

إنعكاس مورفولوجيا أعمال موندريان وتأثيرها على الصياغات التشكيلية للمعلقات النسجية

Mondrians morphology reflection and its effect on plastic formulations textile hangings

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Abstract:

Mondrian's experiment seeks to explore the necessity of delving into color and its new meanings and concepts hidden behind color formations, he showed functional integration between color and shape in a style that appears with great creativity to free himself from traditional restrictions, and to search for new dimensions aimed at the pure aesthetic of the produced works. He has a unique experience, where color has been carrying peculiar formations, which in turn have turned to attract the attention of the viewer from other experiences and other practices in art. It gives it a dynamism that makes it express several symbolic and artistic aspects that vary from accurately depicted forms to complete abstraction, he sought to form a purely artistic vision that expresses a pure thought that is colored by an abstract aesthetic dimension intertwined in a horizontal and vertical movement that flows through graduated lines from top to bottom.

What the researcher seeks in this research is to direct students to study the morphology of Mondrian's artwork, to draw ideas from them to create (innovative) textile hangings in aspects of the method of composition and the used colors, and to come up with a new textile work in form and content.

Keywords:

Morphology, Mondrian, Textile hangings.

Research aims:

1. Enriching students' thinking in their approach to textile work through Mondrian's philosophy in his artwork.
2. Application of the concept of reduction and construction and its impact on the formal formation of textile hangings.

3. The necessity for students in textile subject to follow the international movements and works of art that brought the art of hand weaving to new horizons. This course confirmed its importance in the fine art movements.

Research importance:

1. Benefiting from Mondrian's philosophy and thought in teaching textiles.
2. Forming textile hangings in an innovative way.

Research assumption:

The researcher assumes that;

1. It is possible to benefit from the morphology of Mondrian's work in creating textile hangings.
2. It is possible to apply its impact on the formal composition of the textile hanging.
3. It is possible to create a new direction that confirms important movements in plastic art.

Search limits:

Spatial boundaries: Department of Art Education, Faculty of Specific Education, Tanta University.

Time limits: Academic year 2021/2022 AD.

Formative boundaries: Taking advantage of the morphology of Mondrian's philosophy in his ideas for his artistic works, as an attempt to create textile suspensions in terms of structural and plastic formulations.

Objective limitations:

The research topic addresses three axes.

The first axis: Discussing Mondrian's method in dealing with the subject, while changing the color groups.

The second axis: linking Mondrian's style in terms of (colors and subject matter) and the Islamic art style in terms of (writings and decorations).

The third axis: adding units (organic or inorganic), (protruding or flat) to textile suspensions.

The research sample:

The research is limited to a sample of (20) male and female third-year students in the Department of Art Education - Faculty of Specific Education - Tanta University, for the academic year 2021/2022 AD.

Search tools:

- 1- Design a form to evaluate the outcome of the research experiment.
- 2- Jurying of textile hangings is the result of the research experience of the distinguished arbitrators and experts in the specialty.

Research Methodology:

The search follows:

- The inductive approach in collecting information and data about Mondrian and his philosophy in his artistic works.
- The descriptive approach to describe the theoretical framework that is addressed in the research.
- The quasi-experimental approach in the applied framework of the research experiment, which is a (student experiment) that is applied to third-year students in the Department of Art Education - Faculty of Specific Education - Tanta University, for the academic year 2021/2022 AD.

Search terms:**Morphology:**

Definition and meaning of morphology in the comprehensive dictionary of meanings:

“Morphology is the name of (environment and geology), and it is a science that studies the surface or crust of the Earth.”

<https://www.almaany.com/ar/dict/arar/%D9%85%D9%88%D8%B1%D9%81%D9%88%D9%84%D9%88%D8%AC%20%D9%8A%D8%A7>

The word morphology consists of the word:

"A word that denotes structure, form, formula, image, form, or condition, (Morphe) (Logie/Logos) means the science that studies the structure, shape, or organic form of living organisms.

Hence, its technical definition is the science that studies the shape of living organisms, their formations, images, body shapes, areas, proportions of their organs, and internal structure, and all of this is in order to distinguish between breeds, races, and peoples within the science of anthropology. It may mean those external elements of various metallic objects or various biological, plant, or animal organisms, i.e. their appearance, shape, organization, arrangement, and distribution.

<https://www.alkhaleej.ae/%D8%A7%D9%84%D8%AB%D9%82%D8%A7%D9%81%D8%A9/%D8%A7%D9%84%D9%85%D9%88%D8%B1%D9%81%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7>

“It is the science responsible for studying the formation of form and the relationships of its component parts, whether geometric or organic, to confirm the intellectual creativity of design through the interaction of form with function so that the visual form is produced as a performance of an aesthetic function” (Hilal, 2020, p. 34). 9). “It is one of the applied sciences branching out from the science of decorative design, which means stylistic formation, and is concerned with studying the general decorative form of natural and geometric decorative elements. It aims to produce decorative designs, and study and develop the techniques used in the application” (Afifi, 2018, p. 52).

