of formal research. On the other handto search for the hidden meaning of all elements of the artwork and its coordinates as well as the engine of creativity, should done withnew precaution to make every line , color and a meaningful relationship renewed significantly strong.

In accordance with contemporary modernist art concepts,Fouad (2017)[6] emphasised that the artist must always search for the existence and uniqueness of his artistic work birth through non-compliance with the laws or technical rules that are recognised in every artistic field.The artist therefore should have a wide vision that benefits from all the technical fields around him. According to artist own laws on his artistic work, the search for new meanings that direct the journey of research and finding will lead to very large and wide degrees of abstraction.

The heart of the idea of art education depends ontaking advantage of previous work in the same or different field of art to be builton. These positive modernist ideaswill jump over barriers preventing the flow of artistic creativity without limits.Moreover,it will help to enhancethe state of creative experimentation where it's nonstop. The meaning and its significance will work outto draw the plan and direction. Rabee(2005)[7] emphasised that the requested of motivatetheimmobile attitudes is to formulate new artworkswith contemporary aesthetic and expressive entrances.The contemporary concept of printing and artworks emphasises the continuous processing of formation and experimentation with material media.This sort of work could only be carried out effectively within the framework of a full understanding of all elements of the artistic work.The artwork could be combined with new experimental aspects by reaching aesthetic and artistic dimensions.

## **II.The problem of research and limits**

The extent to which the meaning and referring to the meaning of life, can be an input to integrate and harmony of the printing artwork as well as the artistic experience of the field of canvas fabric artworks to emergence with new and contemporary plastic formulations. The researchers however assume that the glamorous meaning of life could be understood as a broad portal that evokes the imagination and inspiration of students.These conceptual frameworks with the combination of two different technical styles might produce modern and contemporary artworks.

For organising the experience of the research, the historical and experimental approach has been used in monitoring and studying the concept of modernity in the plastic art. However, the proceeding of the experiment, implementation and results has been asserted its hypotheses, objectives and limits.

### **II.1.The theoretical framework**

1. Monitor and analyses the conceptual framework of the modernity art in general.
2. Studying the philosophical and human dimension of the meaning orientations of plastic arts.
3. Monitoring the positive aspects of the subject through the meaning of life as an expressive
4. entrance as directed to the artwork

### **II.2.The experimental frame work**

1. The proceeding of the experimental work carried on as solutions and technical aesthetic treatments for female students.
2. The works is based on the canvas fabric style aesthetics at first, and then completewith the aesthetics of the printing style with a follow-up the relationship meaning between them all organically.

### **II.3.Research question**

1. To what extent could be themeaning of lifeas an input to the integration and harmony of the artistic artwork?
2. Should the field of artworks (canvas fabric) combine with a prior artistic experience, to emerge as modern and contemporary?

### **II.4.Research Importance**

1. The research emphasises the relationship between the meaning of life and other fields in the educational disciplines offered by the Faculty of Basic Education.
2. There is an urgentcontinuesrequirement search for new technical, substantive and intellectual entries in the field of printing and technical artworks in the educational process.
3. The ability of female students will be developed to employ the elements of the artwork in a good formal and aesthetic manner.
4. The research provides the opportunity to understand the role of social art of life, and its meaning, whilst linking it to artworks of contemporary modernity.
5. There is an urgent continues requirement for the process of linking and synthesis as well as utilising of multiple technical areas to support all by vision, ideas and new technical formulations.
6. The research emphasises the role of art by highlighting the meaning of life and its connectionin an organic unit through a specific meaning.

### **II.5.Research Goals**

1. The research seeks to draw a shed light on social and intellectual issues as the meaning of life as an open and regenerated subject.
2. The research supports the field of printing and work in the college specifically in terms of experimental and formative terms that carry the methods of plastic art and aesthetic innovated dimensions.
3. Associated with the meaning of life, the research develops aesthetic taste through the conceptual framework and expression aspects as well as the diversity values and contemporary artisticof plastic art influences.
4. The research opens the female students' minds horizons to enter the world of art and its practice to be able to express feelings, thoughts and emotions.
5. Training non-specialised students on creative and expression of meaning of the artistic practice.

### **II.6.Search Limits**

1. The experimental work is applied to students of art and life course at the basic education college in Kuwait.
2. The theme (meaning of life) is a basic expression in the experiment.
3. To approve, anadoption of the synthesis between the method of canvassitching, with printing stencil methodon the surface of paper.
4. Depend on canvas fabric,female students carry out technical works of printing to verify the problem of research and its duties.

### **II.7.Research hypotheses**

1. At the same time the meaning and the meaning of life specially could be adopted as a broad expressionist input that exiting the imagination and cognitivist of students to makes their artistic practice as an aesthetic and social experience.
2. The integration and synthesis between two different technical fields enriches, renews, and extends the printing field in the college with modern and contemporary plastic art tributaries.
3. There is a wide range of technical and aesthetic diversity in simple canvas fabric styles and stencil printing method.

