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Experimental Approaches Inspired By the Plastic and Expressive Values of Marine Organisms to Achieve Apparent Movement in Artistic Work

By

Hussein Ahmed shahat
Faculty of Education, King Faisal University
E-mail: h.ali@kfu.edu.sa
https://orcid.org/ 0000-0001-9650-6417

Abstract

The aim of the research is to study and analyze the plastic values of marine organisms and determine how to take advantage of them to achieve apparent movement in fine artistic work. The research uses a set of experimental approaches through which it aimed to analyze artworks in terms of the values represented by lines, tactile properties and shapes in the structures of stereoscopic artwork that depend on the synthesis of raw materials. Among the most important findings of the research is the discovery that marine organisms possess many plastic values that have given them a richness in outward kinetic values and diversity in expressive values and internal relations, all of which are transferable to artistic work.

Keywords: Experimental approaches; plastic values; apparent movement; expressive values; artistic work

1. Introduction

Meditating on nature is one of the entrances to inspiration and creativity in plastic art. The artist's contemplation of the universe and its components stimulates them. Among the marvels of nature are the seas and oceans and the marine creatures contained in them, which evince a harmony of aesthetics, philosophies and physical laws in their forms and patterns. Through contemplation and conscious analysis, we find that there are many places of beauty, especially in the flow of its movement, the movement that the artist seeks to employ and emphasize during the construction of their artwork.

We can extrapolate the apparent movement through the structure of the artwork and the relationship of the part to the whole, which is a fixed representational movement that captures or embodies the scene at a specific moment of time (Al-Shamli. & Al-Sayed, 2013).

Movement is the most important element of an artwork. Work that does not have movement remains just a sketch, but when it possesses movement it possesses quality and style (Berenson, 1954). It is formed by line, color, tangent, shape, mass, space, etc. The material from which the art is made has expressive characteristics of its own, but the methods used by the artist simultaneously complement and transform it so that its image differs from the method by which it is transformed into a physical form subject to visual and tactile perception. The material moves from mere mediator to a maker of expressive creativity. The artist must appreciate the role of each material and the appropriate methods and techniques to use it according to its mechanical and natural properties. In doing so, the artist creates a relationship between form and material within the framework of the aesthetic concepts in play.

The artist achieves virtual movement with a set of methods, plastic treatments, and learned formulations of raw materials, components, and elements of the work, where the virtual movement in the artwork is a functional goal whose purpose is to move the eye over it and control the structure of the artistic work.

Achieving this requires an imaginative and innovative intellectual effort in choosing techniques and formation methods embodying the artist's personal expressiveness.

Accordingly, the researcher noticed, through his specialist knowledge of the field and his teaching of the Art Works course, a lack of research on apparent movement in three-dimensional artwork inspired by marine creatures.

Research problem

- How can the plastic values of marine creatures be employed to achieve virtual movement and enrich the expressive values of the three-dimensional arts?
- What are the experimental approaches that can be applied to achieve movement and enrich the expressive value of the artistic work?

Research hypothesis:

- The researcher assumes that marine creatures possess plastic values that can be used to enrich the value of the apparent and expressive movement in three-dimensional artwork.

Research aims:

- Find experimental approaches based on employing the plastic values of marine creatures to enrich the apparent and expressive movement of the three-dimensional artifact.
- Identify the various expressive and morphological characteristics of marine organisms.
- Emphasize the value of the apparent movement in the artistic work.

Research importance:

- The importance of the research lies in the fact that it depends on the linear and tactile analyses of the artworks, and the expressive values of marine organisms and their relationship to the process of realizing apparent movement in artistic work.
- Directing the gaze to meditation and extracting the plastic and expressive values of the elements of nature, including marine creatures, to enrich the value of the apparent movement in the artistic work.
- Show the philosophical values of the artwork’s movement.

Research limits:

The research is limited to the study and analysis of some marine organisms.

