

Aesthetic Values of Jordanian Digital Painting

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Abstract

This study seeks to examine the aesthetic values in Jordanian digital painting, specifically how it contributes to the production of digital artworks that interact with the artist's cultural reality and social issues. The study sample consisted of five Jordanian artists from the last decade of the twentieth century, who were selected through the snowball method. The research used a qualitative approach that combines semi-structured interviews and content analysis. The study found that the aesthetic values in Jordanian digital painting branch out and intersect with each other to form the aesthetics of the painting, through several values that revolve around (expressive values, artistic values, creative values). Each of them was an integral part of the perfection of the aesthetic structure of the painting and its deep meanings. In terms of artistic practices, Jordanian artists used advanced tools and programs, with Adobe Photoshop and Illustrator being the most common, to produce, process, and print their digital artworks. Farther more, We conclude that open culture, global cultural transformations, their direct and indirect influences, and the state of global cultures and politics have led to a shift in the concept of painting among Jordanian artists. As a result, their work has transitioned from traditional to digital forms. This evolution has coincided with changes in the cultural references of the artists, where contemporary digital technology has played a significant role in producing artworks with aesthetic values in a modern digital style.

Keywords: *Digital Painting, Aesthetic Values, Expressive Values, Artistic Values, Creative Values.*

Introduction

Technological progress in all areas of life has helped societies to develop and impose a new reality on them. In the 1970s, Western art took a new form in artistic production, moving away from the old styles. This development was reflected in the plastic art that was employed to depict and to represent the cultures of those countries in a contemporary way (Shamsudin et al., 2013). Thus, it can be said that it all got rolling in 1970, when cutting-edge tech was first introduced (Dolah, 2015). It is worth noting that there is an intertwined relationship between technology and art, in an inseparable way on the other hand as well. This entails changes in the way art is perceived as well as in the way that it is created, realizing the fact that computers are the new faces of this relationship. Thus, because of this development, the word "art" has witnessed a rebirth; it evokes ideas from traditional paintings and sculptures as well as digital art (Gampo, 2019). Therefore, digital technologies function as new artistic techniques, imparting upon artwork all the qualities that any technology imparts upon its product, including but not limited to the use of the computer as a direct and basic means of production (Kadim & Alqaragholy, 2021).

As a result, the so-called "digital image" appeared, which has its origins in impressionistic thought, specifically since "divisionism" in the possibility of accommodating the creation of an image whose structure is based on the (point) basis, and this is what happened after that in digital technology, which consists of a network of small units known as (pixels) (Hassan, 2012). Digital arts have had an undeniable impact and output in various aspects of creativity whether it is purely digital artistic production or intertwined with traditional media. Now, the world is using the term "digital painting" to describe their digital work, so different schools, styles, techniques, and programs appeared; each different from the other based on the artist's vision (Mahmoud, 2019). In less than thirty years since its inception, digital painting has gained wide popularity, and digital painting has developed significantly (Achugwo, 2019). Digital painting has also provided many unique capabilities, such as the power of image editing, digital brushes,

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virtual canvas, and bristles Realism applies original colors and textures similar to real-world paintings (Dutta et al., 2021). In this context, the development of digital painting injected new vitality into the art of traditional painting due to the evolution of its form, which became vibrant and colorful. It has unique aesthetic values. This is due to its capabilities, such as participation and interaction dynamically in real time, immediate response, and many other dimensions. Therefore, the artist combined digital technology and painting in a more logical way due to its being considered the most important theme in contemporary painting (Zhong, 2021).

Problem Statement

Despite the increasing popularity of digital painting and its advantages over traditional art internationally, the impact of digital painting on the creative production of Jordanian artists today remains unclear. Compared to traditional art, the most significant advantage of digital painting is its convenience. However, artists in Jordan are alarmingly immersed in this trend, with digital painting undergoing new experiments involving diverse aesthetic values in the field. However, their work has not been highlighted. Jordanian artists also use computer programs to digitally create artworks such as portraits and landscapes, which are then physically produced and displayed (British Council, 2022).

Al-Saqr and Al-Tarman (2016) argue that the use of digital technologies in Jordan has led to an increasing competition between the integration of digital technology into visual arts and traditional artistic schools that reject digital technology, considering it an industrial product lacking artistic value and far removed from the craftsmanship and professionalism of the artist. This has revealed a lack of interest and recognition from most artistic institutions and organizations toward digital painting and its importance in the visual composition of artistic works. Furthermore, digital artists in Jordan feel they are not explicitly represented in art galleries and physical art spaces. This has been accompanied by the emergence of new ways of seeing and thinking about the philosophy of painting and aesthetic value due to the use of digital painting in artworks (British Council, 2022).

Meanwhile, Al-Hamzah and Al-Jaradat (2021) explain that digital technology plays a major role in adding an aesthetic aspect to the artwork in addition to other aesthetic elements. The correct choice of work tools and programs is part of the success of the digital artwork (Hassan, 2012). According to Art theorists and professional art curators have demonstrated the effects of digital technology on digital painting in different directions, specifically on the aesthetic values of digital painting (Thomson-Jones and Moser, 2020). However, the ability of contemporary digital artists to step back and rework, reduce material costs, and store artworks at different stages, combined with their increased control or flexibility, has sparked a digital revolution that has been reflected in the aesthetic appreciation of digital artwork. Kindoyop and On (2024) describe that digital aesthetics is a field of knowledge that focuses on the concept of beauty. It includes both the creation of artwork in digital ways and the ways in which people perceive and appreciate artwork. From this perspective, digital painting represents a distinct and complex form of artistic expression that requires a nuanced understanding of aesthetic value, through which it can reshape the ways of seeing, thinking, and directing the aesthetic values of artwork in light of digital technology.

Notably, the aesthetics values guiding Jordanian digital artists have not been studied extensively. Although digital painting is widely practiced across the Arab world and is growing in Jordan, dedicated research on the aesthetic values of digital painting and recent technological developments remains scarce (Al-Shaqran & Al-Ruwaili, 2021; Al-Saqr & Al-Tarman, 2016). This study, therefore, exploration to address these gaps by investigating the aesthetic values in Jordanian digital painting, analyzing the contemporary tools, techniques, and software in use. It also seeks to explore Jordanian artists' motivations for engaging with digital painting, emphasizing its accessible tools, digital color mixing capabilities, ease of revision, and options for both digital display and physical production (Wu, 2022; Syal, 2015). Through an analysis of the literature (Al-Shaqran & Al-Ruwaili, 2021; Alsaggar & Al-Tarman, 2016; Al-Jaradat & Al-Hamzah 2021; Abdul Karim, 2016; Hassan, 2012; British Council, 2022).

Aesthetic Value refers to the significance we perceive in experiences, particularly in the realm of art and beauty. It involves the emotional engagement and exploration of human nature through creative and imaginative activities, contributing to the realization of individual ideals of life (Franco, 2023; Saito, 2023). Aesthetic value is closely tied to our valuing activities, where we focus on the qualities of objects or events that sustain our appreciation and emotional responses. Modern philosophical concerns about value, influenced by historical transformations like the industrial revolution, highlight the evolving nature of objects and the need to counter reification through art (Cochrane, 2023). Aesthetic empiricism posits that aesthetic value primarily resides in experiences, with other entities gaining value based on their ability to provide aesthetically valuable experiences (Goldman, 2006).

Aesthetic Values in Digital Painting

Aesthetics is one of the branches of philosophy dealing with art. In the age of technology full of digital technologies innovation and electronic applications, a new field of aesthetics study emerges, and it is called “digital aesthetics or computing aesthetics” (Ibrahim, 2016). In the same context, Aesthetic values are defined as the artwork in terms of original creativity, and it expresses a unique aesthetic experience experienced by the artist, influenced by the patterns of the environment, social life, and moral and religious standards. And then the judgments of value on the artwork are related to the artist’s ability to formulate provisions and interactions between plasticity, expressionism, and the rest of the other elements, until the unity between form and content is achieved (Darwish, 2016). The artist relied on many formal foundations, such as Shape, Space, Colors, Balance, Artistic Content, font in a format consistent with the content and time of the artwork (Alfortia, 2016; Salem et al., 2014). Moreover, the artist was interested in provoking differences between the forms and vocabulary that make up his subject and in various methods and means in order to reach an aesthetic value within the artwork outside the norm to be a distinct style; Thus, aesthetic values emerge, including values (sensory, material, formal, color, expressive, kinetic, and tactile), to overlap with each other to achieve creativity (Abbas, 2009). Based on the above, the Aesthetic theory and the philosophy of art, are merely terms that describe abstract notions of the essence, worth, or aim of art. Because they implicitly support concepts of the significance of art even for individuals who are not familiar with them as distinct theories; Western theories or philosophies of art tend to fall into four major groups or styles of aesthetics (Fredette, 1993). Furthermore, In art and beyond, beauty (and perhaps its opposite, ugliness) is the gold standard of aesthetic value. Aesthetic values of art correspond to the many different aesthetic value predicates we use when judging works of art, and vice versa if our judgments are correct. Aesthetic value predicates such as ‘beautiful’, ‘ugly’, ‘elegant’ and ‘garish’. Aesthetic value judgements are assessments of aesthetic qualities, and it is possible that analysing aesthetic value judgments will help with the analysis of aesthetic qualities. Aesthetic evaluation is the process of making decisions about a work of art based on one’s personal reactions to it (McGorrigan, 2015).

According to Ingarden (1987, p.14) the artistic value... is something which arises in the work of art itself and has its essential ground in that. but Aesthetic value is something which manifests itself only in the aesthetic object and as a particular moment which determines the character of the whole. Furthermore, aesthetic value is a person built by people during their long-term aesthetic activities. Only through solid aesthetic relationships, activities, and practices can aesthetic values be shown as objectively limited, linked to larger processes of appraisal or value judgment, and can be demonstrated wherever positive or negative contributions of value are made to work, along the way. Lines of praise and blame or admiration and dislike (Ranta, 2013). In the same context, art and philosophy are linked to one point of view that translates the surrounding universe into the logic of contemplation in search of truth, and the artist or philosopher is always in suffering to search for the underlying truth, A piece of art produced by an artist is an expression of his personality, his thought, his conscience, and his philosophy, but he rarely talks about this philosophy, but his artwork may radiate this philosophy (Habib, 2018). Art as Imitation "Mimetic Theories of Art" according to this belief, a piece of art performs best when it is accurate to life (Stolnitz, 1960, p.156). Art as Teacher, “Instrumental Theories”; this pragmatic theory of art emphasises the use of art as an instrument for furthering moral, religious, social, or political points of view (Laurence, 2008). In this sense, the ability of a piece of art is significantly to affect the opinions and behavior of members of society to evaluate it. Also, art as Feeling "Expressive theories," Technical and expressive art philosophies are consistent with

one another. Expression, which calls for exact and precise approaches, is crucial in the work of creative artists. Everything that is true and accurate to support expressive theory is included in technical theory (Al-Sayyid et al., 2016). As well as art as a form "Formal theories" Formalism places a strong emphasis on the structural or compositional arrangements of works of art. The most important factor to consider is the artwork's form (Jaber & Muhammad, 2022). Thus, aesthetic value is characterized by what provides us with pleasure and happiness. Of course, a relationship cannot be just a means, but rather many activities may lead to pleasures though not consider aesthetic in any way. From a similar point of view, in the same contemplation of the same subject, we derive pleasure, and thus contemporary philosophers, following this tradition, have defined the aesthetic value in terms of our delight in something and savoring it with pleasure, and here a thing has an intrinsic aesthetic value if it appropriately arouses pleasure in our contemplation of it. Of course, background knowledge of certain artistic movements, categories or artistic intentions may be required to appropriately perceive a work of art (Kieran, 1997). In a related context, insofar as Hegel describes the "inside" of light and darkness he describes is the point at which memorization and negation occur (Maker, 2000, p.95). Through this the different operational nature of the digital image and its temporal base can be described with a kind of branching, since it contains important possibilities for the interrelationship between theory and practice, because it presents an exposition of questions of digital aesthetics, both literal (meaning pixels, projections, or screens) and analog. Here, the artist can maintain his own specificity and movement in the form of the artwork and the way he mediates phenomena in form and content (Polmeer, 2016).