4. The expression of meaning (the meaning of life) and the combination of two different techniques in a modern conceptual framework can produce modern artworks.

#### **II.8. Research Methodology**

1. The research follows the experimental method, and ensuring its hypotheses, objectives and limits through the experimental work, the Steps of implementation and its Results.
2. The research also depends on the historical approach in monitoring and studying the concept of modernity in plastic art.

#### **II.9. Theoretical Framework:**

1. Monitor and analyze the conceptual framework of the art of modernity in general.
2. Study the philosophical and human dimension of arts/plastic on the concerned trends.
3. Monitoring the positive aspects of the subject meaning of life as an expression entrance directed to the artwork.

### **III. Monitoring and analysing the conceptual framework of the art of modernity in general**

Farida (2018) and other [8, 9] has reported that according to the rapid changes of social characterised life; the concept of modernity of the modern era is connected with the diverse frameworks historically, culturally and intellectually. These changes included Fine Arts, which began between 1910 and 1955. Eventually, the artistic schools appeared as Brutality, Cubism and others. These schools have grown in a certain period of time, such as the modern era. The general taste of contemporary generations is the product of this age, which governs the modernity of art or its contemporary.

Arthur (1998) [10], Highmore (2002) [11], Jean & Craig (2005) [12] reported that the Creativity on modern life where modernity was measured in the style evolution and its reflection. As far as known, Modernism, is associated with a tendency to cut all connection with the past whilst to seek new forms of expression. Based on the knowledge, information and technological aspects ancient traditions in plastic art have been undeveloped. On the other hand, it has changed to a pioneering concept that searching everything that is new, and differently.

As mentioned by Hughie (2003) [13], Modern art was not limited to the question of style at first, but included the concerns of the modernists on the subject and the content as well. The attention shifted from focusing on historical subjects to aspects of everyday life and nature. This has led to a change in the artist's vision. Whether manual or electronic, new techniques and methods of performance have never been presented by plastic art. However, such as materials, surfaces and multimedia and its combination, the characteristic of aesthetics serves these elements as well as the idea of the artwork to express that meaning of modern thought.

Maamriya (2012) [14] reported that the idea of experimentation considered as one of the most important concepts associated with modern art, which through his creative experience the artist searches for a new characteristics of art. However, the concept of experimentation is deepen the concept of reality and reveal new features of this reality. On the other hand, the formation of new art vocabulary could be contrary to what it was before. Thus, the artwork in the period of modernity acquired an intrinsic value. Moreover, the technical work transcended the Renaissance model to introduce a new model. That new however, model expresses the artist's understanding of reality, where innovation and transformation combine a principle based on the new reality.

### **IV. Study the philosophical and human dimension of the plastic art trends**

Descartes (1998) [15] has reported that Philosophy addressed the concept of life as a fundamental driver of human behavior. On that aspect, from the knowledge of the truth, the Greek philosophers had presented ideas corresponded to the meaning of this concept as well as, from the purification in stressed or painful emotions through the same human at his presence with other people. On the orientation of ideologies, Rabee (2005) [16] reported that the philosopher explained life in terms of human's specific abstractions. By the imitation theory, Plato's philosophy suggested that the worlds exist in spiritual patterns not as physical form. In the field of photography, carving, printing, works, etc., the human aspect emerges by the interaction between the individual and the community to highlight the concept of self-satisfaction. He is considered one of the guiding and expressive tools in the field of plastic art, especially to highlight the meaning of his ideas.

Jonathan (2017) [17] in his book about the Descartes the Philosopher reported that The orientation of the subject comes from the interaction with the elements of life which is achieved in a higher form of knowledge. However, science can provide a relevant context where a set of transactions necessary to deal with topics related to the social life. Moreover, science can provide a wide range of ideas on different topics to many aspects of life and reality. Through participation, interaction and cooperation these topics connect the individual with the community in one society.

Harbi (2017) [18] has continued that this concept is achieved by the many engines where the individual moves through within three overlapping and interrelated circles as such:

1. Personal Affiliation, in which each person expresses his ego by "I am".
2. The circle of Collective affiliation, which is expressed by the word "We";
3. The being humanity circle, which is expressed as "human,"

Eventually, the individual, community and society are the united triangle to highlight the philosophical and human aspect of the meaning face.

## **V. The positive aspects of the life meaning as an expressive entranceto the artwork**

### **V.1.The Structure and Functions of Meaning**

Wong, (2010, 2011) [19, 20], the meaning of treatment confirms that there Always something worth living for regardless of the circumstances. It is realistic and binary which at the same time embraces the dark side of human existence and human beings Ability to switch.

A comprehensive way to define meaning is in terms of the PURE model which emphasizes the four essential components: Purpose, Understanding, Responsible action, and Enjoyment/Evaluation. Life would not be meaningful in the absence of any of these ingredients.