Production of three-dimensional artifacts:

- Materials “pre-made wire mesh” filtered “galvanized wire – beads – cotton threads – wooden bases”.

Research Methodology:

The study follows the experimental method and the analytical method, and the research steps are as follows:

Theoretical framework: It is based on

- The concept of movement in plastic art.
- Philosophy of movement.
- Movement and the cognition process in the production of an artistic work

The practical framework:

- An introduction to the analysis of the kinetic values of marine organisms
- The structural and technical methods used to perceive the apparent movement of the artistic work
- In-depth analysis of artistic work

Research terms:

Expressive and Formative Values: These are the values related to the artist's ability to organize and formulate the elements and give the materials sensual and figurative characteristics through the performative and technical methods used in the surface treatments of the material, in order to achieve the idea and content of the artwork.

Movement: The change that occurs objectively in the visual field or mentally in the process of perception (Scott, 1967).

2. Theoretical framework

The concept of movement and its types in fine art is as follows.

Motion has several definitions in many fields (Scott, 1967). Defined it as the change that occurs objectively in the visual field or mentally in the process of perception and time is involved in all cases. Kinesiology is the study of the movement of bodies, and it includes the sciences of distance and time (Atiya, 2001). Movement is one of the important principles of design, as it leads the eye during the viewing process and helps it read the message carried by the artwork. Moreover, all objects in the universe move, meaning that everything has a direction and changes position or place. Movement is a group of sequential points and shots that start and end according to a specific path.

There are many types of movement in plastic art, including appreciative, illusory and actual movements. The term "Illusion of Motion" has been popularized and settled-upon on the grounds that the illusory movement is expected and expected movement is illusory, and while the difference between them is difficult to comprehend, with a little reflection and effort we can determine it. In the illusory movement, the eye chooses and sets the beginning and end of the movement path.

Expected movement:

The physical path that the eye perceives and always expects complements the motion of a fixed body, and is linked to the inevitability of falling according to the laws of physics.

Virtual movement:

The structural dimension of the artistic work; the artist's ability to organize its components' mass, lines, color, texture, etc.; and the synthesis and composition of materials play a major role in realizing the apparent movement as it relates to the changes that occur in the visual perception of the occupied dimensions for the viewer. The movement of the scenes around the fixed three-dimensional artistic work contributes to the perception of depth and distance between objects by moving the primary elements on the surface of the artwork more

quickly than the image of the deep part moves in relation to the viewer's eye. This causes "relative depth", where the perspective and dimensions of the stereoscopic figure change when the viewer's angle of view of the artwork changes. The process of perception has a relationship with the eye and the mind. The eye perceives the superficial phenomena of things, while the mind perceives and will derive meaning from how elements are collected and combined.

The three-dimensional artwork is an aesthetic act related to space, using mass and volume, as the artist must realize the three dimensions that the work represents and its relationship to the space that surrounds it to give it its aesthetic dimension. When the eye moves from one position to another when looking at one or several shapes, the rate at which the visible object falls on the eye changes with the change in the distance that the visible object moves (Al-Badri, 2015).

The internal movement of the artistic work is achieved by means of generation and juxtaposition between colors and tactile values, as well as various formulae resulting from the relationships of mass and space and the balance of shadow and light as well as the frequency, alternation, contrast, and flow of lines in space, which generate an internal visual movement in the structure of the artistic work.

"Apparent motion is the most common type of illusory motion and is perceived when images are displayed in succession at a specific frame rate such as in a movie. The concept was allegedly first identified by Aristotle" (Wikipedia, 2022).