In this light, the 'idea picture' is not a sufficient category to understand the current and digitally stimulated expansion of the perceptual field. The aesthetic values of electronic or digital artworks depend, to a large extent, on non-visible aspects such as narrative, process, performance, generation, interaction, or mechanical qualities. In order to adopt these practices, we need to develop an aesthetic theory capable of dealing with modern works of contemporary art that diffuse digital technologies and expand the categories of theoretical art reflection; Digital images are the aesthetic subconscious in which all kinds of computational artworks (Crowther, 2018; Gsöllpointner, 2016). conclude from the foregoing that although the digital artwork, being digital and computerized stylistically, nevertheless derived its aesthetic and expressive presence as a novel method from its technical treatment of the plastic art painting that it contained or highlighted. Those models were a crucial component of those digital works as confirmation and embodiment of the relationship with the traditional artistic image of the painting Plastic Arts' inevitable relationship with them (Obeidat et al., 2018). Digital technology is one of the basics of stylistic treatment and expression of the subject for the artist and its aesthetic function. As, in it the artist displays its cognitive importance, exercises its ideological influence, and enriches aesthetic Values knowledge (Abd AL-shaheed & Salama, 2022). It may be argued that the development and promotion of digital painting has satisfied the audience's aesthetic and cultural demands by influencing the overall aesthetic trend and highlighting the interactive element of this process; In general, the audience's cultural expectations and the effectiveness and influence of digital aesthetics Values tend to be mutually reinforcing, The aesthetic tendency of contemporary society is the audience's heterogeneous performance in digital digitization (Cui, 2017). According to Łukaszewicz (2016), the development of contemporary digital painting since the beginning of the twenty-first century is reasonably seen as modern because it is defined and technically oriented towards "pure" artistic aesthetic values and critically approaches the technological milieu.

Thence, digital painting requires not only the support of computer technology but also, they need to seek inspiration from traditional drawing to give life to digital works. Thereby, digital paintings will emerge as artistic, sexual, and original, they will accompany with modern and pioneering expression skills and artistic language. The shape of the panel will change to become more in line with contemporary aesthetic characteristics (Luo et al., 2016). Thus, the aesthetic features of digital painting become clear to the artist through what the artist achieves between awareness, mind, inner feeling, and aesthetic Values experience. The digital art painting is formulated using digital tools that are full of imagination and technology capable of building, creating, and experimenting to produce the artistic digital art achievement (Obeid, 2011, p. 94). And then, creative digital paintings will emerge as being characterized by artistry, originality, and uniqueness, combining modernity, pioneering expression skills, and artistic language. The shape of the panel will become more in line with contemporary aesthetic characteristics (Luo et al., 2016). The aesthetic value

towards reader is divided into two; the emotional value (effect on feelings and experiences) and from the value of mental intelligence (understanding). However, the acceptance of these two aesthetic values depends on the reader because different readers will face different experiences (Ismail et al., 2021). In particular, we find that Jordanian art used aesthetic and artistic standards and values to produce digital paintings, which are summarized by many values, which in turn led to the upgrading of the digital artistic aspect. The artist has an important role in showing the aesthetic and functional aspects that are the basis for its success through mastery of dealing with vocabulary and the ability to perceive the coherent relationships between lines, colors, shapes, and materials and assembling them in a coordinated manner within the work to ultimately express the aesthetic and functional values (Al-obaydi, 2020). According to Attard (2020) notes that aesthetic value helps to define artistic value and that there are three different ways to do this which include (1) the aesthetic characteristics of a work of art, (2) the aesthetic experience that a work of art provides and (3) the distinctive pleasure that a work of art provides. Derived from the work itself. The last two features come together because the aesthetic experience is usually pleasurable. Furthermore, Abdul Karim (2016) indicates that the artistic values inherent in aesthetics are a subjective attitude expressing a desire and human commitment, chosen by the individual, the artist, and the interacting ones based on self-esteem, and a sense of satisfaction, for choosing and practicing their visual products, as practical practices that are constantly evolving, in renewed aesthetic artistic values, Among the most prominent of these aesthetic values; (Expressive value, artistic value, creative value).

Expressive Value

In everyday life, expressing one's emotions is a natural component of human conduct that arises from one person or another who truly feels those emotions and exhibits or discloses them in such a way that other people may see those emotions in the action. Therefore, it is believed that creative expression has the same fundamental form and purpose as expression in daily life (Robinson, 2007). In the same vein, Collingwood's theory of expression for art defined expression as an artist's activity, which may be thought of as a process in which the artist expresses his feelings using the artistic media that are readily available. As an alternative, the viewer might be perceived as comprehending or going through their own feelings, whether they are expressed or otherwise evoked by a piece of art. Additionally, the communication between the artist and the audience through the expression of sentiments may be a relationship. Even if the expression might be connected to the piece of art where it appears and is portrayed in anthropomorphic terms (Kulczak, 2001). Jacquette (2014) claims that the idea of art is the expression of logical ideas. However, it is true that art cannot be effectively explained as expression, even if expression is what defines art or is essential to the idea of art. The root of the problem is the reversal of the crucial division in aesthetic philosophy and art theory between two perspectives on the production and consumption of art, as well as between the complementary perspectives of the creator and the viewer.

Artistic Value

Curriculum is one of the aspects of art that makes it feel like art, and not just a painting or drawing. This includes things like color, shape, line, content, and space (Al-Rasam, 2022). In a related context, Guilford points out that the term artistic values are the values that reside in the artistic work, whether in its content or form, and they depend on the value and level of the artistic work. Herbert Read confirms that there is something common in all artistic works called form, and what is meant by form here in his expression is the artistic value of the artistic work, in which one artist differs from another (Abdel-Gawad et al., 2015). Moreover, it is the artist's non-superficial view of the subject and his ability to adapt it and benefit from its qualities of expression and formation that generate the artistic values that the subject carries (Darwish, 2016).

Furthermore, the artist utilizes a series of organizing techniques to tighten the plastic relationships on the painting's surface, which in turn affects the structural and constructive foundations of the artistic work. The most crucial of them are (space, forms, texture and color, shape and color, reduction and enlargement, shape and deletion operations, repetition of elements, shape and addition operations, relationships of adjacency, overlap between shapes, and relationships of contact). In a related context, the Artistic values of the artwork must include many elements to achieve and integrate the artwork, Including (Color, Space,

Shape, font, Artistic Content) (Alfortia, 2016; Salem Et Al., 2014; Al-Rasam, 2022; El-Deeb, 2020; Meutia et al., 2023). In a way that reflects the aesthetic and functional intent of the artistic work, filled with the subjectivity and expressive personality of the artist, these foundations represent the primary artistic value that the artist is striving to attain. These design foundations can be achieved through a variety of images and techniques, each of which has a unique approach that the designer must consider when determining how to best communicate the intellectual or aesthetic message he is attempting to express (Meutia et al., 2023). Thus, each of the aforementioned elements of artistic values will be studied separately, namely:

Color

Color plays an important role in the life of societies and the principle of color in Central Asia was associated with miniature books, painting, frescoes, and paintings, because it required the ability to choose and accurately process colors. Watercolors, tempera, watercolors, and gouache are used to describe objects and events. We find that drawing is a complex process that requires a person to know the characteristics of colors and how to use them effectively and intelligently. From the foregoing, it becomes clear that achromatic colors differ from each other in three main characteristics - hue (the color itself), color brightness and saturation (Kadirova, 2022; Selvin, 2015).

Space

A work of art or a plastic painting is a space bounded by known geometric dimensions, just as someone who looks through the window looking towards the horizon and everything that falls on it from different shapes, colors and blocks, the pleasure that the viewer feels while he is standing contemplating the plastic painting represents a state of value. The aesthetic is completely private; All of these qualities are capable of moving (in space) from its abstract mental image to a space based on (aesthetic) foundations, with all the meaning of deviation and distance from direct sensory data, to intuitive data, illusory, suggestive, from which the "artist" took as a means to project its symbolic-expressive forms within a plastic and aesthetic intellectual mechanism (Saleh, 2011; Hamdawi, 2020, p.75). According Esaak (2019) The term "space," one of the seven traditional art aspects, refers to the empty areas or distances that exist around, between, and inside an artwork's constituent parts. Positivity and negativity, openness and closedness, shallowness and depth, and two and three dimensions are all possible in the realm of space. The concept of space may or may not be conveyed directly in a work of art, but the suggestion of space may be.

Shape

A major component of expressiveness, the shape provides clues about the significance of the content through its plastic qualities and aesthetic worth. The elements of the form become one integrated and inseparable whole that links and overlaps with expression as if it were a single integrated and inseparable building between mental awareness, aesthetic experience, and the specificity of the material of expression and its techniques; Upon reading it, you will gain insight into the artist's Jordanian thoughts and feelings about the subject through the aesthetic relationships of the form (Rahma, 2015).

Line

line has a direct, basic relationship with composition, no matter how different its elements are, and its forms are varied. Its function is not limited to creating different forms only, but also to creating structural qualities and specific meanings as well. Hence, it is necessary to talk about three types of calligraphy; First, the horizontal line in the artistic composition, which is a means of estimating the extent of the distance of objects or their proximity to the eye of the beholder or the clarity of their spatial position. secondly, The vertical line in the artistic composition, which symbolizes the developing forces, loftiness, greatness and dignity, and earthly gravity, and gives a sense of balance in the artistic work. Third; The line and the "hierarchical" triangle composition, which gives a kind of sense of drama and strength (Hassan at al., 2021).

Content

According to Carrubba (2016), an artwork's content consists of the ideas, concepts, and messages conveyed by its subject matter and any associated symbols or icons. Complex idea-representing symbols and iconography are always culturally distinctive. It is possible to gain insight into an artwork's meaning by examining its content, which provides clues as to what is being shown. Multiple figurative (realistic) and abstract manifestations of it can be found in the visual arts (distorted). There are many different types of art, such as narrative, still life, genre, and portraiture. Besides, The goal of a content theory of art, or a content-theoretic approach to art, is to determine whether or not a work of art has meaningful or representational content of a specific machine or tool. Specifically, such a content theory could hold that artworks are to be categorised by the deliberate, expressive, stylistic, formal, and subject-matter-related content that is either embodied in or the result of acts of intentional artistic expression on the part of the artists who created them. If articulated in such a way, the viewpoint could be seen as plausible, if not a little trite (Dilworth, 2007).

Creative Value

Creativity is the development of a new or new understanding - insight that leads to the expression of structured relationships. Thus, visual artistic creativity plays an important role in the creative value in human life. Although art and science are very different, great creative works of the visual arts, such as paintings, often contain countless shapes, lines, colors, etc., but all these diverse shapes and colors come together, and great works of art depict... Loneliness (Heilman & Acosta 2013; Heilman et al., 2003). In addition, Helmholtz (1826) and Wallace (1926) suggested that there are four main stages in the creative process which include preparation, incubation, Radiance, and verification. Creative individuals need to possess basic knowledge and develop skills that can allow a person to develop creative ideas and produce creative products. This knowledge and skills are acquired during the preparation stage (Heilman & Acosta, 2013).

Expressive Theory of Art

It is a philosophical view that emphasizes the emotional and psychological expression of the artist because of the critical factor of art. According to this idea, the cost and meaning of a piece of artwork are derived usually from its potential to carry the artist's feelings, feelings, and private reviews. Expressive concept claims that art is a manner for artists to talk with the viewer about their internal states, thoughts, and subjectivity (Davis & Snyder, 2023). (Kindoyop & On, 2024; Robinson, 2007; Davies, 2008) outline the main elements of expressive theory:

- **Emotional Essence:** According to the view, the main objective of art is to convey the artist's emotional or psychological condition. The primary focus of the artwork is its emotional content, and its efficacy is evaluated based on how well it reflects the artist's inner world.
- **Artist Intention:** According to Expressionist thought, the goal of the artist is crucial. Since making art is viewed as a form of self-expression, interpreting it requires knowledge of the artist's innermost thoughts, emotions, or experiences.
- **Viewer's emotional reaction:** The idea emphasizes the significance of the viewer's emotional reaction in addition to the artist's emotional expression. An audience should feel strongly when they view a piece of art that speaks to their own emotions and experiences.
- **Authenticity:** Sincerity and authenticity in art are frequently praised by the philosophy. The value of art is highest when it is a genuine manifestation of the creator's emotions rather than something produced for outside goals like financial achievement.

Formalism Theory

Formalism is one of the characteristics of fine art, which infiltrated European culture while increasing with the abstract forms of the plastic artist (Kandinsky). The idea that dominated this painter and critic at the

same time is that color, line, and point are the most important things in the painting. For him, color is the force that affects the soul directly (Bukhatah, 2011). Moreover, the theory believes that correct art is completely separate from the emotion and the themes that make up the usual experience (Abu Sheikha & Abdel-Hadi, 2010, p.130). In a related context, Frey points out that design elements are line, mass, shadow, light, and color. The painting is a work of art when these elements are linked to each other in a way that would characterise the work by what he calls "formal significance," meaning that the formal relationship refers in scenes without purpose to "aesthetic emotion," and this emotion is of a unique kind and is contrary to the emotions of life (Lazraq, 2017). Rajoub (2015) points out that the formal theory needs culture, art, and taste at a time when the average person believes in theories of imitation in art. understanding the phenomena of light and texture technologies, without giving importance to the content, and the interest increased even more when they felt that the shapes lost their weight and solidity, so it was only for them to pay more attention to the form, emphasise it, take into account its relationship to other forms in the work, and work for the success of the formal organisation of the elements of the work artistically; this is at the expense of the guaranteed in it.