Textile pendants

The textile hanging: “It is a flexible piece of textile in a space that allows it to be hung on the walls, illustrating a specific content through artistic plastic treatment, to perform an aesthetic function in the architectural facades or inside the building, thus enriching the interior architecture” (Morsi, 2022, p. 234).

Search procedures:

The theoretical framework of the research addresses the following points:

- Morphology
- Foundations of morphological creativity.
- Piet Mondrian
- Analysis of a painting (Composition) by Mondrian.
- Reduction and abstraction according to Mondrian.
- The morphology of Mondrian's works.
- The similarity between the philosophy of Islamic art and the philosophy of Mondrian.
- The impact of the morphology of Mondrian’s works on post-modern arts.
- Taking advantage of the morphology of Mondrian’s works to create textile hangings.

The applied framework also addresses the aspect of the students’ practical experience in terms of how to benefit from Mondrian’s works from the design aspect (design construction), and from the implementation aspect by using appropriate threads and weaving methods (plastic formulations) to enrich the applied aspect.

First, theoretical framework:

1) Morphology:

It is a branch of the life sciences that deals with the study of the overall structural morphology and the aesthetic structural composition of living organisms and their component parts, in addition to the study of their general classifications.

The biological concept of morphology includes:

Functional morphology: The science of functional morphology and includes the study of the relationships between structural formations and the distinct functions performed by the different parts. The old saying “form follows function” is the principle that guides functional morphology, where the function of any organ, limb, tissue, or other different parts of the body is what imposes its form, and function so it can often be deduced from the form.

2) Foundations of morphological creativity:

A – Shape: One of the most important characteristics of morphology, as any formation can be perceived to a large extent through shapes. The issue of form and content is one of the most important issues that has occupied many philosophers who saw that ideal beauty lies in shapes inspired by nature. Formations are characterized by either being devoid of an element function, and its purpose is only aesthetic, such as artistic paintings, or its purpose is utilitarian.

B – Reduction: “It is the removal of everything that is redundant, unnecessary and a burden on the design, and deletion from an already existing mass through steps in which the designer intervenes on the horizontal and vertical levels to create a contradiction between the positive mass and the negative space resulting from the deletion according to the design” (Hilal ,2020, p 352).

3) Piet Mondrian:

The artist Piet Mondrian

5) Reduction and abstraction according to Mondrian:

"It is the product of the melting of creative ideas and its formal and colorful relationships, and the original between the part and the whole, which creates a tight orientation direction, linking and abstract technical formation, which represents a new orientation of what has begun and repeated. The abstraction represents the research in the essence of things and its depth and not to be satisfied with a visible formal significance or its association with the logic of reality and its approach and then it is about the aspects of nature, but rather it appears in tight relationships that have visual connotations. As for abstraction, it created a standard that art is a measure of itself, and it paved the way for abstraction with the extension of cubism, one of whose paths was represented by a geometric view of nature, reflecting a scene with abstract geometric shapes, taken from the analysis and linking of geometric relationships, to end with an abstraction which is about the essence without retaining the additions that are less than depth,

and their loss represents a greater and deeper concentration of the required essence” (Hilal, 2020, p. 353).

“Geometric formations are nothing but the fruit of mathematical thinking based on precise calculation, which turns into a kind of diagrams for philosophical ideas and spiritual meanings. Through the abstract framework, it rushes across the lines, forming formations between them that multiply and increase, sometimes separate and sometimes together, as if there is a wandering spirit that is mixed with these formations, separates them, and then brings them together again, and these formations reveal the secret of the unlimited potential and energies they contain” (Muhammad, 2019, p. 114).

6) Morphology of Mondrian’s works:

- Mondrian puts realistic representation aside, to compose images of horizontal and vertical lines, with a limited number of colors, and arrange them on a two-dimensional surface, and what the artist is looking for is the relationships between the elements.
- “His works are characterized by strong abstraction, and one of the most important forms that he used is square areas colored in the primary colors (red, blue, and yellow).”
https://ar.wikipedia.org/wiki/%D8%A8%D9%8A%D8%AA_%D9%85%D9%88%D9%86%D8%AF%D8%B1%D9%8A%D8%A7%D9%86
- We notice in his works the meeting of two forces in opposite directions. The meeting of the vertical line, with all the connotations and meanings of magnificence and greatness it carries, while its meeting with the horizontal line, with the meanings and psychological connotations it contains, suggests to the viewer stability, balance, latency, and calm. All of this contradiction is brought together by Mondrian in a harmonious manner and formulated skillfully and logically.
- “Mondrian’s paintings can be viewed as symbolic structures that embody the nature of his vision of the duality of the universe. For him, the vertical is a symbol of the spiritual and the masculine, and the horizontal is a symbol of the material and the feminine.”
(<http://topart2000.blogspot.com/2008/12/181.html>)
- We notice in the perpendicularity of the tall trees with the line of the earth on which all objects rest, that Mondrian excelled in repeating these perpendicular lines, and created a kind of beautiful rhythm and harmony in the visual images in the field of perception of the artistic work, thus achieving comprehensive and perfectly balanced relationships when he combines that abstraction. Geometric linearity in its simplest form with the utmost degrees of reduction and color abstraction when he uses the primary colors yellow, red and blue, and being pure without

mixing, and the neutral colors white and black, which he sees as the friendly neighbor for all colors and color spaces that he uses to achieve his own concept of (the pure image).