Aristotle's philosophy of motion:

Philosophy discusses (movement) as an independent subject with a metaphysical entity, analyses its elements, examines its implications, and presents movement as a philosophical concept from its analysis from different angles (Suhail, 2010). There are different types of movement mentioned to us Ji & Khurchi that are as follows:

1. Quantum movement: when the size of the moving object increases or decreases, quantum movement grows or decreases.
2. Qualitative movement: a movement through conditions and forms, such as the transition of a body from heat to cold or vice versa without a change in quantity, so it is a movement altering quality, Quantitative and qualitative movement prepares the material to accept the image intended by the human artist, which is linked to the will of an actor outside the inherent properties of the material.
3. Motion and space: When the body moves in quantity or quality, it is a movement in the space or "transitional motion" from one place to another (Ji & Khurchi, 1990).

As one looks at things, the changes that occur to them are merely movement on the apparent surface while their essence remains constant; this is the concept of truth underlying every change. Aristotle considers that movement is a change in the quality of matter itself (Suhail, 2010). Therefore, Aristotle sees natural existence as related to matter; everything that is material is movable, and accordingly, he was interested in the principles of motion for natural beings, as they differ from artificial beings. The principles make matter something special.

So, the material is the raw materials used by the artist to produce their artwork, and from which its image takes “shape”, The change according to Aristotle is the transition from power to action. Movement, for him, is the action of the possible, it is an expression of the transition from the hypothetical to reality, and Aristotle believed that movement must remain

incomplete if its activities are to continue. This is the essence of movement: it assumes that something remains implicit and latent.

Natural existence requires the principles of movement and stillness, in addition to place, growth, withering and transmutation, the manufacturers, if they move, do so either as a result of their composite materials or the action of the maker. Action is what makes a thing perform its final function and thus achieve its essence.

According to Aristotle, motion does not take place without time, place, and emptiness awaiting the apparent motion; and motion is eternal.

Movement and Perception in the artistic works:

Movement is one of the important elements in artistic work and the most powerful attraction in the field of visual perception because of its impact on the interaction of the viewer and the elements of the composition. It retains its import regardless of the degree of mental absorption experienced by the individual.

Movement grants artistic works freedom from the structure of composition, through a set of rhythmic methods and systems that are achieved through "repetition, repetition, symmetry, symmetry, lines and curved shapes, so all of them are like artistic phenomena that help to highlight rhythm, and show diversity, which enters the work in the systems. Movement is a dynamic that creates harmonious plastic and tactile impressions that fit the artwork's structural specificity by taming materials in various constructive ways.

The awareness of movement in the artistic work lies in the respondent is reading of the work's components and their exploration of its virtual worlds, internalizing its plastic and aesthetic values. In addition, it twists and feels the types of movement, so the eye moves to fix the other parts, causing the stimulus patterns on the retina to change constantly.

Many objective variables affect the cognition process. They are the similarity factor, the convergence factor and the closure factor (Shawki, 2007). Accompanying them are the density factor, as shapes can be seen to differ in their density, and the formation factor. The more original the formations that make up the form are, the more they can emerge. Gestalt stresses that the process of perception is based on the form or the overall image in which the perception is organized, while the external formulas of mass (space, lines, textures, etc.) impose laws and affect our perception.

The stages of perceiving movement in a work of art can be summed up as:

1. Pre-perceptive sensation
2. Paths of visual perception of movement
3. Mental operations in the visual field

In the early stages of perception, a person decides to what they are going to pay attention, and when they focus their attention, they are able find meaning for the contents of the shapes and the paths of the lines and link them to previous experiences. The individual's perception incorporates subjective factors, which are "previous experience, sensation, attention, readiness, intelligence, trends and values" (Shawki, 2007). Perception is one of the mental processes carried out by the individual, as are sensation, attention, intelligence, learning, imagination, inference, innovation, and creativity, so the process of cognition gives meaning

to stimuli. The various sensory organs that provide input to the brain link what the individual senses to some of their past experiences in order to confer meaning on feeling.