Theory of Artistic Creativity

The theory of artistic creativity can be academically defined described as the take a look at of the cognitive, emotional, social, and environmental processes that enable the production of novel and significant works of artwork. It explores how character creativeness, technical talents, and cultural influences have interaction to generate aesthetic, symbolic, or expressive paperwork. This theory frequently emphasizes the interaction between innate skills, learned strategies, and the socio-historic context in shaping artistic innovation (Csikszentmihalyi, 1996). Meanwhile, Eid (1980) defines the theory of artistic creativity as an image, reflection, or transfer of reality, and in the artistic reformulation in a way that is appropriate for each art. The creator does not transfer the thing or subject in its entirety, otherwise he would be an imitator and nothing more. Therefore, artistic formulation is considered an artistic innovation that is concerned with creativity. Thus, Kaufman & Glăveanu (2010) view creativity in art as a means of expressing the artist's inner feelings, emotions, or psychological states. Through a spontaneous process, enhanced by the artist's desire to embody his or her subjective experiences. Self-actualization is thus associated with creativity, whereby artists reach their full potential through the exploration and expression of personal significance in their work. This comes about as a result of the interaction between the recipient, the artwork, and the artist. This concept links brain processes like neuroplasticity and emotional regulation to creativity as an adaptive attribute. Additionally, social interactions and cultural norms have a significant impact on creativity (Kaufman & Sternberg, 2010). As it depends on the artist's understanding of aesthetic values and his capacity to elicit them in the recipient, both (Kanematsu et al., 2016) emphasize that the theory of creativity includes the quest for beauty or emotional harmony. Based on the above, Eid (1980) indicates that there are four stages associated with the theory of creativity on an experimental basis, namely (preparation, incubation, radiance, investigation).

Color Theory

The interplay of electromagnetic energy, and the human visual system is commonly understood to be, color. In this regard, several objectively measured spectral dimensions can be used to scientifically describe electromagnetic radiation. These spectral dimensions include color and hue representing the energy's wavelength; brightness, representing the amount of energy and saturation which also represents the spectrum of light wavelengths. Because various people and environments might test the same light differently, depending on its spectral qualities; it is impossible to accurately capture how humans see color in these three spectral dimensions. The RGB: red, green, and blue. Color model is used in many electronic devices, including computer monitors, televisions, and others. It is based on similar principles to add the light produced at specific wavelengths in different proportions whose increments typically range in value from (0 to 255) (Karma, 2020). Kirchner (2015) claims that modern color theory is based on the idea that color perception depends on three textures: the light from the light source, the reflective qualities of the colored object, and the viewer's visual system. Color theory, also, includes several sets of ideas about how different colors relate to one another.

Color theory, specifically in the visual arts is defined as a set of useful criteria for color mixing as well as the visual consequences of color combinations. As an illustration, by taking the color light an example; light includes many of the hues that we can see, including yellow, orange, red, green, violet, and blue. On the other hand, we are aware that certain wavelengths are colors, and there are three factors that are used to describe color: intensity, saturation, and value (Smith & Horton,1999). This applies to the complementary (or complementary) color system, which is a system used in color theory to describe colors that are on opposite ends of the color wheel, such that each one makes the other stand out clearly when used together (Dahi, 2023). Because it has the largest visual impact, color is typically regarded as the most significant design component. In this respect, a rudimentary understanding of drawing, is not necessary to recognise the color because it is evident. Colors can create a variety of sensual associations and sentiments in the same surroundings. Because blue conjures up feelings of peace and stability, it frequently appears in designs for medical treatments. Therefore, understanding color psychology and theory is crucial (Zawati, 2020). Color can also be utilised to draw attention to itself, to group together things that contrast, or to convey a message. To strengthen the visual appeal of the elements through colors and enhance the meaning to be expressed; it can also transmit or communicate feelings, a situation, or even emphasis on an aspect through color. Hue, Saturation, and Color Value are further color-controlling factors (Poulin, 2012).

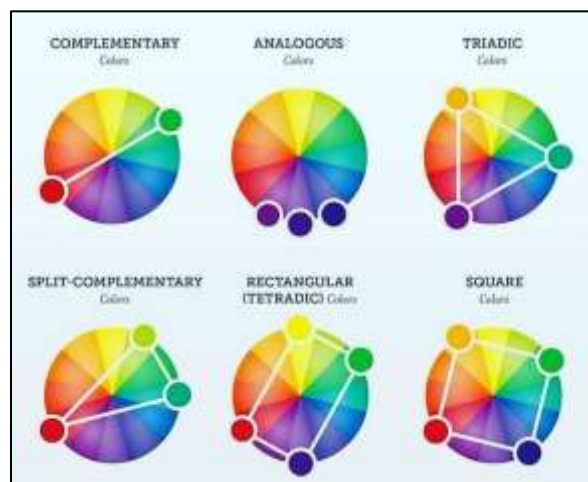


Figure (2). (Complementary Color System).

Combined colors are basically based on three basic colors: red, yellow, and blue which are known in short as (RGB). Red, green, and blue (RGB) are additive colors because they may be mixed to create white and any other visible color (Ibraheem et al., 2012). In another context, the main idea behind subtractive color theory is that the pigments in paints and inks absorb certain rays of light while reflecting others. In this sense, all rays of light are reflected when we see a white substance. The theory says that no ray of light is absorbed; only the rays of light that give an object its yellow color is reflected when we see it. The primary colors of this system are believed to be cyan (C), magenta (M), and yellow (Y) As in the figure (2). Secondary colors are created when we combine pigments or inks of specific colors. Overall, it is expected that if one continues to combine colors in this way, black (K) will be produced (Martini et al., 2019). A Figure (3) shows the difference between subtractive colors, additive colors, and color names.

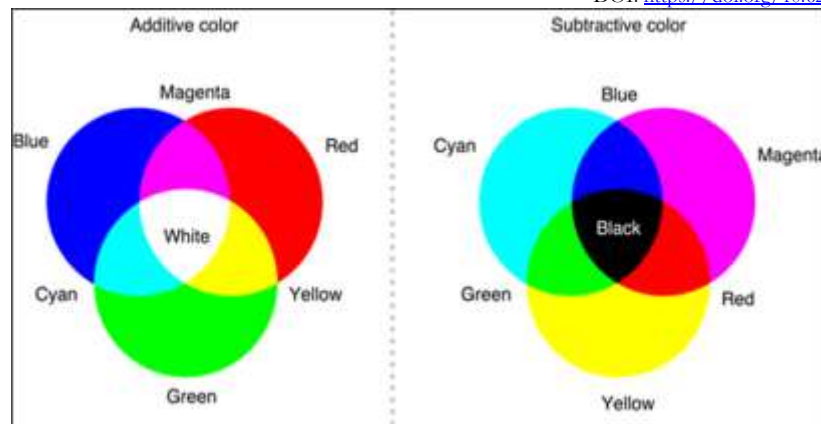


Figure (3). (Subtractive Colors, Additive Colors).

furthermore, Color harmony refers to the value of a color in proportion to its adjacent colors in the artwork; That is, the type and intensity of a color are controlled by its position relative to other colors (Westland et al., 2007). That is, the color itself changes if the color of the floor changes from one color to another because it differs in terms of its temperature, intensity, or warmth, which gives an indication. also, The HSB model is a digital colour identification method that uses three basic qualities based on how humans see colors, A color's hue is its distinguishable shade or tint. Saturation refers to the degree to which a colour stands out from grey, whereas brightness refers to the color's relative lightness (Costa et al., 2009). On a scale from 0% to 100%, brightness and saturation are both assessed, and more than three million different color combinations are available with these options As in the figure (4) (Bora et al., 2015).

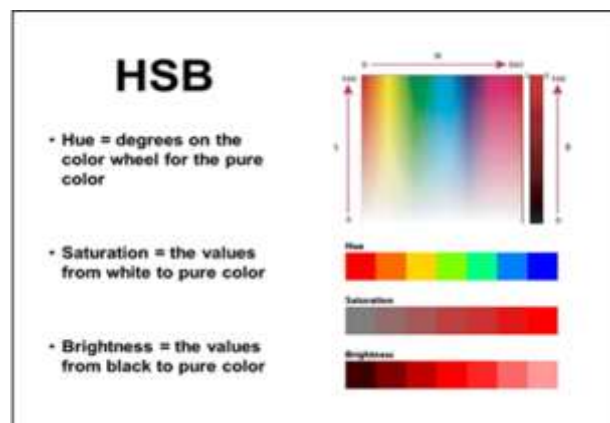


Figure (4). The Properties of Color.

Sensual and Perceptual Theories of Visual Communication

A new era of visual communication has emerged alongside verbal communication as a result of increased technical tools and methods of communication. Images now communicate ideas far more effectively than text messages do. Receivers' perceptual senses are affected by images and visual communication. In order to visualize and comprehend an image, researchers and academics have proposed a number of approved and tested methods. For example, Lester (1995) claims that sensual theories, such as the gestalt and constructivism schools of thought, perceive direct or mediated images as compositions of things that either attract or repel viewers' attention. On the other hand, perceptual theories, like semiotic and cognitive theories, concentrate on the meanings that people assign to the images they perceive. Based on the information senses send to the brain, visual communication serves as an external stimulation that sets off people's cognitive and perceptual processes (Barry, 2002). The brain systematically combines the raw data and draws conclusions that influence how humans really conceptualize the visual message.

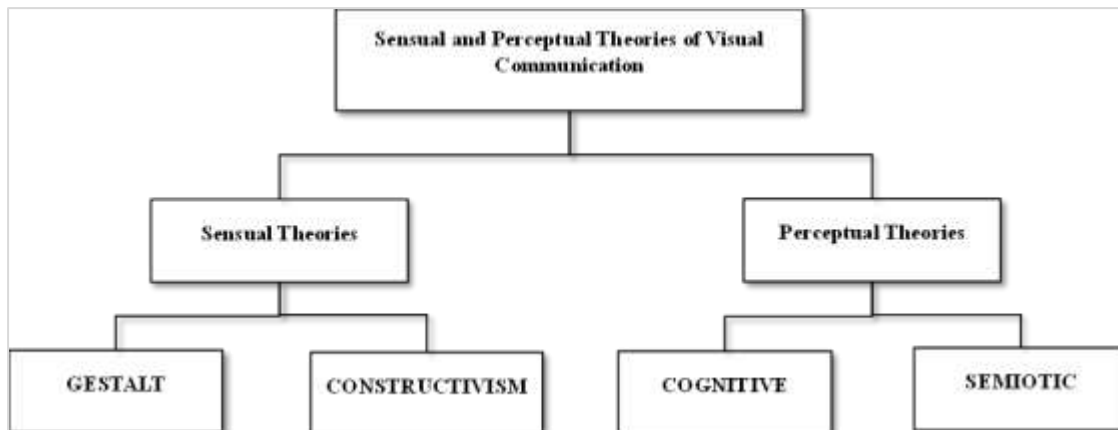


Figure (5). Sensual and Perceptual Theories of Visual Communication (Lester,1995).

History of Contemporary Art and the Plastic Movement in Jordan

During the first three decades after its foundation, the Hashemite Kingdom of Jordan dealt with more pressing issues than the development of a contemporary art movement in the Western sense, as represented by the free painting hung on the wall to enhance the aesthetics of a home or the erection of a stone sculpture in front of a building to draw attention to its architectural splendor (Dasa, 2008). Despite the lack of plastic movement in the early decades, other forms of local aesthetic expression certainly emerged during this time. Rug weaving, needlework, pottery, silver work, goldsmithing, glass painting, woodcarving, and calligraphy were all examples of traditional local folk arts that people used to do to satisfy their desire for beauty and their need for artistic expression (Al-Khatib & Rabadi, 2012). Jordanian plastic art arose, like other forms of Arab plastic art, as a result of contact with Arab and foreign artists who visited Jordan after the establishment of the Emirate of Transjordan in the twenties of the last century. In 1922, who stayed with his cousin, “Muhammad Pasha Al-Onsi,” and the latter was at that time the head of the royal court and director of culture and knowledge. “Al-Onsi” taught Prince Talal the English language at that time, but this artist who painted a group of paintings representing the nature of (Al-Shuna) and (Al-Shifa) in watercolors, had no impact on Jordanian art later, because he traveled in 1927 to study in France, and later became one of the pioneers of plastic art in Lebanon (Aneem, 2014). In the year 1930, the Turkish artist Daa al-Din Suleiman came to Amman and began painting from the inspiration of nature and sometimes from memory. His style was characterized by impressionism in soft colors. As for the third artist, he is the Russian artist George Aliev (1887-1970), who came to Amman with the Palestinian immigration, and a number of Jordanian amateurs frequented his studio on Salt Street, including (Muhanna Al-Durra, Rafiq Al-Lahham, Naela Deeb, Al-Sharif Abdul-Hamid Sharaf and Hisham Ezz Debt). The last of the artists is the artist, Ihsan Adlbi (1921), a self-made artist who loved photography, and his works depict natural scenes and cities from Jordan and Syria in an impressionistic style (Al-Khatib & Rabadi, 2012).