Robertson (1998) [21] has indicated that Within the framework of a culture, it is necessary to shed light on the associated conception of the meaning of life, where the individual through different sources of life through self-interaction with the others is reflecting this culture on the life conception. Although the reflecting of this culture will address on the purpose of life with the life orientation and lifestyle, but the most important acceptance of ego from the integrated development of the human personality with its psychological, mental, social and physical as well as the individuality of experiences will influence the self-acceptance. In the concept of quality of life and its true meaning, through which the human feel that it is productive and useful The work is an important source in a way to himself and others. This production leads to the adjustment of emotional life and positively management with good.

Alfred (2005) [22] Positive aspects are distributed in ideas, behaviors, and attitudes, which are the relationship of influence, impact, and mobility of individuals through thinking and emotions. The owners of Positive thinking have guidelines for development, success, expansion, happiness, health, love and good relationships. It is Experience like the rest of the skills that gain by learning and continuous development. It falls under two basic factors: the way of thinking and how to behave, and both are subjected to modification and development. However the way of thinking as positive thinking contains many types of constructive thinking, creativity, optimism, non-surrender, the search for solutions, opportunities, solve problems and others.

The artist uses these aspects to express his emotions where influenced by his environment. However, it is considered as one of the basic guides used in the artwork. Although Prinz, (2004), [23] and Paul (2005) [24] advocates 'Embodied emotions' forms and philosophical concepts as religious, social relationship and cognition, but the life is embodied in its meanings. The artist inspiration influence ability and vulnerability as reality or as symbols or even shapes by colors and materials, techniques which expressed on surfaces that represent this amount of emotions and requirements will discover the artist's expression meaning of life. Damasio (2005) [25] described the different perspective on emotion, according to emotions as such:

1. Designed to work in a social context: is psychological states that comprise thoughts and feelings, physiological changes, expressive behaviors
2. Skilled participation with a world that does not need to mediate conceptual thought.
3. Scaffold of the environment, both simultaneously appearing for a particular emotional and diachronically performance, to receive emotional repertoire.
4. Is dynamically coupled with an environment Emotions seize conscious attentions by amplifying and magnifying change in the environment or within the self.

## **VI. The Experimental and Methodology**

### **VI.1.The experimental framework:**

1. The researchers have made applications of canvas fabric technique derived from the aesthetic and its technical values by which linking them to the meaning of life.
2. Experimenting the ways to assert the meaning expressed through the elements of the artwork as well as the method of technical context as a whole.
3. Based on the aesthetics of the canvas fabric style, an experimental practice was conducted with new aesthetic and artistic solutions for female students first, then adding with complementing the aesthetics of the style as a unit of organic relationship between them all.

## **VI.2.Methodology:**

The girl students of Art and Life Course carried out where the sketches were executed to clarify the idea of the experiment according to the following stages:

1. On the surface of paper with the meaning expression of life, the student implemented more than an idea by the work of pencil sketch.
2. The composition is transferred to an area of 15 x 15 cm on the surface of thick canvas fabric and then the process of Xstitches at different straight thicknesses and lengths on the canvas forming the expression of life elements.
3. By using digital camera to photograph the sketches to be transferred and executed by the Photoshop program
4. A combination of four works with related meanings of expression with the highlight of its infra-structure, which shows the different movement of orientation, formation, adhesion, cohesion, overlapping, minimizing and magnifying elements, finally printed on the paper.
5. The applying printing process was carried out by using stencils and monotapes techniques to explain the meaning of life on a work area: 42 x 30 cm.
6. The work has been done on white paper 100 g weight with a water medium -

## **VI. 3.Construction Analysis:**

By using printing techniques which can be analysed into the following components:

1. Infra-Structural and its expressive meanings of composition.
2. The artifacts conducted by blending the two fields.

## **VII.The Experimental Work**

### **VII.1. Work No. (1): Chaos and Order**

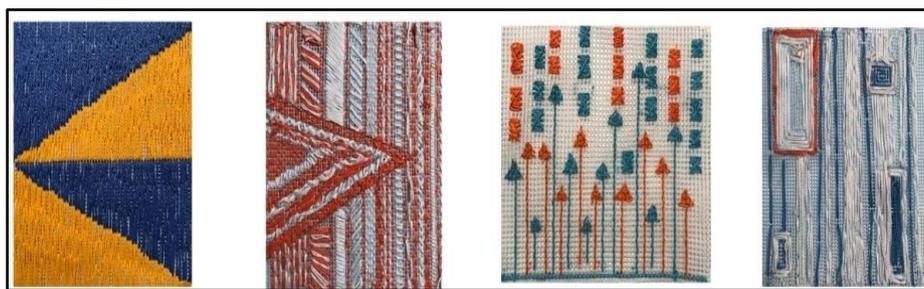
1. The Expressive meanings: Chaos and order - Mechanics - Routine - Convergence - Harmony Access to a point by four sketches (Figure 1)
2. Scanning and recombination by Photoshop program (Figure 2).
3. printing by stencils and monotape techniques (Figure 3)

#### **VII.1.1.Work description:**

The pieces of fabric in this work have expressed the meaning of chaos and order in our daily lives. At the same time the stitches is woven in order, homogeneous and accurate way to express the system and its monotony in indaily life which is often imposed on us from either the work or the lifestyle as at fig (1). On the other hand, the stitches are constructed in accepted chaos way, to an organised form. This concept indicates the existence of some chaotic life, but at the end, a person is committed to a certain system to follow the wheel of life and continue to contribute as at fig (2).