3. The practical framework

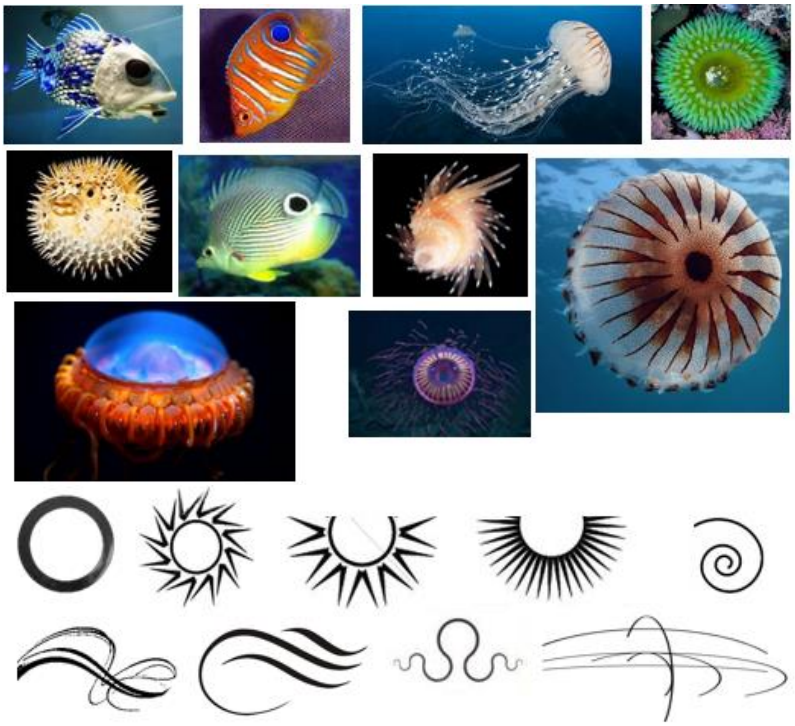
1. An introduction to the analysis of the plastic values of marine organisms.
2. In-depth analysis of artistic works.
3. An introduction to the analysis of the plastic values of marine organisms.

The field of artistic works is a branch of plastic arts and a branch of science that depends on and is subject to the premises of experimentation. Plastic values are those formal and implicit aspects possessed by marine organisms of "line, color, textures, and spaces, and the rhythm and aesthetic systems that they achieve. Movement is available in marine organisms. The diagonal, curved, circular, and radial lines raise the visual appeal, and the individual enters a state of mental immersion."

The plastic values in the artistic work result from the formal construction of the materials and the formulation of the elements, and the performance and technical methods used in the surface treatments of the material. This researcher was interested in understanding, experimenting with and giving new solutions to plastic visions that fit the intellectual dimensions to achieve virtual movement in the artistic work.

Line as a modifier:

Calligraphy plays an important role in determining the course of movement because of its latent qualities that allow it to be able to express movement in its aesthetic sense within the design building. Marine organisms possess many linear values, including radial, streamlined, circular, and straight lines, each of which has its own characteristics and potential energies. Some of them suggest ductility and the others continuity, and there is no design work devoid of the linear element according to the multiple capabilities of the line and its relationships as an element of formation.



Researcher analysis

Color as a modal value:

Marine organisms have many color values that play a major role in defining shapes and bodies in the visual field. Because color is a visual sensation resulting from the difference in wavelengths of light, it is one of the means of achieving the visual contrast of bodies (Saleh. & Abd-elRazek, 2018, p 24). Colors provide the individual with information about objects in the environment, which helps to describe them and determine their position (Shwarz, 1980). There are many visible wavelengths in the color spectrum. Red is more than 6100, orange 5900-6100, yellow 5900-8700, and violet has the least length of 4500.

Figure 1: *The wavelengths of colors*
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Texture and technical treatments:

Marine creatures have many textures. Texture in visual arts is the quality of the surface, and is an element of two- and three-dimensional design characterized by both visual and physical properties. Different techniques affect it when working with materials, such as digging, fingerprinting, chipping, slicing, etc. By organizing these formal elements in different quantities and with different densities, the optical properties of the surface change from one state to another.

