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TIME AND PALCE SENSE IN OIL PAINTING TECHNIQUES (AN APPLIED STUDY)

¹Makki Imran Raji

²Naseer Kazem Muslim

^{1,2} Faculty of Fine Arts / University Of Babylon

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ABSTRACT

The sense of time and space to draw a direct nature by instinctively looking at things, and the adoption of the reduction of shapes to be simulated, the work, starting from the extremes of the shadows down to the light regions. The authority of time and place controls the administration of some techniques such as glazing (Glazing), which affects the calculation of the time period due to leaving the work until the panel is completely dry. The performance with the knife depends on the quick and direct touch (specific execution time). The demonstration process is remarkably carried out after factors that the tools share with awareness and constant focus on performance. The most important conclusions: The sense of time and place in relation to the coating material is through the passage of a period of time until the oily substance condenses over the place of the photographic surface, and on the palette color plate, due to the success of the oil work, the reduction of the completion time, and the ease of carrying the oily coating material for most of the techniques used.

Introduction

This research is concerned with studying (the sense of time and place in oil painting techniques - an applied study), in studying the importance of time and place factors and other factors affecting the technique of oil painting, in order to control performance through the sense of the factors of time and space, and solve the problem of controversy between matter and time, and it is located in Four chapters, the first chapter included defining the research problem and one of the most important questions: Does the concept of time and place form an intellectual and

constructive basis in determining the creative vision of the artist ?, The research also aims : to reveal the methods of performance and achieved by the action of time and place of the oil art work, and the first chapter was concluded by defining the terms contained in The current research, which included the theoretical framework and previous studies and their discussion, as the theoretical framework included two topics, the first topic concerned (time and place - the cognitive concept), and in the form of axes, the most important of which are: the sense of time and place in the formative artistic achievement - historically, and the second topic it meant oily article epithelia, technically, the most important key technologies used, the effect of time and place on the oil product, a ring theoretical framework and discussing indicators extraction of it to take advantage of them when bin A research tool in analyzing samples, and it may include the research procedures represented: the research community, the sample, the research methodology, the research tool, and the sample analysis .

Research problem

The time and material factors (time and place) are considered among the most important factors that must be taken into consideration in the completion of the oil art work, since the oily substance has the characteristic of uniqueness from the rest of the other materials and color preparations as the oily substance has the property of manipulating how to deal with it if it is Dense or soft, depending on the style and skill of the artist and the importance of the oil painting material, which has always had the first effective presence of the major artists since the history of art, so as long as the problem of controlling this painting material in the artistic work was raised in order to make the performance successful, this problem that always confronts the worker in the field of artistic experimentation is the same. In the event of the problem of beginning and end of the artistic work, and this is done after the artist obtains accumulated skill and experience and passes the planning stages in terms of the most important aspects of shadow, light, sensitivity and constant focus of the form (form) - the control factor for placing the coating material at the right time and on the appropriate location of the pictorial surface, " and where All these manifestations, which cannot be talked about time in the plastic work without stopping at the time spent by the artist in the completion of his work, and that by choosing the Artist color levels, and the volatility of the movement of shadows on the different characters of work, compositions, architecture, plant, and animal " . (Abu Arab, 2015) "Recent studies have tried to identify the sources of the director's vision, the factors affecting its formation, and the theories that explain and influence it." (Abd Al-Ridha, 2004), and between time (the time to put the material) and the appropriate place (heat - cold - moisture - the pictorial surface) are all factors affecting the oil painting material, and the artist must possess the experience and know how to control the artwork and reconcile between These factors are all time. Therefore, this mechanism that needs to be searched for and solved the problematic of the controversy between the material and the time appropriate for its placement (time and place) must be uncovered. "The work of art must have a spatial structure that serves as the physical and aesthetic aspect. Zamaniyya expresses its inner

movement and its spiritual significance as a living human work. (Al- Qaisi, 1988) This necessary need in artistic performance is neither aesthetic nor philosophical, but rather a functional need, and with the passage of time it turned into an aesthetic necessity and then surrounded it with a philosophical framework. (Time and place) here is an applied mechanism and not a philosophical idea despite the philosophical framework that will surround it, and therefore these factors generated a sense of a problem for the researcher in brief to the basics only and in a systematic scientific manner. So the researcher established his research problem according to the following questions: Is there a relationship between Time and place while working in oil paintings? - Is the concept of time and place mainly intellectually and structurally in determining the creative vision of the artist.

Importance of the research

The importance of the current research stems from shedding light on (time and place) from the technical and applied side in the production of oil artworks through the experimental method. This type of studies is considered early in the field of art painting in its approach to this topic, b- It benefits Darcy art in general and specialists the exact duties of technical oily particularly as an important account of the transformations and variations, methods and techniques to set the material epithelial oil to the success of the work of art oil and its importance and its effects in the formulation of formal building work of art, as well as being a scientifically modest source to the library.