In the (1951s), a number of artistic collectives emerged that contributed to the development of the artistic movement by creating an atmosphere of competition between artists. Among the artistic gatherings is the Jordanian Art Symposium in 1953, where two group exhibitions were held in 1962, the first in Jerusalem and the second in Amman. In the sixties, delegates began to return to Amman, practice their art, and teach drawing in secondary schools. With their return, artistic activity increased, and the number of exhibitions that were held in Jerusalem and Amman doubled, as well as art lectures. The Ministry of Tourism also took the initiative to participate in the works of Jordanian artists. In international exhibitions, the New York exhibition in 1965 was the first, followed by other exhibitions in Baghdad, Damascus, Paris, Rome, Copenhagen, and Berlin. In 1966, the Department of Culture and Arts was established, affiliated to the Ministry of Information, with the aim of supporting and encouraging plastic and theatrical arts, music, and literature (Al-Durra, 2010). In the 1970s, a number of artists, most of them graduates from Arab universities, entered the art scene. These artists supported the plastic movement with new visions that they

drew from their studies abroad, and they established artistic groups that competed with each other to attract artists. The founding of the Institute of Arts and Music by the artist Muhanna Al-Durra in 1972 was a new development, allowing amateurs to study art in a stronger way (Al-Durra, 2010). Years later, specifically in 1978, the “Jordanian Plastic Artists Association” was founded, which became an important indicator and tributary that helped confirm the role of the Jordanian artist (Dasa, 2008). Moreover, in 1979, Her Highness Prince Wijdan Ali was able to establish the Royal Society of Fine Arts.

At the beginning of the 1980s, two artistic groups emerged: the young artists and the professional Fakhr al-Nisa Zaid, who enriched the plastic movement with new visions in quantity and quality. The result of competition was the development of artists in all fields. In the 1990s, the local experience witnessed threatening transformations, including the emergence of a new genre, artistic maturity, and a growing cultural role (Aneem, 2014). As for the twentieth century, the diversity of trends and artistic styles led to a comprehensive of various aesthetic titles. There were youthful artistic experiences that appeared in the new millennium, representing the peak of rebellion against all that is traditional in artistic expression. These experiences, which were attracted by the owners of galleries, took upon themselves the renewal, and paved the way for artistic currents of different styles (Aneem, 2014). Finally, the Jordanian plastic art movement, which witnessed different stages, and passed through successive steps of development and interest until it reached the level we are witnessing today, is characterized by the great diversity in the directions of plastic art and its different schools, but this diversity in its entirety reflects the climate, history, civilization and culture of Jordan (Al-Durra, 2010). Based on the above, the current study sought to study the most important digital artists in Jordan, who are pioneers of Jordanian digital fine art and have played a significant role in the development of the fine art movement in Jordan

The Effects of Digital Revolution on Contemporary Art

Walter Benjamin predicted the impact of technology on art and the role of communication media in altering the exclusivity of art, and his concerns resonate with current issues. He emphasized the artist's task of reexamining their artistic problems and the artistic production forces available to them to develop their art, as Benjamin's artistic form transcends the dominant structure prevailing in a specific social stage (Mohsen, 2019). In this regard, the theory of Ascott in telematics agrees with the essence of the dynamic interaction of network systems concerning art. This means that the relationship between the artist's awareness, behavior, and the creative process forms part of an integrated and interconnected system (Barnett, 2012). Contemporary artists exploit "the characteristics of parallel processing systems of sensory brain to create their own acts, sometimes confining themselves largely or entirely to a single system" (Sartori et al., 2015). In this trajectory, contemporary art is viewed as a spatial phenomenon, linked to global trends beyond national borders as much as to temporal progress or time indicators. Interaction with the viewer has become increasingly important in contemporary art within that specific time frame, but works that relied on computers or machines to create this interaction have often overlooked the emotional and social aspects (Gronlund, 2016, p. 64).

According to Abdul Amir and Muslim (2018), contemporary art is art that aligns with the cognitive structure of humans at a specific point in their creative process, in an inevitable dialectical relationship between past experiences, their reflection on present output, and their impact on future artistic techniques. Paul classifies digital technologies as tools and media and claims that artists sometimes use digital technology as a tool to create traditional artworks and sometimes as a means to integrate digital forms into art. In this case, digital technology is used as a tool for creating, processing, and producing digital works (Nam & Nitsche, 2014). Similarly, the British Council (2022) notes the impact of digital technologies on the creative process in Jordan, leading to their widespread adoption. This has been accomplished through the study of numerous digitally created artworks, including visual installations and manufactured designs accomplished by Jordanian artists. Obeidat et al. (2022) claim that Jordanian art is rich in aesthetic forms and compositional elements with contemplative aesthetics, reflecting the thinking level and the mental structure of the Jordanian human through the ages due to its connection with cultural heritage. This has contributed to shaping the artist's vision through systems that combine symbolism and aesthetic values. Jordanian visual art is also linked to ancient mythological connotations, which have a symbolic character with aesthetic features in terms of formations, shapes, and purposes. Asfour (2012) confirms that the Jordanian artist has

evoked memories of place through images, stories, and heritage symbols characterized by visually rich aesthetic values through shape and composition. Moreover, the Jordanian visual artist has reflected time, place, and people in their paintings, expressing their heritage, visual aesthetics, social climates, identity, authenticity, and historical depth. This has benefited from the particularity of our Arab and Jordanian context, enriched by its diverse civilizations and history.

Digital Painting Production Techniques and Programs in Jordan

The 20th century witnessed the development of one of the most important techniques in drawing which is computer is an electronic device that accepts user inputs (data) and processes them through a series of procedures known as software to produce the desired output, generally referred to as information (Mugivane, 2014). Specifically, creating art using computers is a form of conceptual expression (Nake, 2010). Consequently, the application of computer technology in the field of art has led to the emergence of new forms of artistic practice, including media art. Not only has computer technology become a prominent representation of technical achievement today, but it has also been associated with "technology" itself, while artworks continually add aesthetic and expressive value (Zhu, 2020). In this regard, Photoshop, a software developed by Adobe, is one of the most important tools used in digital drawing. It is employed for image editing and processing (Zhu, 2022). It also plays a role in post-production, giving each work the necessary final aesthetic touches to make the presentation incredibly authentic (Mustafa, 2019). Digital artists have benefited from easily creating artwork, such as arranging colors and oils, thanks to one of the tools available in Adobe Photoshop (Dewi & Ihsan, 2022). Thus, digital artists use various methods to produce their digital works. According to Al-Harkan (2022) and Shenaq (2014), there are three methods for producing digital paintings based on their classification: (1) the zero method, (2) the assembly method, and (3) the composite zero and assembly method.



Figure (6). Forms of Digital Brush Strokes and their Diversity and Uses in Photoshop.

Analysis of Digital Artwork (Study Samples)

Omar Bdoor

Biographical Information

Plastic artist Omar Al-Budoor is a Jordanian artist, born in 1963 - holds a BA in literary and Islamic sciences, a diploma in graphic design, and a diploma in Arabic calligraphy. He is a member of the Plastic Artists Association / Jordan - a member of the Mobile Studio Association / Jordan - a member of the Plastic Art Association / Jordan He has held several art exhibitions, and he is a digital and traditional painter, calligrapher, and cartoonist. He has many personal exhibitions and artistic group participations. Founder of the Palestine Story and Color exhibition.

Omar Bdoor Artworks

Figure 1. The Lone Knight, Omar Bdoor, (2020), Digital Painting, 100×70 Cm, Jordan, Unprinted, 300 Dpi, AP 1/1. The Source Is the Artist Himself.

*Artist Work Analysis**Expressive Value*

Expressive values are considered one of the most self-confident artistic schools, and often in an exaggerated way. The artist put most of his attention in drawing and depicting the most important political events (the Palestinian issue), as they were the main sources of inspiration for the artist in his artwork. While the paintings expressed the suffering of the Palestinian people, and the impact of the suffering that the Palestinian people are exposed to from their bitter reality. The most important expressive value of the artist's works is that he was able to express the intellectual content in the painting to become a social expressive model and an art that embodies the current reality.

From this perspective, the painting expressed the collective suffering of the Palestinian people, and revealed the depth of their belonging to their homeland, land and the issue from which it emerged. The artist also drew inspiration in his painting from intellectual content related to form, and thus the artist linked (form and content) together to achieve the expressive feature in the painting. This was embodied through the harmony and employment between the units of the artwork of details, spaces and spaces, and thus the artist was distinguished by a special identity and imprint characterized by simplicity and depth, and at the same time full of the spirit of meaning and expression. The expressive values are considered among the most self-assured artistic approaches, often to an exaggerated extent. The artist focused primarily on depicting significant political events, particularly the Palestinian cause, which served as the primary sources of inspiration in his artworks. The paintings expressed the suffering of the Palestinian people and the impact of their harsh reality. The most important expressive value of the artist's work lies in his ability to convey the intellectual content within the painting, making it a social and expressive model and a form of art that embodies the current reality.

Artistic Value

Color

The artist used many colors in this artwork, especially the colors closest to the reality of the painting process, which are the colors of the natural dome, white, blue, turquoise, brown, and shades of dark beige. The artist deliberately used light and cold colors, and the colors graduated in some places to become dark to indicate hope and joy despite the anger harbored by the Palestinian people. He used the most cheerful and less cold colors to indicate the hope associated with the symbolism of the horse, and this does not hide the amount of pain in the black color in the horse's eyes and on the sides of the dome. In a related context, the white color of the horse indicated purity, strength, and the imminent hope of returning to Palestine. While the blue color in the various areas of the painting indicated stability and calm, and the wide space and open sky for the freedom of the Palestinian people in the near future. As for the brown color and its shades, it indicated the color of the earth and the connection to it, and the color contrast indicates the harmony between the color gradations. The use of turquoise in the background of the painting is an indication of attraction, tranquility, serenity, innocence, and purity, and an indication that the magic of this color brings luck and happiness. Thus, the artwork achieved dynamic harmony through the interaction of color groups with each other in a digital manner through layering technology.

Space

The space in this painting represents two aspects, the first is the visual aspect of the painting in terms of the proportions of the elements, shapes and colors, and the other aspect is the psychological aspect that paves the way for the emotions and feelings that the artist places in the painting to highlight the importance of the work. Through the integration of psychological and visual factors, the artwork moves from its abstract mental image to a space based on (aesthetic) foundations, with all that it carries in terms of displacement and distance from direct sensory data to intuitive, illusory, suggestive data, which he took as a means to project his symbolic-expressive forms onto them within an intellectual, formative and aesthetic mechanism. Based on the above, the artist sought to create a harmonious composition for the space of the painting with a harmonious color gradation using bright, hopeful colors dominated by cold colors throughout the painting. The artist's goal was to show the content of the painting, which is the symbolism of the horse (i.e. the knight resisting the enemy), as the horse occupied a large and deliberate proportion of the painting's space from top to bottom. In addition, the artist exploited the lower space of the painting in a casual manner, as he painted the Dome of the Rock and the surrounding buildings in an abstract expressionist style and used color strokes that were darker than the area of the painting (at the top of the painting).

Shape

In this artwork, the artist focused on three main elements; the first is the dome, the white horse (which is the main form in the artwork's content), and the Dome of the Rock and the surrounding buildings. The dome represented the "Qibli Mosque," which is the title of Al-Aqsa Mosque, and they share religious significance. As for the horse, it had a prominent place in the painting, as it is lively in appearance, indicating and representing the steadfast knight with strength, authenticity, and pride who resists the Zionist enemy alone and places Jerusalem on his head like a crown. Moreover, the artist drew the buildings of ancient Jerusalem on the background of the painting to emphasize the strength and connection of the Palestinian cause to the land, the land of the struggle of this knight (the horse) and the land of heroism that bears witness to the history of Palestine and its fixed landmarks, and he drew parts of it in an abstract manner to focus on the main intellectual content of the work.