Through the results obtained from the study of marine organisms, we employ tactility, lines and shapes in the production of artefacts based on the synthesis of raw materials (copper wires, beads, hemispherical wire supports, cork, cotton barrette threads and wooden bases) in building systems, achieving plastic values emphasizing the kinetic and aesthetic values (rhythm - unity and diversity - balance), and tactile and color values.

Artistic work analysis

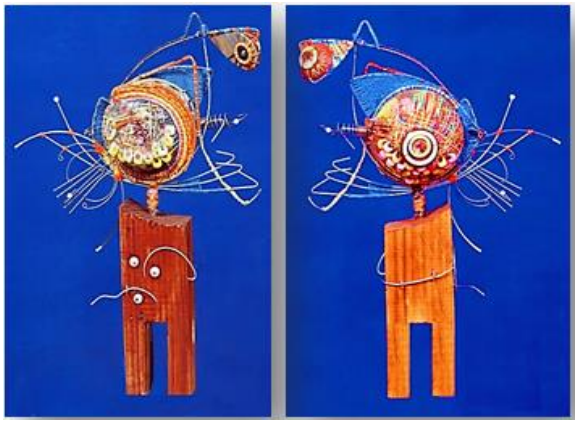
Artistic work (1) Dimensions: 25cm x 11cm x 45

The structural basis of the artistic work (1) depends on the geometric organization of lines, colors and shapes to enhance the movement element.

Technical dimension: The artist used many plastic and technical treatments that added an expressive dimension and technical richness to the work by using many plastic solutions and structural treatments.

The apparent movement and the aesthetic values:

The tactile values were achieved from the plastic treatments of the beadwork systems, while the effects resulting from some embroidery stitches on the outer surface of the artistic work make a significant contribution to the embodiment of the intended artistic expression. The implicit space in the base added a special expressive and aesthetic dimension, finding an absolute open space within a limited closed space. The artwork combines the advantages of linear relationships and their aesthetics, demonstrating their connection with the laws of harmony, overlap and cohesion between lines, and offering unlimited linear visual beauty. It achieves asymmetric equilibrium and flowing rhythm in the structure of the artwork, as the respondent's eye moves successively over the smoothly repetitive paths of the finished lines. With equal masses of beads of the same color, with different intervals between them, sovereignty is achieved through the direction of the movement of the smooth lines. By altering the degrees of light and shade in the structure of the artwork, contrast is achieved.



Artistic work (2), dimensions 10 cm x 30 cm x 44 cm

In its organization, the artistic work relied on the formative foundations of geometric shapes and kinetic frequencies resulting from intersecting and flying curved lines that enrich the structure of the artistic work with linear values.

The technical dimension: the material has multiple operating methods that give infinite plastic values through which aesthetic values are achieved, as well as achieving interdependence between the base and the work so that the vision of the work becomes unified.

The apparent movement and the aesthetic values:

The architectural construction of the artwork here is characterized by its endless extension, as the movement of the eye over the circular shape and the arched and curved lines inward and outward gives infinite movement, confirmed by the repetition of the beads, which in turn achieve a non-monotonous rhythm based on repetition.

Unity

The different sizes, distances, situations, and chromatic relations are inseparable from movement.

Dominance

Curved, arc and circular lines achieve chromatic dominance. Axial equilibrium is achieved through the equal visual weights of the flying lines and chromatic values, which attract and excite the eye. There is a close link between equilibrium and movement. The equilibrium system affects the value of movement.

Artistic work (3), dimensions 13.5cm x 14cm x 37cm

The structural system of the artistic work relies on a group of repetitive, overlapping soft lines that do not contradict the boldness and containment relationship of the spherical mass, the focus of the work, and that are inspired by the linear systems of marine organisms loaded with accelerated kinetic energies.