The printing techniques (stencils and monotapes) represented by orange triangles color in the second stage, moved from interior to exterior of the canvas fabric squares. The printing styles were applied in a smooth motion to emphasise the concept of the system and to confirm the concept of continuity of this system as organic movement with canvas fabric lines. The straight lines in the ochre paint color were an extension of these squares to emphasis that the system ran along straight lines.

The main elements of this composition are constructed as canvas fabric boxes presented in closed different directions to form geometric shapes. This composition takes the triangle as a key element in the process of exchange between the shape and the ground as a positive and negative movement. Diversification of the stitching with addition of texturised effects, such as rough and soft, added an artistic value to the work. The use of the orange and blue colors emerged in the composition, led to an aesthetics color harmony between them which raised the expressive value of this work and subjectively emphasis as at fig (3).



**Fig (1)**

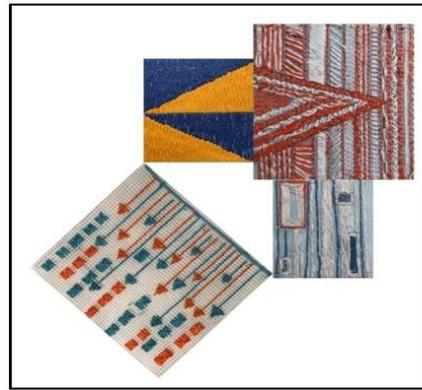


Fig (2)

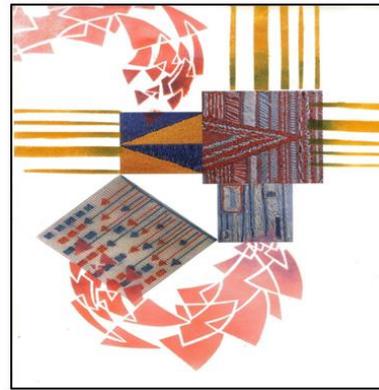


Fig (3)

### VII.2. Work No. (2): Vortex Of Life:-

1. the Expressive meanings: methods - unification - rotation in different system or direction - entering the spiral of life - the vortex of thinking - infinite (Figure 4)
2. Scanning and recombination by Photoshop program (Figure 5).
3. Printing by stencils and the monotapes techniques (Figure 6)

#### VII.2.1 Work description:

This case represent the human condition where the work reflects the vortex of life and feelings that a person experiences between happiness, sadness or silence expressing that it would continue indefinitely. The Canvas fabric came with shapes and lines that reflect this situation. The lines of the stitches came in a spiral shape, branched with straight lines. On another reflection the lines shaped as a curved, or as rigid straight shape as at fig (4).

Through this work the circular, the random and the perspective shape was to serve the work subject. The circle however is the center of the plate to reflect the center of the vortex of the other two random elements as situated at on the top right and left, whilst the perspective situated at below the circle as at fig(5). In spite of that; the printing style contributed to the creation of aesthetic lines, whether curved or straight. Nevertheless, those lines extended with different thicknesses started from the work-center to the outside, to shape a beautiful abstract composition in the middle of different colors group to experience 3D dimensions. The work showed the elements dimensions and their proportions with its relationship with the floor as at fig (6).

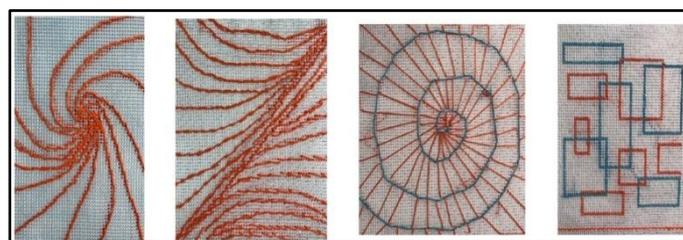


Fig (4)

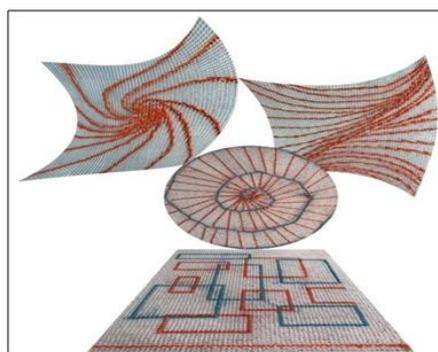


Fig (5)