Line

The line is considered the starting point of the artwork, as no artist can begin the artwork without using the

line element, and each line carries with it the characteristics of the subjects it expresses. In addition, we find in the current artwork broad lines that gradually turn into soft, less sharp lines. The artist employed the lines in the painting for two purposes: the first is directed towards the visual goal, which is represented by the artist's vision of sharp and soft lines, in order to obtain aesthetic and artistic values, the most important of which are shadows and light in showing the shapes. The second is the sensory goal, represented by the intellectual and political character, as the artist sees the use of the broad line with sharp features in the horse's body and the dome to indicate the content of the artwork. Thus, we notice that the lines graduated to the bottom of the painting until they became less sharp and began to take on a character with soft features that we see clearly on the background of the painting in an abstract expressive style for the body of Jerusalem and its ancient buildings.

Content

In this painting, the artist sought to focus on the intellectual content of the painting, as it is one of the aesthetic foundations for the completion of its aesthetic value. Without the content directed to society, the painting becomes worthless and aimless. Consequently, we realize that the painting is filled with color spaces to provide enjoyment to the artist and the recipient, in addition to distributing the shapes in a more objective and thoughtful way, indicating that the content in the painting is directly related to the story of the painting. The content and story are related to completing the meaning and idea of the artwork. In this artwork, the artist explains the story of the painting and the artistic state that it documented, as it revolves around the events that took place in Al-Aqsa Mosque, which resulted in the martyrdom of many martyrs to protect Al-Aqsa. Therefore, the Palestinian people at that time developed plans to respond to the occupation in an organized manner. Most of these martyrs were young people, and they proved their courage and heroism in the courtyards of Al-Aqsa. What they did in the courtyards to defend and protect the Islamic sanctities, so the artist decided to name the painting (The Lone Knight), because young people are the only ones who have no weapon except the belief in belonging and adherence to the land.

Creative Value

Creative value is an integral part of the aesthetic values in the artwork, so the artist excelled in depicting the current painting through the process of purposeful political display and the harmony of shapes and color spaces together. Not to mention the integration of form and intellectual content in the current work. Therefore, the artist worked to present topics with contemporary visual content that reflects the artistic and political state of the current situation and its new implications. The artist also focused on the importance of intellectual and visual display through the solidity and strength of the creative idea and its embodiment in the artwork so that it has an intellectual depth that includes and embodies the comprehensiveness of the topic it addressed, so that it becomes an intellectual visual language that addresses various individuals, groups and society. In a related context, the artist employed a world of signs, metaphors and indicators, whether colors or shapes with expressive symbols rooted in his culture, weaving a set of relationships between connotations and connotations, bringing together structure, meaning and creativity, and observing in her creative artistic performance the strong connections between form, symbol and subject.

Imad Abu Shtayyeh

Biographical Information

Imad Abu Shtayyeh is a Jordanian plastic artist, born in 1965 in Jordan. He is a member of the Jordanian Plastic Artists Syndicate. He studied elementary school in UNRWA schools and learned drawing when he was nine years old. He held a number of art exhibitions with different techniques, such as digital and traditional drawing. His drawings bear the purest character and the embodiment of the female in the artwork. Moreover, Abu Shtayyeh prefers digital drawing over the traditional, and simulates in his paintings the heritage in an interesting style with a contemporary character.

Imad Abu Shtayyeh Artworks

Figure 2: We Will Be Back, Imad Abu Shtayyeh, (2020), Digital Painting, 150×200cm, Jordan, Unprinted, 300 Dpi, AP 1/1,

The Source Is the Artist Himself.

*Artist Work Analysis**Expressive Value*

The artist seeks to draw and describe the current reality and address all peoples through paintings that express the surreal and imaginary character and how to imagine and convey the reality that the Palestinian people live in its current form and what they suffer from the effects of the occupation in a contemporary style. The artist also used a wide range of symbols, colors and shapes to embody the concept of expression in the painting to give the recipient a sense of intellectual, expressive and artistic coherence, in an attempt to add an aesthetic character to his works and make them more relevant at the regional, Arab and global levels. Thus, the artist evokes himself as if he is in a dream environment, where images and symbols flow that express the hidden and repressed desires and feelings of the soul in the complete absence of consciousness that constantly tries to filter those ideas so that only what is consistent with the expressive principles and values that society freely accepts appears to the public. Absolutely to show us the unconscious symbols and deep desires buried under the supervision of consciousness. The artist has employed all the energies and expressive capabilities available in surrealism to address a specific issue or incident, which is (the Palestinian issue), but the woman in her surreal form is always the focal point in his paintings and takes on different meanings depending on the painting. Based on the above, the formation of pictorial works, with all the metaphysics, connotations and suggestions they contain, has its own specific aesthetic effects and standards, as the artist relies on distorting the shapes and formulating the content of the paintings in a different artistic form.

*Artistic Value**Color*

The artist employed in this artwork several colors with psychological, visual and other connotations to complete the character of the artwork for the elements of the painting, and in particular he used shades of brown, gray mixed with other colors, diluted beige, white, light blue, and the red color that decorated the embroidered Palestinian dress. In terms of interpreting the meanings of color, he employed real colors that

parallel the general reality and the natural environment of Gaza in terms of the color of the earth, smoke, ash, demolished houses, sky and mirror. The artist deliberately reflected the colors of the nature of the clouds in the sky, so they became mixed with multiple colors, and this indicates the anger and sadness that prevails over (Gaza), and the gray color was an indication of loss, frustration, depression and a deep psychological state of loneliness and sadness, and in another context it was an indication of honesty, transparency and integrity in conveying the reality of Gaza and the bloody events taking place there, while the brown and beige colors are the color of the soil of (Gaza) that mixed with the ashes of the devastation and destruction that befell it during the aggression against it, so the colors of the earth turned into an open gray color mixed with brown. While the artist used the red color to decorate the ornaments to indicate extravagance and show off the beauty of the traditional Palestinian costume. As for the significance of the blue color with white, it indicated the imminent hope of returning to the land.

Space

The artist intended to study the spaces and areas of the painting in general, so that he could translate the artistic ideas within the painting in studied proportions to have an aesthetic character. In this work, space plays a fundamental role in enhancing the idea of the painting by focusing on the content presented to the recipient through distributing the shapes in studied proportions and as he sees fit to transfer the image of the artwork to the recipient from its apparent representative image to its internal image that expresses the artist's thought based on the aesthetic foundations of the artwork. In this artwork, the artist depicted the shape of the destroyed houses and the mirror in the Palestinian dress, and he employed them within the space of the painting in order to be able to determine the type of space that suggests the depth of the painting. Through the distribution of shapes and color spaces and its connection with the strength of the idea, the work became more cohesive, and this is what achieves the aesthetic value of the eternal space.

Shape

The artist is inspired by three forms related to the subject of the painting, namely; (the mirror in the Palestinian dress, Jerusalem, the demolished buildings, and the birds). In particular, the forms employed by the artist symbolize the enthusiasm behind the artwork, and this leads us to the apparent form, which is what we see and receive directly in front of us until it transports us to what we feel and sense with our senses (intuitively and sensually). The artist depicted the body and form of the Palestinian woman who signifies strength and steadfastness, decorated with the Palestinian dress decorated with ornaments and geometric formations. In a related context, the artist employs the body of the woman wearing the Palestinian dress with the demolished houses that were and still are a sign of steadfastness, oppression, and renaissance after pain. The artist also sought to create an overlap and integration between the woman's body and the wreckage of the houses, in order to indicate the contrast with the artwork in a surreal and imaginative aesthetic style and the ability to rise from the events taking place in (Gaza). In addition, the artist depicted a group of birds surrounding the body of the mirror to indicate hope and the dream of imminent freedom after the restrictions are lifted and removed. The artist also drew the woman's face looking at Jerusalem, indicating the importance of the first Qiblah for Muslims and the importance of its liberation in the near future.

Line

The role of the line in this artwork was not limited to the formal linear performance as an expressive means only, but was linked to other aesthetic values such as color, space, content, and the composition of shapes, which worked to create a pictorial balance with a high-level artistic character in the work. While the artist sought to form and intertwine the lines and integrate them in the artwork to represent the construction process of the artwork in the painting. In a related context, the artist used two types of lines; a bold (sharp) line and a thick (soft) line, which is an explicit representation of the visual and aesthetic discourse. The sharp lines intertwined with each other to embody the shapes of the destroyed houses, to indicate anger and the importance of what is happening in Gaza, and to focus on the structural form of the destroyed buildings, which is reflected on the body of the mirror, and to indicate strength and steadfastness. While he used soft lines on the face of the girl contemplating freedom in the near future and Jerusalem, indicating

purity, tranquility, and the right to return to the land.

Content

The artist considers the intellectual content or meaning in the artwork to be the human message he wants to convey to the recipient, and it is the other side of the artistic form. The intellectual content in the mind of the recipient and even critics is often linked to the meaning or purpose that the artist intends from his work, and they try to define and interpret it. Thus, the artist was inspired by this work with intellectual content linked to a deep artistic state after he saw on the television screen the extent of the destruction caused by the war in Gaza. And the killing, displacement and destruction of landmarks that followed. Based on the above, the artist had a state of sadness that was embodied in an artistic state in the depiction and drawing of the painting, so the work was of a deep nature. In particular, the artist depicted a girl in a Palestinian dress emerging from the destruction and rubble, in reference to the importance of the event in the integration of her body with the rubble and debris while she was standing and did not collapse, and this is in a clear statement of strength and power after the fall and that this destruction is nothing but a new birth of hope. The artist also deliberately drew the details of the mirror precisely to show and illustrate the power of flatness, and drew the image of the girl looking at Jerusalem on the far right of the painting to indicate the victory that will soon come and that the entire Palestinian people have not forgotten Jerusalem and will resist in all parts of Palestine. The artist did not stop delving into more passionate details, as he depicted shapes of images rotating and flying around the girl's body, which indicates hope in the surrealist imagination and gives an impression of the aesthetic value of the painting.

Creative Value

The artist excels in depicting social issues, especially the most important issue for him, which is the Palestinian issue. In doing so, the artist established the elements of surrealist artwork based on creative value and interactive symbolic rituals that indicate that the artist has a high ability and great skills in conscious and professional interaction with the visual artwork in its contemporary form. Despite this, the artist's awareness was present, and attempts were made to unleash the hidden secrets of the subconscious mind to produce an artwork that carries creative values and carries within it a message to the recipient. Based on the above, the artist presents paintings with artistic elements consisting of (lines, colors and spaces), thus forming an absolute form in which the basic meanings of familiar things are settled, which can be an important source of creativity and innovation that leads the recipient and critic towards the world of the subconscious and dreams and builds his modern ideas about artistic creativity and beauty. Thus, the artist embodied a surreal image, crowned with emotion, nostalgia, and belonging to the land, and feelings dominated by pain, sadness and hope, in a contradictory manner, in an environment full of creative and formative meanings in terms of form and content. Moreover, the artist is interested in his realistic field, in terms of contemporary creativity, and in intellectual visions that derive their elements from the Palestinian cultural fabric of reality. A real dimension in his plastic drawings, he uses his experience in surrealist art by transforming the alphabet of shapes in a creative manner, into an artistic and aesthetic meaning.

Ghazi Anaim

Biographical Information

Ghazi anaim is a Jordanian visual artist (born in 1960). He served as president of the Jordanian Visual Artists Association. Graduated in 1985 - Bachelor of Fine Arts - Department of Engraving, University of Damascus. He practices digital and traditional painting, especially oil, and uses various materials and graphic art. He also writes fine art criticism and practices journalistic directing. Dozens of patriotic posters have been printed for him in Syria, Jordan, Qatar, and Saudi Arabia. He held several private exhibitions in the Arab world, participated in 82 group exhibitions between 1979-2000, and held an exhibition of digital paintings in 2022 in Amman, Jordan.

Ghazi Anaim Artworks

Figure 3. "Waiting for The Mare to Be Absent", Ghazi Anaim, (2022), Digital Painting, 103×95 Cm, Jordan, Printed- Digital/ Graphic on Paper, 300 Dpi, AP 1/1,

The Source is the Artist Himself.