The technical dimension: the overlay and operation of materials on the surface of the artistic work play a role in creating and forming levels that hold aesthetic and functional values. They occupy a position in the structure of the artistic work, tighten its parts and create a dynamic tension that is affected by the difference of each element from the others.

Visible movement and aesthetic values:

The reliance of the structure of the artistic work on curved lines of different lengths and color derived from marine organisms, and gradual linear repetitions based on the stability of the material, achieves a kind of apparent movement. The lines gain their energy in a visual effect that confirms the direction of movements in the artistic work.

Rhythm

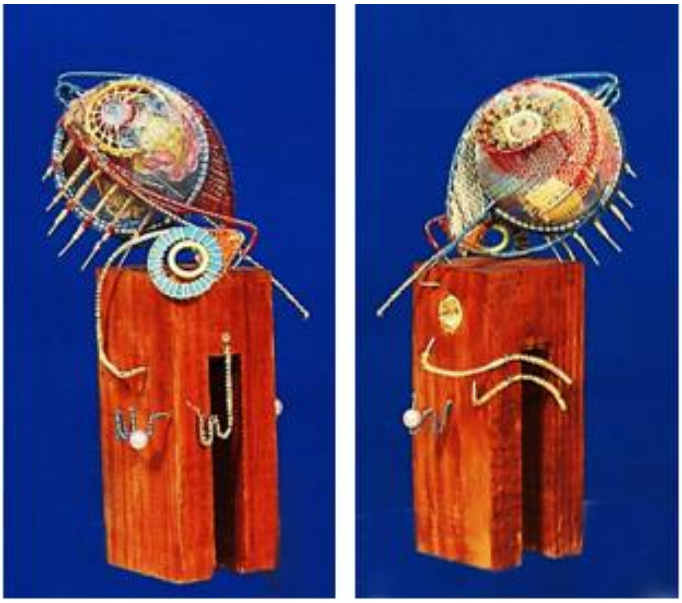
Achieved by using repetition as one of the aesthetic structural foundations. The repetition of beads of one size, one color, in variable directions and at varying distances at the ends of the lines achieves an increased movement within the structure of the work, as well as a diversity of linear directions and colors.

Balance and unity

The artistic work possesses a set of balanced and coordinated linear and chromatic relationships so that each becomes integrated, the structural organization of the artistic work displays sufficient harmony to confirm the unity of construction, and the “sunken and prominent” contrast breaks the monotony, attracts attention and creates a kind of pattern of shadow and light on the surface of the artistic work.

Color

The artistic works are distinguished by the harmony of their colors based on yellow and red. These also serve to determine the dimensions of the artistic works in the space.



Artistic work (4) dimensions: 10.5 cm x 16 cm x 33 cm

The composition of the work is based on a spherical shape derived from the linear analysis of marine organisms. The design contains two units of thickness, one of which is linear and the other consists of harmonic systems installed on a geometric base in structural relationships

The technical dimension: the construction methods used to make the artwork play a role in creating several levels, achieving a composition and synthesis between materials with harmonic systems, as well as aesthetic values resulting from the textile techniques and stitches used.

Visible movement and aesthetic values:

Many aesthetic values arise because of the methods employed with the raw materials and the overlapping of elements and lines of construction in the artistic work. The movement is achieved due to the vibrant effects of the color contrast in the fabric stitching, and the sudden transition in the body of the spherical mass to achieve contrast between shadow and light to attract the attention of the respondent.

The movement is also achieved in the different directions and diversity of the lines, including the curve, the circular and the straight, all of which have inherent strength.

Unity

Dynamic unity is achieved by the pattern and harmony followed in the structure of the work, by the effects and color repetitions, as well as the repetition of the material and the dominance of circular, curved, and curved soft lines.

Space

Geometric space limits the solid mass of the base, and the implicit space in the body of the artistic work achieves a spatial depth that adds an aesthetic and formative dimension to the

artistic work. Vacuum affects the activities of the volumes that reside in it and varies between the spaces surrounding, interspersing, or permeating objects.