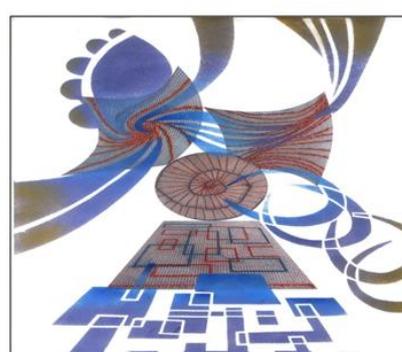


Fig (6)

### **VII.3. Work No3: The Four Life Elements (water, air, earth, plant).**

1. The expressive meanings: beauty of nature - sustainability - elements of life: water, air, plant, land – arrangement and regulation –the chaos in life (Figure 7)
2. Scanning and recombination by Photoshop program (Figure 8).
3. Printing by stencils and the monotapes techniques (Figure 9)

#### **VI.3.1. Work description:**

This work represents the elements of life expressed through the stitched threads on the canvas fabric. At the first canvas fig(7), where the earth is the basis of the source of gravity and strength as the bulk of the composition, the circles and the corrugated lines expressing it at the bottom of the canvas. Secondly, the shape of the plant is rising from the ground, whilst the third canvas, the spiral and corrugated lines expressed by the air. Finally, the fourth canvas, the lines has the shape of the clouds where the water is fallen. Finally, fig(8) the printing technique helped in combined and mixing of canvas fabric elements by adding the movement of the water by the shape of soft waves as a symbol of irrigation the earth and sprout the plant. Moreover, water droplets were added regularly and irregularly in different directions and places.

As a basis of the shaping, the work have been minimised, maximised and installed on top of each other at the bottom. The rest of the combination have been distributed at the top of the work, whilst put into consideration, the balance, the mass and space fig (9). Representing the movement of water, waves and air, and for the sake of expression values of the meaning of the nature elements, a space has been left for the addition of lines and abstract shapes. However, the color group used in printing was contributed to the aesthetic value of the work along with the surface textures.



**Fig (7)**



**Fig (8)**

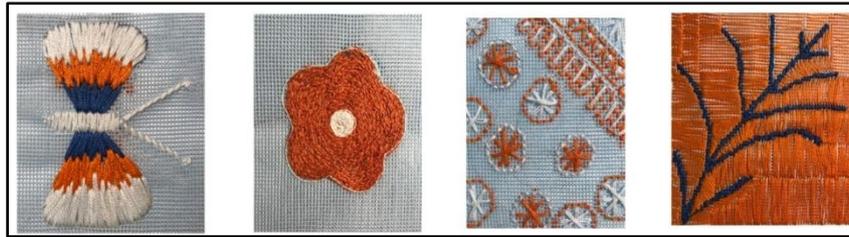


**Fig (9)**

### **VII.4. Work No 4: Nature Beauty:**

The nature beauty can have a profound effect on our senses, those gates of the outside world to the inside, whether it leads to disbelief in his presence or his feelings such as horror, wonder, calmness, glamor or surprise. But what about nature and the entities that make it that cause us, often unwilling, to feel or declare it beautiful?

1. The Expressive meanings: the element of Life is represented in: flowers, butterfly. plant, calmness and glamor (Fig10).
2. Scanning and recombination by Photoshop program (Figure 11).
3. Printing by stencils and the monotapes techniques (Figure 12)



**Fig (10)**



**Fig (11)**



**Fig (12)**

**VII.4.1. Work description:**

This work emphasises the meaning of the nature beauty around us. It does illustrate how the threads were woven in the form of tree branch in a coordinated way to reflect the importance of elements of the nature beauty fig (10). In the other canvas fabric from the top it could see, how the threads were stitched as a farmer beautifully arrange the field. The third canvas fabric represents the element of flower, which expresses the beauty. Finally, throughout the work, the canvas fabric is showing the element of the butterfly colors as distinctive shape. To highlight the meaning of beauty and confirmation, the printing technique is connecting the elements with each other by repeating the element of the branch, flowers and butterfly.

To emphasis the nature beauty sustainability, an addition of some circles and rectangles at the right corner down to the work with its extension at the top of the work left corner fig (11).

By using the Photoshop program, the concept of maximise and minimise the rework of the four canvases fig (10) gave a balance in composition and in the value of motivation as well as the harmony of the color as shown at fig (12). Moreover, to express the softness and smallness of the element, the shape of the flower was cut in circular to show the feeling of dimensions within the work. The two branches in the squares and the field were magnified because they are the principle of artwork whilst the butterfly in the square is minimised to express the smallness of the object.

The stencil technique in printing of the combination enhanced the emergence of the positive and negative concept of elements organically. This technique made a dynamic movement in different parts of the artwork. To increase the strength of the composition aesthetically, the repetition of some elements however, have been linked the parts together. On the other hand, by choosing harmonious colors the color harmony played an important part in raising the aesthetic value of artwork.

**VII.5. Work No. 5: Love Story:**

Love is involuntary. Brain science tells us it's a drive like thirst. It's a craving for a specific person. It's normal, natural to "lose control" in the early stage of romance. Love, like thirst, will make you do strange things, but knowledge is power. It's a natural addiction and treating.