*Artist Work Analysis**Expressive Value*

In most of his works, the artist expresses the Palestinian cause and its various events, as well as the Jordanian and Palestinian heritage. He has also addressed many topics that express his past and present, namely the houses of Jerusalem with their arches, walls, doors, and window openings that open to renewed hope. In a related context, the artist has harnessed contemporary shapes, colors, spaces, symbols, and high technologies as expressive tools according to contemporary artistic photography, which has qualified the artist to formulate a realistic direction in the composition through a broad artistic world characterized by diverse aesthetic components. Thus, it reflects the past and present in a way mixed with joy and nostalgia for the place and memories in different temporal and expressive dimensions. Thus, the contemporary artist's thought has helped in the contemporary visual art display that embodies the place and the lost past. This was manifested through symbolism (horse, woman, fish, crescent, mosques, old houses, geometric decorations, and the white dove), and with the help of expressive treatment with artificial exaggerations. To convey the meaning and move the implicit ideas, the artist worked with full awareness of the expressive effects, and with color degrees, spaces, and shapes that fit the different appearance on a neutral basis that has a major role in establishing the expressive approach and rationalizing the aesthetic approach.

*Artistic Value**Color*

The artist diversified in his current work between warm and cold colors and their gradations in an effort to achieve harmony and color balance with the aim of preventing one color from dominating another. In the same context, the current painting contains multiple colors due to the abundance of elements, symbols and formations that mimic the colors of reality, as each color has a specific meaning that performs its function

within the painting. The artist focused on taking the viewer's eye from the horizon, gradually moving from the main element to the background of the painting. As for the colors in detail, the gray color in this work symbolizes balance, formality and strength, as it is a neutral and balanced color as we know it, and it is a color that derives its strength from the symbolism of black but in a less negative way. The gray color also occupied the sky of the painting in order to reduce distraction of the viewer's attention from the main idea or message in the depth of the painting. In addition, the artist exploited the colors in the middle of the painting, and we find them gradually becoming more intense and lively, which began with the mixing of colors with brown, white and light blue, which is the color of the earth and nature, as this exhibition presents touches of Jordanian and Palestinian heritage, and this is inseparable from the colors of the Arab carpet that carry other diverse and harmonious colors (red, brown, blue, green, yellow and orange), and all these colors of the Arab carpet indicate the Jordanian and Palestinian environment and folk heritage. In particular, we find that the red color is a lively color full of vitality and strength, and brown and its shades are the colors of the earth in various popular environmental areas, and blue and white are the colors of stillness, calm, sky, hope, contemplation and peace, and green is the color of spring after a cold winter full of goodness, activity and eternity, and black indicates the universe and gloom and is a sign of destruction and devastation, and red indicates joy, life and virtue, and gold indicates power and strength, orange indicates sadness, and violet indicates the royal color, bourgeoisie and extravagance, and indigo indicates divine wisdom.

Space

Space plays an important role in adding an aesthetic character to the artwork, as it is one of the aesthetic values that complete the aesthetics of the painting. The artist focused on symbols and shapes in his painting intellectually by employing everything in the painting according to his vision and in a way that serves the aesthetic character of the work, specifically the compositional space of the painting. In particular, the use of spatial connotations that maintain the relative balance of the surface of the artwork, as the shapes appear flat and distributed more regularly between them and the surrounding space in an effort to find a complete bilateral relationship between them to achieve the process of flattening. Also, defining the shapes appears flat when there is no shadow for these shapes. We find that abstract color formations filled the sky of the painting, and the colors were neutral gradations to reach the square in indigo, and the geometric formations were drawn in logical proportions consistent with the proportions of the elements and shapes together. Also, the geometric space of the decorative shapes is always present when we feel that the distances between the elements can be measured along the surface of the image, and it is theoretically present through the feeling that the image is limited by the surface only. On this basis, the process of achieving decorative space and spatial depth is a matter of appreciation. The artist also depicted a girl on the right of the painting in an abstract style holding a fish, and facing her on the left is a geometric formation resembling a mosque topped with minarets, a crescent moon and a dove. In addition, the artwork also focused on the shape of the horse in a size proportional to the idea and size of the other elements. Based on the above, the artist distributed the shapes and color spaces according to the space of the painting, so the floor of the painting was crowned with a color abstraction reflected from the sky of the painting to create an intellectual crisis for the space of the artwork. The painting was a space full of stillness and movement, as if it were a window overlooking our heritage and taking us back to forgotten memory in a contemporary style.

Shape

In his artwork, the artist seeks to depict and draw various elements related to our cultural heritage, rich in symbols and shapes, and linked to our authentic heritage in an expressive abstract way. Many shapes and symbols appeared in the space of the painting, including (the crescent, the horse, the dove, the fish, the bull, the olive, geometric decorations and formations, and houses). In particular, the crescent indicates the coming dawn, which is the crescent of the awaited month of Ramadan, and it is the bright tomorrow with hope and imminent victory. The horse also symbolizes violence, revolution, strength, purity, and resistance, and wears on its back a decorated saddle from our cultural heritage, and it is the horse ready to fight. As for the dove, it indicates peace and has been associated with Picasso's dove since ancient times. The symbolism of the woman was indicative of the loving, struggling, nurturing mother, the giver and the earth. And that the woman in this painting is patient and chaste in seeking sustenance, and this is through what

she holds in her hand, which is the fish, which represents sustenance and giving. In addition to the above, the bull's head, which has an ancient meaning dating back to the days of the Canaanites, is a symbol of patience, endurance and giving. As for the olive branch at the bottom of the painting, it signifies peace, goodness and abundant giving. As for the houses in the middle of the painting from right to left, they had a simple architectural style and were inspired by the simple village, indicating adherence to the land and heritage and preserving the old architectural style of farmers' houses despite their simplicity. The artist did not stop enhancing the painting with the deepest shapes, which are the geometric shapes drawn inside a closed square at the bottom of the painting, bearing a studied geometric composition consisting of triangular squares cut into four quarters. This reminds us of the decorated Islamic carpet decorated with engravings and triangles, which is the Sadu carpet rich in geometric formations and drawn on the right of the painting, from which the geometric triangles were taken. It is known to be a carpet whose manufacture dates back to ancient times.

Line

In this work, the artist sought to apply the logic and capabilities of the lines found in the shapes and symbols within the painting. The artist depicted the shapes in this work with soft lines or soft and sharper lines, if I may say so. The artist used somewhat sharp lines in the decorations, the Arabian carpet, the horse's body, color compositions, geometry, and houses. As for the geometric drawings, they were drawn with soft lines, indicating part of the colorful Islamic decorations and their aesthetic diversity. While the artist depicted the horse's body with sharp lines to indicate the strength of the composition and subject and the service of the form in the artwork. In addition to the above, the artist used sharp lines on the dove, the crescent, the bull, the fish, the olive branch and its leaves in the middle of the painting to focus on the content of the painting and its diversity through its connection to the artist's cultural heritage. On the contrary, the artist sought to employ soft lines in some shapes such as the girl's face in an abstract style and with soft lines to indicate the femininity and delicacy of women, and on the houses that were drawn with soft lines to indicate the dimension in the geometric perspective.

Content

In his works, the artist generally seeks themes that delve into the depths of the human self and the feelings of conflict, dreams, hopes and joys it experiences, taking the viewer on an eternal journey with the rest of the elements of the artwork. Meanwhile, the artist's vision is distinguished by his reliance on themes from heritage that he employed in a contemporary style through symbols and connotations, which focused on nature, place and life in it, and it is not isolated from the movement on which the visual idea was founded in terms of its absolute meaning. The artist draws inspiration for the artistic content in his current work from his popular environment, memory and past through his own experience that he lives, reinforced by his own vision and philosophy. The artist pointed out in particular that the basic content in this artwork addresses the recipient, artists and amateurs, and simulates the connection between the past and the future, and this leads us to focus on the cultural identity and our heritage that we circulate and work to develop to keep pace with the times, and the works cannot be separated from the theme of "memory" as a source of motives, emotions and images of belonging. He also depicted the Jordanian environment in which we live, and the artist depicted his hometown, the city of Jerusalem. Therefore, the artist deliberately chose symbols, shapes, signs and iconic formations carefully, allowing him to penetrate deep into the space of the painting, and through them the artist arranged his memories in an abstract formal way, not unlike the architectural form of the village and countryside decorated and crowned with ornaments, popular customs, characters and symbols (such as the woman, the horse, the olive, the fish, the rug, the crescent and the dove). Thus, diversifying the size of the shapes and symbols in two-dimensional forms, depth and distance, through the overlaying of spaces and facades, so that the elements appear in varying forms, large and small, near and far, to achieve artistic perspective and visual ingenuity in the process of embodying the "content" and highlighting the artistic thought. Thus, the contents of the artwork clash in a dialogue with rich intellectual content that embodies an artistic window into the artist's memory.

Creative Value

The artist excelled in producing drawings and photographing artistic paintings that express what is going on in our forgotten and lost memory, such as realistic evidence at certain stations, or fantasies, or ideas that serve as titles for the subject of each painting, and the idea is highlighted through the choice of place, shapes, lines and colors. The artist's paintings carried the spirit of creativity and contemporary artistic development. In particular, the artist depicted traditional memory in the painting in an interesting, imaginative, consistent and harmonious style, accompanied by a creative process based on experience and intellectual creativity. Meanwhile, the creative process turns into a fertile environment within the artist and distinguishes him in the paths of vital interaction between the artwork and its recipient, where visual elements and vocabulary derive their strength from being the product of human interaction with time and place. In a related context, shapes and symbols constitute one of the most important creative formative methods that reveal in their artistic and semantic depth the formative magic of multiple meanings, as color signs and eloquent Arabic expressive forms rely on heritage, civilization, aesthetic and artistic aspects, thus the artist's creative works reveal realism in all its particles and all its fine details.

Issam Al-Tantawi Artworks



Figure 4. The Spirit of Amman, Issam Tantawi, 2020, Digital, 100×70 Cm, Jordan, Unprinted, 300 Dpi, AP 1/1,

The Source Is the Artist Himself.

Biographical Information

Issam Tantawi is a Jordanian artist, born in 1954. He has practical experience in design, composition, and photography. He previously worked in Saudi Arabia as artistic director of the “Tihama” advertising and “al-Bayan” company during the period from 1976-1984, and director of the “Al-Hadaf” design institution 2001-1985 in Amman. He is now devoted to art in his private studio in "Weibdeh" since 2002, and he has previously held many personal exhibitions in Jordan and Germany since 1990, and he has also participated in many group exhibitions in Jordan and some Arab and foreign countries, in addition to his dedication to digital painting. And various digital technologies, in addition to his participation in photographic exhibitions as well.

Expressive Value

The artist's works flourished with diverse expressive and intellectual values through overlapping spaces in which colors, symbols, and shapes compete in formulating the relationship between man and his external surroundings. It also tends to diversify the methods of artistic paintings by translating ideas, feelings, sentimentality, and social issues related to time and place. Consequently, the place occupied the artist's

memory and thought by producing his artistic works in which space and time are present. Thus, the artist sought to visualize Amman from every angle and place through a memory charged with colors, light, and shadows through the visual experience. Therefore, he reformulated the image of ancient Amman using signs that carry special importance to the artist. This is the beginning of embodying the aesthetic values in the paintings, as these paintings are considered a new and unique visual display that can be interpreted with all the elements of the artwork. Therefore, the shape, color, rhythm, formations, spaces, and scene as a whole are a narrative of a harmonious nature to the viewer, giving the artwork a psychological or cognitive dimension. The places he painted expressed nostalgia for place, love, warmth, family, and the architectural and cultural heritage in Amman. In a related context, the popular expression of the place is considered, as it is essentially simple and unassuming, to enjoy a spirit of familiarity and spaciousness over the eloquence of the artist's spiritual and intellectual expression. His works did not stop there, as he sought to record that touch of joy and happiness that a person experiences while tasting a painting. His painting was not just a work depicting Amman's problems, abandoned houses, columns, folklore, and heritage, but in fact, it was a dialectical struggle between man, time, and place. Based on the above, the artist employed a group of different expressive values in which he focused on expressing the psychological and social state that the artist had throughout his life. These expressions came in the form of paintings, and drawings of houses from geometric perspectives with his own vision, they carry within them a set of expressive and artistic symbols and values to complete the aesthetic outlook in his work.

Artistic Value

Color

The artist referred to the meanings and connotations of color and their connection to the content of the artwork, and this applies to his artistic idea and vision through the work he presents. In a related context, the colors tell a deep story inside him, as he depicts the city of Amman in the morning through a digital camera with different perspectives and angles, in depth and contemplation, in order to reach the image he wants. It studies the reflection and radiance of colors on buildings, houses, balconies, and people, and the importance of studying the gradations of the sun's colors on the transparent stone that reflects and absorbs the colors of the sun. Thus, we find that the artist paints a picture that matches reality, and its colors are mixed with the spirit and linked to the memory to convey the image's merits. In addition to that, the artist deliberately used the blue color at the top of the painting, which is the color of the clear sky, and it is these cold colors that represent internal security and self-confidence, as he seeks peace and tranquility above all. Something, and in his painting, he symbolizes the holy place (Old Amman). Moreover, another gradient color is followed, which is the reddish-pink color, which expresses tenderness and softness, while the dark and warm pink color indicates fun, and it is similar to the red color that falls within it and indicates warm passion, so it expresses attraction and romance as well, and this is evidence of compatibility between the people of Old neighborhoods and their love and social solidarity. As for the dark yellow color and its gradations, it indicates two things: the first is warmth and brightness, and the other is a representational artistic vision of the scene of the sun's reflection on the walls of old houses, and this is what we previously mentioned in the true colors transmitted from the captured image. As for the violet color strokes in the depth of the painting, they express the love for the city of Amman and the gentle and calm passion.