Artistic work (5), dimensions 24 cm x 11 cm x 42 cm

The design of the work is based on the analysis and abstraction of the body of a fish, and it adapts the basic elements of formation from a point, line, shape, color and texture. Some plastic treatments come from deletion and addition in line with the general idea of the work.

The technical dimension: fine treatments are available on the surface of the artistic work, which produce a kind of technical rhythm. The plastic systems used in the body by deleting and removing part of its outer surface freed the structure of the work from tradition and allowed the artist to take liberties in the plastic treatment of the material, creating a contrast between the recessed and prominent features in the work's structure.

Visible movement and aesthetic values:

As a result of the diversity of the organizing lines of the structure of the artwork and the repeated contrast of its directions between being sometimes sharp and sometimes soft, the color relations and repetitive systems of the flying beads achieve and confirm the movement. They are complemented by the adoption of the spherical shape's design, its infinite kinetic connotations and the descending impulse of the body of the artistic work from the top.

Rhythm

Emerges from the gradual linear arrangements and the contrast arising from the recessed and prominent.

Tactility

Tactile values are achieved due to the variety of plastic treatments of the material. The implicit space has a spatial depth and a special expressive and aesthetic dimension that helps to create the contradiction in the work and affects the activities of the volumes.

Unity

Results from the repetition of material and color in the base and body of the work, achieving a kind of coherence.

Artistic work (6) has dimensions of 13.5cm x 14cm x 37cm

The composition of the work relied on the spherical shape derived from the fish's eye and emphasized the character of overlapping between the lines, creating visual tensions based on multiple focal centers. Wide possibilities for plastic axes serve the plastic structure of the busier aspects of the work. The apparent movement was produced through the systems used to analyze the surface of the spherical body, which has many formative relationships, directions and linear structures. These multiply, resulting in recesses and prominences—i.e., the visible contrast in which light plays a role in achieving movement and showing depth in the structure of the artistic work. Movement results from the successive repetition of the plastic rings from the base of the artwork's body, as well as the sudden transition from the soft line to the straight and the broken.

Unity

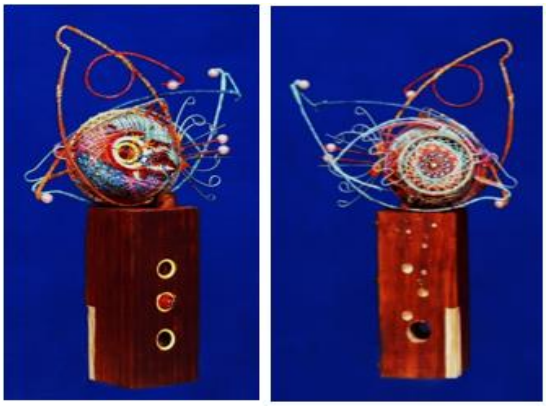
The unity in the artistic work results from the connections and the containment of the lines to the mass, generating within the artistic work an internal interlocking link.

Balance

Axial equilibrium was achieved through weights offering the visual equalization of the flying lines to attract and draw the eye of the respondent.

Textures

Because of the different treatments of the materials used, different texture values were achieved; and because of the combination of irregular weaving stitches and heat treatments for beads on the surface of the artistic work, texture values were acquired for the material added to the artwork's structure.



Artistic work (7) measures 12cm x 25cm x 42.5cm

The structural basis of the oval artistic work is a spherical wire shape around which soft and curved lines revolve.

Techniques are important because they represent a sequential system derived from the artist's awareness. They organize and implement the mental image of the art-maker through a mental action that transforms the mental image into a realized visual one, Therefore, plastic treatments play a major role in achieving the tactile peaks resulting from the intersections of the textile threads, as well as the drilling in the base and the grafting of plastic rings and beads to connect the base to the rest of the structure of the artistic work.

There are many aesthetic values in the movement arising from the intertwining of elements and building lines in the work.