1. The expressive meanings: symbols: paths, different feelings, crystallisation of feelings and stages of heart romance meeting, emotional union (Figure 13)
2. Scanning and recombination by Photoshop program (Figure 14)
3. Employment of printing techniques stencils and monotypes (Figure 15)

**VII.5.1. Work description:**

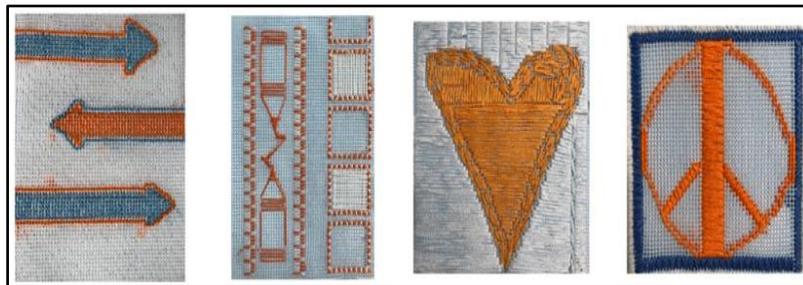
To represent the moment of romantic meeting between two lovers, by two arrows in opposite directions, the artwork was expressed at the first canvas fabric on the bottom left as at fig (13). Feeling of

attraction emerged after romantic meeting and heart start accelerating beating as expressed in the second artwork where the two pens draw the heart beating rhythm. The third artwork in the canvas fabric represented the peak of love as the stitched shape of heart rhythm with full of love and the tenderness as stitches concern. After the realisation of love, peace prevailed, as an evident as the symbol of peace stitched in the fourth canvas fabric at the top as at fig (14).

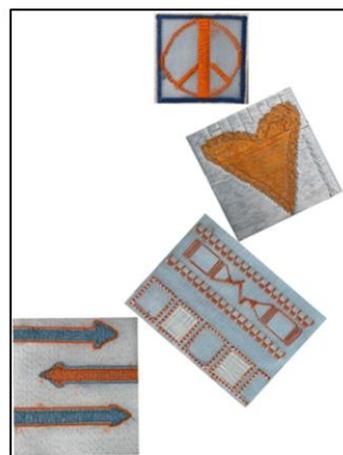
By adding many arrows in green in random directions, the stencil technique was played an aesthetic role in adding a random confirmation at the bottom of the artwork. On the other hand intermittent tape in different paths was added throughout the work to connect the stages of the story of love with each other. Eventually, the hearts, the symbol of love, were added in different sizes in the center and top of the printing in an aesthetic way, as such bright stars in the sky.

The composition of this work, which consists of squares of canvas fabric motivated at rhythm from the bottom to the top of the work. The Photoshop program was used to change the sizes from the large at the bottom to the small at the top of the artwork whilst the diversity of sizes contributed a very beautifulness to the composition as well as revealed a dimension to the elements of printing.

As strictly bearing in mind, the role of stencil is to raise the rhythm of work, by how far this atheistic image contributed to the harmony of mass and space by which connected the stages of the story of love beautifully. After this atheistic image the meaning of idea and the beauty emerged. The intensity of violence of color had highlighted these feelings. At the stage of high romantic feelings the sympathy and tenderness become apparent. This case represented by the pink and orange colors at the top of the printing where the symbol of peace expressing the warm up of situation and its importance as at fig (15).



**Fig (13)**



**Fig (14)**



**Fig (15)**

#### **VII.6. Work No. (6): Crossroads**

1. The Expressive meanings: Crossroads, mindconvergencecenter,organisation, paths of life, narrow roads lead to large roads,the road variety as the size and width (Figure 16).
2. Scanning and recombination by Photoshop program (Figure 17)
3. Employment of printing techniques stencils and monotapes (Figure 18)

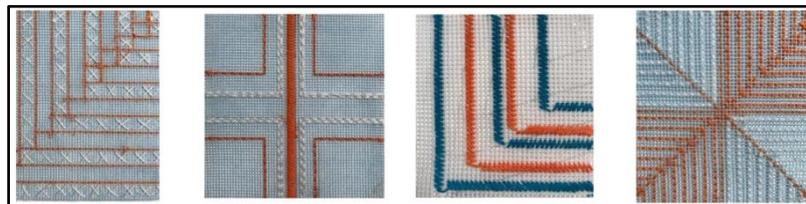
### **VII.6.1. Work description:**

As the matter of fact that Man lives in a life full of stations, and these stations are connected with roads, and these roads either are smooth or hard where person chooses to go in one of it. In this work canvas fabric represent these roads and their longitudinal and transverse intersections between the wideness and narrowest, which express the difficulties and easy life paths. The difficult path is represented in the tight, narrow, texturised lines that express the trouble that a human goes through as at fig (16). While the easy path is represented in the large lines, whether texturised or printed to express the ease of human behavior.