- “Mondrian relies on perpendicular lines and pure colors to achieve the values and laws of beauty, showing us the wondrous diversity within unity, simplicity within complexity, and harmony with contrast through horizontal and vertical lines and basic, neutral, cold and hot colors, and his presentation of the aesthetics of diversity in space and the artist’s control over the emptiness within the artwork, and the balance in the distribution of harmonious colors within the painting.”

(Peter Russell, 2018, p. 87)

- “Mondrian formed a stand-alone art school within the abstract school, which is (geometric abstraction), which has its own vision of art and its goals and philosophy emanating from this thought. The style of this school spread in many fields of art, especially the field of decoration, furniture, and household appliances, and then a movement was born from it.” Op Art was an extension and natural development of this beautiful artistic thought.”

[https://www.marefa.org/%D9%86%D9%82%D8%A7%D8%B4:%D9%85%D9%88%D9%86%D8%AF%D8%B1%D9\(%8A%D8%A7%D9%86\)](https://www.marefa.org/%D9%86%D9%82%D8%A7%D8%B4:%D9%85%D9%88%D9%86%D8%AF%D8%B1%D9(%8A%D8%A7%D9%86))

7) The similarity between the philosophy of Islamic art and the philosophy of Mondrian:

“Islamic arts move away from anthropomorphism in a clear way, because they do not aim to search for the third dimension, which is depth, in Western arts, where Islamic decorations in general and writings in particular lead us to other decorations within them, and then lead us in turn to other third decorations, which suggests to the recipient a transition from an intellectual level, to another intellectual level, and this is what made visual artists in the West interested in this art since ancient times, when they painted artistic paintings and searched for a fine artistic system that did not want traditional imitation and the transmission it contains, but rather searched for the aspects hidden behind it” (Zeinhom, 2001, p. 181). "Mondrian's importance appears in the fact that he indirectly drew attention to the Islamic heritage of abstraction. The Muslim artist knew abstraction for centuries and treated it in Islamic decoration, which bears the characteristics of infinity. Mondrian's importance comes in distancing the image from its traditional framework and turning to geometric rhythms based on perpendicularity and horizontality." (Noor, 2017, p. 109).

"Mondrian followed geometric abstract trends that imitate Islamic geometric art, which appears between the syllables of verses and Arabic letters, especially the geometric Kufic script. We

found a strong similarity between Mondrian's geometric principles and these Islamic artistic works. This was stated in the style magazine (De Stijl) that Islamic art is very close to the starting points and results announced by Mondrian. In fact, both styles are based on the abstract idea. Mondrian is the one who said, "We do not want new aesthetic foundations."

- 1- The field of textiles is not a separate field from other artistic fields.
- 2- The textile hangings became richer when they were linked to the philosophy of one of the artists (Mondrian).
- 3- The style of reduction and abstraction in design makes the textile pendants more in-depth with the subject.

First: The field of textiles is not a separate field from other artistic fields:

When the work was combined with textile pendants in Mondrian's pictorial style, as well as the introduction of Islamic writings or some different frameworks, the work was enriched and the students' textile works became diverse in terms of thought and execution, so the textile pendants departed far from the norm.

Second: The textile hangings became richer when they were linked to the philosophy of one of the artists (Mondrian):

The connection between the artistic work in general, and the textile work in particular, with the philosophy of one of the artists makes the work more profound and influential on the soul of the artist executing the work as well as the viewer, due to its depth in the origin of the subject and its treatment of all the artistic and philosophical aspects guiding the work.

Here, the researcher noticed the clear response on the part of the students to Mondrian's works, their attraction to learning is more about his work and philosophy, and their love for the work increased, and this appeared through the textile works they presented.

Third: The method of reduction and abstraction in design makes the textile pendants more in-depth with the subject:

The depth of expression in the textile pendants increased, despite the simplicity of the designs. The spaces and colors varied, and the shapes of the writings differed, if any, in some of the pendants, which enriched the textile work.

Recommendations:

The researcher recommends:

- 1- The necessity of linking the field of hand weaving with other artistic fields, to enrich the field of weaving and always come up with something new in textile works.

2- The necessity of researching the philosophy of the works of art pioneers in order to benefit from their works in a deeper and more detailed way.