Rhythm

The flowing rhythm was achieved by using flow lines derived from marine organisms, by varying the directions of the lines and the repetition of the beads at the ends of the volatile lines, with the constancy of the line and the difference in the distances between them, The apparent sizes of the beads decrease according to the movement and position of the viewer's eye, so apparent movement is achieved.

Equilibrium

It has a role in achieving movement and its value, axial equilibrium is achieved by equalizing visual weights and wrapping curved and intersecting lines around the spherical mass of the occupied axis, thus attracting and exciting the eye.

Color

Color richness is also achieved through the diversity of the colors of the threads and materials used. It contributes to determining the position of the artistic work in space.

Artistic work (8) measures 12cm x 25cm x 42.5cm

The composition of the artistic work relies on several linear systems that create helical linear functions that follow the soft lines to activate the continuous kinetic unit of the ascending and descending arcs derived from geometrical analyses of marine organisms.

The technical dimension:

The structural methods used to construct the artistic work play a role in creating several levels. The use of experimental approaches “authoring, synthesis, and installation between the materials achieved harmonious systems, as well as the aesthetic values resulting from the

textile techniques and treatments used to operate the materials, each according to its characteristics and plastic capabilities.

The work has many systems that emphasize the sense of movement, including linear, tactile, and chromatic values based on a system of repetition, overlay, gradation, and repetition in reciprocal relationships that work to confirm the apparent movement.

Rhythm

Comes from the repetition and harmony of the curved lines, indicating the departure and the abundance of movement that draw the eye in sympathy. See, for example, the repetition of the rings of beads at the ends of the lines and on the body of the work.

Unity

Arises through the coexistence of materials, the intersection and intertwining of lines, and the repetition of materials and techniques in the structure of the artistic work.

Equilibrium

Axial equilibrium is achieved by equally distributing the optical weights of the flying lines and the spherical mass of the artistic works.

Artistic work (9) measures 12cm x 25cm x 42.5cm

The composition of the work as based on an oval shape derived from the linear analysis of a fish body using harmonic systems and superpositional relationships based on overlapping and subtractive relationships.

The technical dimension:

The overlaying and operation of materials on the surface of the artistic work creates and shapes levels holding aesthetic and functional values.

The artist relied on lines and geometric shapes to establish the aesthetic dimensions from a structural point of view. These were founded on shapes, each of which possessed the property of downward movement.

One of the most important relations that results is the movement emerging from the spacing and convergence of the lines that achieve a spatial assembly. The spiral, circular and curved lines suggest movement.

Rhythm

The repetitive systems of same-sized beads in different locations and at different distances achieve a movement of uniform force and variable direction. The work relies on soft lines to achieve visual coherence, which give dominance in the work.

Unity

Integration between the form and the base is achieved through the subtraction relationship and the overlap between the form and the base, so that the vision becomes one.

Contrast

The contrast results from the existence of the penetrating and sunken drilling in the base mass and the occupation of the elements in their places in opposing directions. In this manner another type of visual aesthetic dimension is achieved.

Textures

Achieved through the diversity of materials and techniques used. The effects resulting from the stitching of the fabric differ from the effects resulting from the stitching of the blanket and the inlaying of the flat base surface with beads, although each has tactile effects.

4. Results

From this study, the researcher concluded that marine organisms possess a variety of plastic values that were employed in the structure of the artworks through various experimental approaches. They gave them a richness in outward kinetic values and diversity in expressive values and internal relations, Movement is the active element in nature and without it, man does not feel life. Movement is multiple "discretionary - virtual - actual".

5. Recommendations

The researcher reiterates the necessity of considering and drawing inspiration from the plastic values of the elements of nature in general and the marine environment in particular. These acts are necessary to discover the structures and structural systems of their elements and to find experimental approaches for employing them to create design formulations, plastic visions and expressive systems for the artistic work.

6. Acknowledgements

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