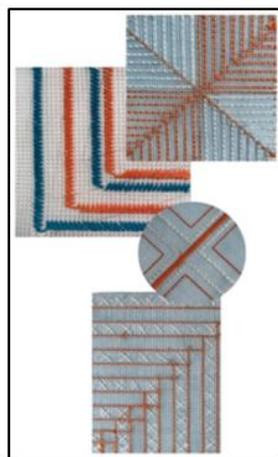
As far as highlighting the meaning of alternative roads, which could be the solutions and should be turned on the human life, printing has given contribution to add roads extension across the artwork, whether straight or twisted. However, the circles and triangles that express the areas of rest and obstacles that human faces through the way as at fig (17).

To extend the geometric and organic lines outside the area, the canvas fabric took the center of the formation as a large block whilst left the space out for printing to play around. Moreover, the geometric shapes such as the circle and the triangle are repeated in different sizes throughout the work to add harmony between colors and shapes.

In one hand, the clear and vague circles emphasised the concept of balance of composition and also the fulcrum of work action whilst on the other hand, colors played an important role to highlight an alternative organic twisted path whereas the orange triangles are to express the difficulties. The blue geometric straight and circles roads colors is to express the destination stations as at fig (18).



**Fig (16)**



**Fig (17)**



**Fig (18)**

### **VII.7. Work No. 7: Reach the goal**

Some of the most worthy goals are also the most difficult to achieve. Major accomplishments can take a tremendous amount of time and effort, and it is easy to get discouraged and give up. If there's a major task you are trying to achieve, you may find yourself at a loss for where to start. Or, maybe you've tried to start already, and have struggled to find the motivation to continue. Some thoughtful planning and new habits can help you to reach your hardest goals.

In human lives, the goals are so many. There are goals at the working level or and at the social level as many more. In this artwork of printing, the canvas fabric represents this vision whether the goals are clear and precise or even hard.

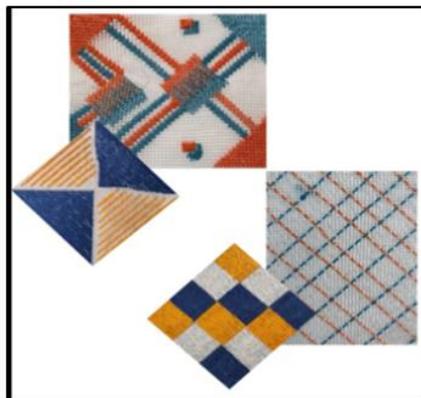
1. The Expressive meanings: arrangement - making goal - monotony - trends and repetition - the positive and negative of the system .Fullness and emptiness (Figure 19)
1. Scanning and recombination by Photoshop program (Figure 20)
2. Employment of printing techniques stencils and monotapes (Figure 21)

### **VII.7.1. Work description:**

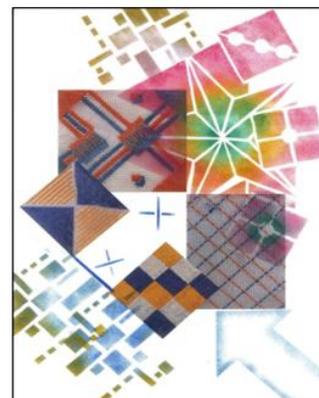
The goals are many in our lives, there are goals at the working level and there are goals at the level of social life as many more. The goals as indicated by the canvas fabric as two blue-colored confronted triangles. However, the goals in the present artwork are shown by different colors with unclear objectives squares in which the lines intersected. Differently, the goals that need to be re-examined are shown with two triangles in their corners. However the printing technique is to emphasize the importance of setting goals and access to them by adding the shape of the star with positive and negative arrows, which moves towards the stars. Moreover of printing square shaped at different sizes to express the state of planning that passes through the human setting goals as at fig (19).



**Fig (19)**



**Fig (20)**



**Fig (21)**

The composition in the center of the printing is four squares (canvas fabric) placed in different directions shape with the negative region (as crossed arrows). It also indicates the lines of the texture as aesthetic repetitive and regular rhythmic pattern added a sensory surface to the artwork as at fig (20). Printing played an important role in connecting these squares with each other by adding new shapes such as stars and squares at different sizes. However the transparent positive arrow in the corner of the printing is to make a balance between the shape and the ground. Color consistency however, played also a substantial role in expressing and emphasising the artwork.

### **VIII. Conclusion**

1. The importance of experimentation is a corner stone in determining the technical visions and utilised them in the other fields.
2. The exchange of solutions between techniques and materials in the technical fields' leads to the emergence of aesthetic formulations and expand the field of cognitive analysis of the learner.
3. The emergence of the concept of communication between content in the field of printing and artwork emphasises the concept of continuity and dynamic linking between elements of the artwork.
4. The resulting elements after the introduction of printing techniques on the fabric become new elements which could be repeated in different ways and compatible with the versatility and flexibility without limits as innovative solutions to the artwork.
5. In terms of interaction, impact and vulnerability, abstraction, and innovation, the unlimited expression aspect of the artistic tracks is not finished in highlighting the concepts and meaning of life in the artwork.
6. The crystallisation of the meaning of life of any individual could be expressed in one of his/her field. The technical field is one of his/her approaches that are strongly conceptualised by techniques, surfaces and materials that are characterised by great versatility with diverse artistic and intellectual trends.