Space

The artist confirmed that the eternal space in the painting is indispensable in the artwork, and it constitutes an essential element as an aesthetic value in both the painting and the artwork. In particular, as for the current work, in order to show the spirit of the old capital Amman in the painting, I created a unified pictorial space to complete the concept and aesthetic of the artwork. The distribution of the building blocks (houses) was in a parallel and transverse geometric way, so the sky represented a small part of the ceiling of the painting. In addition, we find in the middle of the painting that it was filled with houses, balconies, and stairs in an organized manner until it reached the lower space of the painting, and all of this is called the cosmic space. Also, in another aspect, we find implicit space, which is the space that the artist activated by projecting the elements of the artistic composition (color, content, lines, shapes, etc.) into the painting to give the artwork a special expressive and aesthetic dimension.

Shape

In general, the artist depicted in this artwork two types of forms in the painting, which are the implicit forms and others that are visible to the viewer. In doing so, this work of art made an impression on those interested, hobbyists, and art readers. Not only that, but we also find realistic forms from our daily lives, such as houses, windows, balconies, cars, stairs, television dishes, and entrances, all of which were drawn and depicted in an abstract style between the engineering perspective and the free drawing of buildings. In particular, the main figure in the painting is the old Jordanian Amman buildings, and it is the implicit figure that represents the spirit of ancient Amman and the authenticity it bears in Jordanian history, which is considered to be the center of Amman in culture, civilization, and the arts. In addition, the artist intended to paint the old house as an advanced artistic state of abstracting ideas about reality and referring them to a readable language with deep implicit artistic meanings. And integrations, which gave it a dynamic harmony and a variety of meanings (Shape).

Line

Al-Fan pointed out that the lines in any artwork are the basis of the painting and its structure. He refuted that the artist gives lines great importance in artworks and clearly shows interest in them. Thus, he stated that (the lines are the iron that holds the building. Moreover, the artist sought to draw the geometric perspective in the painting and the structural facades in it with clear, slender lines to embody the geometric shape of the painting, and others with sharper lines. In particular, in this painting, the process of drawing lines in harmony differs between free drawing and geometric drawing, which are lines of an abstract and expressive nature about old houses. In order to give a clear artistic geometric and plastic expression, the broad lines were perpendicular to the difference in the artistic view at multiple locations in the painting, which is the manifestation of shadow, light, and multi-purpose embodiment. As for the slender horizontal lines, they indicated the implicit direction of the meaning of the painting in terms of length and width. In addition to the above, the artist used thin and soft lines to draw the buildings of Amman, due to the delicacy and softness of this place, and to give the impression of the old city that it carries a spirit of a delicate and soft nature and feelings of love, twins, and intimacy. This is in contrast to the broad lines that expressed the purposeful artistic nature of the fine artwork, such as shadows and light, and the manifestation of the artistic content within the painting.

Content

In his artistic works, the artist generally focuses on works of a diverse intellectual nature and artistic contents that differ intellectually from each other, such as impressionism, abstraction, expressionism, etc., but he focuses on abstract works in particular. This is reflected in his contemporary artistic style and the formulation of his ideas in a contemporary manner. So, he took for himself a well-established style, methods, and methodology that enabled him in his artistic works. He also performs a lot of artistic experiments, transformation, research, change, and renewal to keep pace with the contemporary style he has adopted. Moreover, he often changes his ideas and convictions and paints as he feels and does not care about the theory of style, and he has stated figuratively that the idea of artistic doctrines has now somewhat faded since there are no barriers between the types of arts, so you find the artist drawing with two impressions or two schools together within the painting, according to what male In addition, art that derives from all human sciences, human experiences and problems, cultural heritage, and the artistic methods that express it is considered a renewable and vital science that is not governed by laws, and this applies to his contemporary digital works, which are reflected in the aesthetic values of digital painting. In particular, the artist draws inspiration from his geographical surroundings (Old Amman) for those scenes that he translates into artistic and aesthetic impressions on the pictorial surface, and he does not overlook the simplicity and originality of those scenes or their details, just as they are spontaneous in nature. She is also spontaneous and instinctive in the artist's paintings, and since the artist deals with houses and popular neighborhoods, he does not manipulate the masses much and does not intend to change or suggest new forms, but rather he conveys to us the scene calm and meek as it is. The artist relies on a cumulative, vertical construction, through which he suggests an imaginary depth through those cumulative ones, staircases, attics, and roofs, until they become for the recipient as if you were overlooking the ancient capital of Amman in his paintings.

From a place opposite it, the artist presents the painting in different sizes, and these are proposals necessitated by the scenes dealt with, and since the artist paints houses with a simple geometric shape, he missed the formal rhythm through his knowledge of distribution and loading. In a related context, the artist is preoccupied with drawing and photographing ancient Amman, Jordan, so you find his artworks filled with images of Amman from various places without awareness. This reflects his artistic feelings and emotions mixed with place, memory, childhood, and nostalgia for the past.

Creative Value

The artist created works characterized by abstract expressionism through what he embodied by the intertwining of colors, symbols and shapes in formulating the relationship between man and his external surroundings, and this is what he previously described. Therefore, the artist sought, through his works, to produce paintings with creative values characterized by innovation, innovation, and freedom of performance and expression within a framework consistent with the comprehensive aesthetic values in the painting. In light of the artist's expression of place, nostalgia, love, and random geometric formations of houses, balconies, domes, cars, scribbles, and drawings that spontaneously fill the walls. In addition, his paintings are characterized by brevity and reduction in expression, and they also expressed his identity and privacy, whether in vision or treatment, and were always charged with symbols, elements, and colors derived from the environment in which he lived. In a related context, the artist's paintings communicate directly with the audience with all its orientations, which stimulate the artist's creative energies, imagination, and conscience, and his creative experience responds to them within a framework of freedom of expression and the ability to possess his various plastic tools and vocabulary, with the aim of achieving self-creative creative action, affirming human existence, and launching it towards the realization of thought. Discovery, imagination, awareness, freedom, and the development of mental skills that enhance the public's appreciation for aesthetic values.

Raed Qatanani Artworks



Figure 5. Homat Al-Aqsa, Raed Qatanani, (2022), Digital Painting, 100×70 Cm, Jordan, Unprinted, 300 Dpi, AP 1/1,

The Source is The Artist Himself.

Biographical Information

Raed Al-Qatnani is a Jordanian plastic artist, born in 1973, and has followed all stages of his academic and

professional life in Jordan. He graduated from the Department of Advertising Design / Visual Communications / at the Faculty of Fine Arts, Damascus University in 1995, to embark on his artistic and professional journey in the fields of multi-industry work, where he was able to work in the fields of graphic design and management of graphic programs since 1996. He worked as a teacher at the Damascus Training Institute Affiliated to the International Relief Agency in Syria (DTC) in the Technical Design Department. Because of the events in Syria, he returned to Amman to hold several of the most important exhibitions in Amman.

Expressive Value

The artist takes inspiration for his works and paintings from the local environment and the most prominent political events and derives his own artistic feeling through his artistic work that is born between the atmosphere he lived in Palestine and Jordan. From this standpoint, his salvation crystallized from his pursuit of the prevailing traditional and modern technical methods and trends. Moreover, the artist sought to unify the units of the artwork, including details and parts, meaning that the painting was the one that expressed the authenticity of the land of Palestine, which will return one day, and this reflects the artist's expressive state. In addition to the above, the artist used connotations suitable for every time and place that were imprinted with a mixture of different expressions with diverse standards, as in the painting War and Peace, Love for the Land, and Belonging. We see that the artist divided the work (for the digital painting) into two parts, where there is a horizon line between space (the sky) and the scene of the event in the painting (the earth), in which the units of the artwork swim, including details and parts. Moreover, in this work, the artist depicted the symbolic aspect between resistance, passion, and longing for the land, which intertwined between war and peace. He also expressed the bright side of life (good and evil) on the other side of the painting, which is represented by the sky through the birds flying in it. The idea of the work is also evident by linking the expression of reality with the resistance to explicitly directed political expression, and these expressive features are inherent and subjective qualities in this work, distinguished by the viewer and recipient. In addition, this work is rich in endless interpretations and various open symbols, and this applies to the movement of the elements within this artistic achievement. There is no repetition of the emotional idea or the artistic situation, so all the movements were expressive of the horror and importance of the situation. In a related context, the artist employed symbols and connotations in his artistic work because the features of realistic works always appear to express themselves honestly (unlike some abstract works), so the contents of the painting had a harmonious rhythm in this work built in the movement of the successive columns in the painting and a perfect balance between the movement of the elements. The painting contains the topic of emptiness.

Artistic Value

Color

The artist pointed out that style in general, and this painting in particular, includes a lot of indications, shapes, and various symbols, which are dependent on and related to his style of work. In addition, the artist stated that he does not like the large number of colors in the painting in general and has a state of austerity in color and depends on two or three colors and distributes them in proportion to the idea of the painting in line with the aesthetic foundations of the painting, which are two colors for the background on the entire painting, and the rest of the colors branch out from it with additions Simple to specific points to increase the viewer's eye focus on them due to a clear understanding of the concept of visual perception. Moreover, in his works as a whole, the color focus is on a specific spot or place in the painting, and this is what happened with him in this painting. Brown, golden, and ocher. The light beige color was used to denote the color of the land. It has to do with identity, conscience, and deep attachment to the land, impatience, and warning the Israeli enemy of the danger of approaching Jerusalem. In addition to the above, the beige color in general attracts attention and enhances logic in the thought and meaning latent within the painting and resonates from the left side of the brain, that is, the side of logic and perception, and it is the most radiant color and the closest to the light, and the light here is the hope for a return to the land, which is Palestine.

Space

Digital painting offers enormous possibilities and makes amazing use of the eternal space of painting. As there is no part left inside the painting without thoughtful additions, this thing leads to the completion of the digital painting, evaluated by the aesthetic. In addition, the space of the painting still needs to be studied, taught, and studied by the arrangement of the elements and their distribution for those who master the composition in the painting, which is an important element in the painting. Moreover, the artist indicated that when drawing the current painting, he did not only draw the Dome of the Rock but also drew formations that indicated the buildings and houses adjacent to the Dome of the Rock, but he deliberately concealed them in an abstract manner, which indicates the focus of the sensory and visual perception of two elements in the painting, which are the dome and the bird, and they are the focus of the work and his aims. As for the rest of the painting, it was hollowed out in one color in the right part from the top to the frame of the painting in a circular manner until we reach the abstract shapes on the left of the painting.

Shape

The artist's work shows various forms, most notably the bird, the Dome of the Rock, the Jordanian scarf, and other shapes, which are the houses that surround the Dome of the Rock and the spiral formation in white with high transparency. The artist mentioned that the bird is a form of a dove bird and appears in the form of another bird, which is the eagle, as it soars and lands peacefully on the land of Palestine. To draw an eagle over Jerusalem because it will take another curve, and he focused on drawing the pigeon bird despite hiding its features because it has many qualities that are not hidden from the human being, as they are very loyal birds and show a lot of loyalty, love, kindness and loyalty. In this painting, there is a challenge indicating peace, return, and a comfortable life in the homeland, according to the artist's vision. In a related context, we find the Dome of the Rock, as it denotes a symbol of religion and Islam, and a symbol of the homeland that rises in the sky, surrounded by the mosques and churches of ancient Jerusalem. In addition, the artist alluded to the (Jordanian Red Shemagh), where the artist explained its symbolism, and it is generally a deeply rooted historical symbol, one of the symbols of the historical Jordanian national identity, pride and Jordanian fathers, dating back to more than 3500 years ago, as the shemagh is composed of two colors, red and white, and both colors. One of the meanings of the word Jordan seven thousand years ago. The white and red shemagh (and it is called the red shemagh) is a symbol of the Jordanian national identity that has been rooted for thousands of years. The artist depicted (the spiral composition), where the spiral formation appears in the center of the painting to spread over the entire area of the painting, as the artist intended to use it because it is the strongest type of formation that attracts the eye. The focus of this formation and its center is the Dome of the Rock. The strong link between Jordan and Palestine.