## References

- [1]. Brey, Ph. (2003). *Theorizing Modernity and Technology*. MIT Press. OAI identifier: doc.utwente.nl:95604.
- [2]. Auji, H. (2016). *Printing Arab Modernity. Book Culture and the American Press in Nineteenth-Century Beirut*. Koninklijke Brill, Leiden, The Netherlands. isbn 978-90-04-31435-1 (e-book).
- [3]. Fouad, H. (2017) *Modern Hand woven Fabric*. Cairo, Modern Book House.
- [4]. Frankel, V. (1982) *the Man Looking For Concerned*. Kuwait, translation. Talaat Mansour, Dar Al-Salam.
- [5]. Rabee, M. (2005) *meditation on the Philosophy of Life: Man in Time target*. Egypt, Droub Publishing and Distribution.
- [6]. Fouad, H. (2017) *Modern Hand woven Fabric*. Cairo, Modern Book House.
- [7]. Rabee, M. (2005) *meditation on the Philosophy of Life: Man in Time target*. Egypt, Droub Publishing and Distribution.
- [8]. Mohammed F. (2018) *Expressionist aesthetic values in crystallizing the expressive meanings of life in the painting*. *Amesia Scientific Magazine (Art Education) Issue 15*.
- [9]. *Art Movements Referenced (2009): Artists from France: Paintings and Prints from the Art Museum Collection*. University of Wyoming Art Museum.
- [10]. Arthur C. D., (1998). *After the End of Art: Contemporary Art and the Pale of History*, New Jersey: Princeton University Press, p. 47.
- [11]. Highmore, B. (2002), 'Everyday Life and Cultural Theory' (2002), reproduced in Stephen Johnstone (ed.), *The Everyday, Documents of Contemporary Art series*, London: The MIT Press, 2008, pp. 79-87
- [12]. Jean R. & Craig Mc. (2005). *Themes of Contemporary Art: Visual Art After 1980*, New York: Oxford University Press,
- [13]. Hughie O' D. (2010). *What is modern and contemporary art: Crossing the Rapido VI: Painting Caserta Red*, Artist studio, Ireland, 2003.
- [14]. Maamriya, B. (2012). *The Meaning of Life (Basic Concept in Positive Psychology)*. *The Arab Journal of Psychological Sciences* 34-35.
- [15]. Descartes, R. (1998) *Discourse on Method and Meditations on First Philosophy*, 4th ed. Translated by Donald A. Cress. pp98. Indianapolis: Hackett Publishing Company.
- [16]. Rabee, M. (2005). *Meditation on the Philosophy of Life: Man in Time target*. Egypt, Droub Publishing and Distribution.
- [17]. Jonathan B. (2017) *René Descartes. The existence of material things, and the real distinction between mind and body* 6<sup>th</sup> ed. Jonathan Bennett 2017.
- [18]. Harbi, Y. (2017). *The artistic idea of modernity to postmodernism*. Saudi Arabia, Culture and Arts Association for publishing pp35.
- [19]. Wong, P. T. P. (2010). *Meaning therapy: An integrative and positive existential psychotherapy*. *Journal of Contemporary Psychotherapy*, 40(2), 85-99.
- [20]. Wong, P. T. P. (2011). *Positive psychology 2.0: Towards a balanced interactive model of the good life*. *Canadian Psychology*, 52(2), 69-81.
- [21]. Robertson, S. (1998). *Art Works and Contemporary Culture*. Translated by Mohammed Khalifa Barakat. Cairo, Egyptian General Book Authorities.
- [22]. Adel, B. (2005). *Translated book for Alfred Adler. The Supreme Council for Culture - National Project for Translation, Book No. 709, 2005*.
- [23]. Prinz, J. (2004). *Embodied emotions*. In R. C. Solomon (Ed.), *Thinking about Feeling: Contemporary Philosophers on the Emotions* (pp. 44-59). Oxford, New York: Oxford University Press.
- [24]. Paul, B. & Andrea S. (2005). *Emotions in the wild: The situated perspective on emotion*. To appear in *Cambridge Handbook of Situated Cognition*.
- [25]. Damasio, A. R. (1999). *The Feeling of What Happens: Body and Emotion in the Making of consciousness*. New York, Harcourt Brace.

Faridah Sh. Mohammad. "The Role of Meaning in the Emergence of New Aesthetics of Artistic Work of Contemporary Canvas Fabric Printing". *IOSR Journal of Research & Method in Education (IOSR-JRME)*, vol. 9, no. 1, 2019, pp. 74-86.