Line

The artist claimed that digital painting had great potential in the painting process, especially in the properties of lines. The artist referred to the types and methods of lines used in general and in particular, such as the style of hatch or coarse, thick, or broad lines, and all this to give different and flowing spaces to complete the aesthetic of the artwork, and this is according to what the artist sees in the painting, This is related to the artist's style and how the lines blend together, and this is what he did in the painting. In particular, the painting contains jagged lines with smoothly graduated areas, and this is a matter of employment, and therefore when the artist needs to draw a strong, flowing, or soft character, or sometimes canceling it. Thus, the artist sought to define the broad line on the body of the bird and the shape of Jerusalem to increase the focus and sharpness in the shapes and highlight their importance, then gradually became soft lines to complement the shape of the bird and the Dome of the Rock (the geometric perspective of the Dome of the Rock). Moreover, the artist used the spiral shape and drew soft white lines gradient between blue and red until he reached white with a bold line, then he modified the transparency of the color to become highly transparent, which represents the force of the wind that connects the dove bird with the dome of the rock. As for the buildings, they were with soft lines and a little less to highlight the strength of the artistic content of the lines and their contents.

Content

The artist indicated that he focuses in his works on the Palestinian cause, artistic and living cultures, the social conditions in which the Palestinian and Jordanian people live, images of the stolen homeland, its heritage and customs, and the dream of return that grows in the hearts of Palestinian refugees, no matter how many years have passed since they waited, and also in the field of Palestinian and Jordanian heritage, specifically. The Palestinian issue, heritage, originality, identity, developments in the political situation in the region and its repercussions on our current reality. In addition, he also indicated that he documented the ancient Canaanite symbols in some paintings, and later focused on drawing the hands of people in a specific way to serve the Palestinian cause, in addition to his sponsorship of digital painting with the help of contemporary digital technologies. In particular, the current painting tells the story of a real reality, and the painting was documenting a specific case in it, as the story began in Jordan when US President Donald Trump declared Jerusalem the capital of Israel, and on the same day, by chance, a Jordanian plane was flying over Al-Quds Al-Sharif, piloted by Captain Youssef Al-Daaaja, who is a pilot. A Jordanian on the Royal Jordanian Airlines. There was a delegation consisting of American, Jordanian and Israeli personalities on the plane, and then the plane passed over Al-Quds Al-Sharif. (The Jordanian red shemagh) The scarf, which distinguishes the Jordanian identity, as it is the bird that soars and flies over our hearts in Jerusalem. I dedicated the painting to the Jordanian pilot.

Creative Value

Creative value is considered an integral part of the aesthetic value of a work of art. As we mentioned previously, the creative process in artistic work must be characterized by innovation and freedom of performance and expression, creating a degree of compatibility between the artist's ability in contemporary proposals and what these proposals reflect in terms of sobriety, originality, depth, and comprehensiveness, and linking the individual and the group to society and the environment. Therefore, the artist Raed Qatanani sought to express creatively the issues of his society through art that communicates directly with the audience with all its orientations, which stimulates his creative energies, imagination, and conscience, and which his creative experience responds to within a framework of freedom of expression and the ability to own his various plastic tools and vocabulary, not to mention the publicity of linking reality to the artist's imagination and ability. To present contemporary issues and their repercussions. In particular, the artist interacted with a group of topics with a problematic orientation (the Palestinian issue) and an expressive dimension. With his creative works, he artistically confirmed his superior ability to employ his creative abilities to create and express different reflections of his ideas towards his country and its cause, as it aims at formation and expressive performance with the concepts, ideas, and visions it carries in form and content. From this standpoint, the artist moved towards resurrecting artistic and expressive values to embody and highlight the aesthetic values in his works through creative and expressive scenes that aim to formulate the expressive concept according to forms outside the ordinary, to crystallize the idea insofar as it employs techniques that penetrate the sensory and visual realms, and to embody all the elements. Figurative art with various contents, penetrating to the depths, which include artistic and human values, where its works appear as an objective focus that is tightly constructed and continuously expressed in a logical sequence, and a steady growth that leads to an understanding of the nature of the work that is transferred to an unusual form, which is equipped with the elements of reality itself, This leads to subjecting the material to precise perceptions, which reveal what the distorted features and shapes contain and the expressive predicates, various contents, and aesthetic forms that it contains, which are full of interpretation with open connotations, according to what is distorted with deep precision and great care in different spaces.

Conclusions

First: Through the results of the analysis mentioned the and in conjunction with the literature review, the study found that the aesthetic values in the artwork branch and intersect with each other to form the aesthetics of the painting, through many values that centered around (Expressive Values, Artistic Values, Creative Values). Each of them was an integral part of the perfection of the aesthetics of the painting's structure and its deep meanings. Next, we will talk about the values in detail based on the analysis system

that was used and concluded:

Expressive Values

The study concluded that the expressive values in the Jordanian digital painting carry the characteristics of a qualitative and artistic philosophy that includes a thought rich in events and passionate about time and place. There is no doubt that the Jordanian artist sought to embody and depict the expressive values in a professional style that includes an artistic experience with aesthetic and philosophical value that confirms the artist's thought and philosophy towards his works. The artists also confirmed through their works that the expressive values in the artwork are values that take a relative character, so this can be inferred from the clarity of the level of the degree of formative values in achieving the content of the work. This is due to the artist's ability to acquire the expressive value in the painting as an appearance and confirms the interaction of sensory, formal and aesthetic characteristics to achieve the idea of the artwork and its aesthetics. Perhaps the expressive value can achieve this through interaction with the cognitive experience of the viewer in revealing and following the idea of the work, as the experience that the recipient's perception imagines has a major role in being affected by the expressive artistic values.

Artistic Values

Study finds that The artistic value of the artwork is considered one of the most important compositional structures of the painting, which provides the recipient with the idea and message of the artwork. The Jordanian artist has become aware of the importance of the artistic value of a work of art, as the artistic value is a combination of a complex subject in which sensory elements, imaginative elements and an idea enter. Thus, the artistic value is embodied in the works of the Jordanian artist through the five elements (Color, Space, Shapes, Content, Line), which are considered the foundation stone in the works of art. There is no doubt that the value of art overlaps with the elements of art in sensual and imaginative ways. Therefore, the Jordanian artist achieved the value of digital art through painting and photography through aesthetic values that provided value to art. The details of each element separately were as follows:

Color

The study concluded that the color on the pictorial surface of the Jordanian artist's painting is considered a momentum and diversity, through the harmony and color rhythm that filled the space of the painting on the one hand, and the innate and imaginative sense on the other hand. The Jordanian artist used colors associated with his nature and his own environment, through color compositions of a nature arranged by his culture and environment, which indicates the integration of artistic culture with the creative thought that he transformed into digital works. We also find that he proceeds from the concrete to the abstract and from color to form, so he was in control of his emotions, and the Jordanian artist adopted the principle of artistic value through the nature of the work and its terrain, and also through sensitivity to color. The Jordanian artist's experience begins with the feeling of color, and then the emotional reaction is generated, which results in a representation between colors and their contrast.

Space

Study finds that Through his digital works, the Jordanian artist sought to employ space and spaces in a more diverse and accurate way. One of the most important priorities of the Jordanian artist was to pay attention to the artistic space inside the work in order to add aesthetic value to the work. Therefore, the Jordanian artist has put all his attention to the use of space in a harmonious artistic style, as it is considered one of the most important principles for the success of artistic work from an aesthetic point of view. Therefore, the Jordanian artist sought to find a narrative interconnection between the parts of the painting in a thoughtful manner and with a well-controlled artistic experience among them to make all of them an integrated artistic unit, no matter how aesthetic the forms themselves are, the artwork does not acquire its aesthetic value without emptiness. As a result, the Jordanian artist has adopted the principle of emptiness in the design of works of art through meditation and awareness of nature and life, which is basically a system with its shapes and colors, it is not just a set of shapes, colors, and lines monolithic next to each

other, but a group that has taken for itself an integrated artistic painting that combines emptiness and form.

Shape

Study finds that The shape in the paintings of the Jordanian artist is strongly present in all painting forums. The Jordanian artist has employed shapes / symbols in the painting space as one of the principles of art that acts as a basic building block to represent all the variety of subjects through painting and drawing. In the context of art, the Jordanian artist was inspired by forms and symbols as a formula for expressing the subject or idea to be referred to in a contemporary intellectual way, in order to move away from the directness of description and expression in a more deeply identified style of intellectual connotation. Therefore, the Jordanian artist worked to depict the shapes in accordance with the nature of the subject matter in the terrain of the painting and give him an interpretive possibility that can enrich the design itself aesthetically and expressively. While it reflects the artistic vision of the Jordanian artist that can be extrapolated in light of the nature of the forms in the digital artwork.

Based on the above, we find that the Jordanian artist sought to employ the symbols that he derived from his memory and the popular environment surrounding him. Thus, the Jordanian artist enriched the terrain of the painting with artistic forms of an Arab character, as all the forms that were depicted indicated artistic expressions of an aesthetic nature that carry among them the aesthetic value of the Jordanian digital painting.

Content

The study concluded that the artistic content of the artwork in the painting is one of the most important elements from which the Jordanian artist started to embody his ideas, feelings and capabilities within the space and area of the artwork, as the artist began to focus on the political content that simulates the issues and concerns of the Arab nation with the aim of transforming art from a visual form into a readable language for the entire world, as the artists were inspired in their artwork by the political character associated with the Palestinian cause. At the same time, they depicted both the heritage and civilizational aspects with the aim of reviving the material and moral heritage, which was reflected in the subjects with a temporal dimension in terms of the artist's connection to time, place and art.

Creative Value

Study finds that The creative value in a work of art is considered an aesthetic value that enriches the nature of the work of art. So that the path of art to people becomes easy and understandable from the general public, no matter what their nationalities, cultures or ages differ. His being arouses in man something new and strange at the same time. Thus, the process of artistic creation in its narrow sense refers to the abilities that are characteristic of the creative artist. Thus, the artistic creativity of the Jordanian artist was reflected as an aesthetic value by creating forms, content, lines, eternal spaces, harmonious colors, and contrasts, reflecting the expressive value in an interconnected style with aesthetic value as a whole. There is no doubt that the Jordanian artist, through painting and photographing his visual works, sought to enter into four basic stages of creativity, namely (preparation, incubation, radiance, investigation). There is no doubt that everyone began to start with his feelings, emotions and feelings within the event or historical moment and the declarative case being the engine of this change or reconstruction and creative formation. Therefore, artistic creativity in the Jordanian digital painting becomes the bearer of two basic elements, the element of personal expression of the artist, and the element of social expression of society itself. It reflects the richness of art on the one hand, and on the aesthetic content of art on the other.

Stylistic and Technical Diversity, Digital Tools, and Programs

Second: Study finds that The Jordanian artist focused on the visual discourse of digital painting in the art of painting from a calm rhythm to a lively and intense fast rhythm, due to two factors: the self-development of each artist technically, and the emergence of new technological technical stimuli that helped the artist to develop further. Thus, the Jordanian artist was interested in the structure of the image and its expression,

and despite the development in the language of visual discourse among Jordanian artists, Jordanian artists were looking for visual subtraction between their subjects and cultural changes with contemporary images reflecting the importance and artistic value of the artwork, which led to the development of the language of expression through new digital technical methods. As a result, the Jordanian artist used modern methods (digital painting) that are in line with contemporary changes in the intellectual structure, they contributed to enriching the digital artistic experience in Jordan and highlighting the artist's skills in technical and artistic terms..

Third: Study finds that The Open Culture, global cultural transformations, their direct and indirect effects, and the situations of world cultures and political have caused the concept of painting to change in the minds of Jordanian artists, and the artist's works have shifted from traditional to digital. Therefore, this development coincided with a change in the cultural references of artists, as the contemporary digital technology he used influenced the production of works with aesthetic values in a contemporary digital style no less important than the traditional style of painting. As a result, the Jordanian artist relied on digital technology as a contemporary and simulated tool for his artistic work, by adapting digital management to produce digital works of a contemporary nature.

Recommendations

This study recommends that a study be made of the aesthetic values of each artist individually, in order to explore the aesthetic values more broadly in the Jordanian digital painting. In addition, explore and expand the search for as many digital artists as possible in Jordan in order to expand the scope of the study and conduct studies that ensure the exploration of all artists. Furthermore, This study recommends that a study be made of the digital techniques and methods followed by the Jordanian artist through the tools, programs, methods, and intellectual and philosophical vision of the artist. Based on the works produced by the artist and with systematic support ensures the study of the case of each of them.

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