Research objective

The current research aims to: Detect the sense of time and place in oil painting techniques - an applied study .

Research limits

the current research is determined by the following: Objective limits: methods of performance affected by the action of time and space and its implications for oil painting. Spatial boundaries: Iraq. Temporal boundaries: 2019, which is the period of completion of this research.

Literature Review

DEFINITION OF TERMS

Feeling: (sensation): language: feeling: feeling, a feeling that takes hold of a person, and it is said: I felt a thing if I knew it and knew it. (Al-Khatib, 1998) N and idiom: It is the process of capturing or collecting the sensory data that is received by the central nervous system through the various sense organs, the visual, auditory, tactile, olfactory and gustatory sensations. (Al- Zaidi, 2014), and procedural: It is the feeling of placing the oily coating material at the appropriate (time / time), on

the appropriate (pictorial surface / place), during the procedural performances performed by the artist. Time: language: (Time and time name for a little time and are many, and place, set up in it). (Ibn Manzoor, 1984), and idiomatically: Time students believe that time is two, the first is divine and determined by eternity, and the second is human, determined by time). Aristotle considers time to be the amount of movement and not the movement itself, because Aristotle links time with the existence of movement and the soul that perceives its earlier and later. (Badawi, 1943), which is one of the forms of the struggle of human existence and of the forms of (sense and conscience). (Stubbornness, 2000), and procedural: it is the known time and a factor related to the permanence and success of the artistic scene consisting of the idea and performance and by activating the controversy between them during work, in a way that achieves the functional and aesthetic dimensions together. -location Space :Language :place the collection of places and possible places: the place . (Lewis, 1973), and an idiom: the place is the place, and time needs a place to go to and from it or to it . (Bassam, 2001) In art, the place takes the concept of (space), while the artistic work is explained through the visual spatial perception of the work space and the structural artistic elements gathered in it, so the place in the painting ((an aesthetic system, from the formative and semantic relationships between units and artistic elements and their surrounding spaces) To form an illusory image that becomes a model for representing the structure of a place or a site through its semantic system (Al-Khafaji, 1989), and procedurally: time and place: spatiotemporal sensations (SpatulasWhich is associated with the placement of the oily substance on the artistic pictorial surface, which is the medium, the carrier, the color materials and the solvents, and its placement at the known time and (the successful- achievement), with its connection with time, there is no time without a place or a place without time, and if there is one of them in this or that form (Separate from its owner) In any artistic or plastic building, these two units must converge from each other.

SENSE OF TIME AND PLACE - THE COGNITIVE CONCEPT

A person has a sense of time and space, other than those basic senses. It is said that a person has more than a hundred senses. For example, if we take two books in our hands, we will feel the weight of this book on the other. (Al - Khafaji, 1989) Hence, days spent by man with Habib long habit and increased longing to him Lehigh is much shorter than a few minutes elapses in the encounter heavy hateful person, syllogism here is not machines time and adjust the time, it is a conscience and his impressions of what faces of events and accidents, The event, Sociable, joyful, beautiful, time was beautiful light, and vice versa. As accidents and events intensify, time becomes the event and vice versa, and that is the story of man with time. (Badawi, 1943), the understanding of oil painting should be coupled with an analytical overview of its components, and organized artwork in the interconnected series of transition between components, and in that sequence of moments and a sense and a sense of closeness and distance, in the sense that while it has passed a specific from the beginning of the meditation and the end Oil paintings can only be perceived in time and during it, when the artwork is interconnected and connected

to each other by referring one part to another on its pictorial surface (place) in the direction of establishing a reciprocal relationship between the part and the whole. (Al- Qaisi, 1988), and according to Paul Valerie's advice on (the art of precise time, the art of time, its distribution and order - spending it on carefully selected matters, in order to nourish it in particular, we will see in this way that the harmony of our time is based on the compatibility of our choices). So drawing or photography has its connections and its temporal and spatial constituents, so the spatial structure is the physical appearance, and the temporal structure expresses its inner movement and the spiritual connotation. (Al- Qaisi, 1988)

THE PSYCHOLOGICAL SIDE OF THE ARTIST

Control commoners for the psychological, political and ideological, the role of time-place in the design of oil painting, and through the target and function. And that only Aha may be regular or warped, and orientation may be true or hidden, and the fusion may be reassuring or cautious, and insisted how much may be optimistic or pessimistic, and power may be the base of power or weakness. Here the artist tries to drop his style, which is part of his personality, whether the subject is abstract, impressionistic, or expressive, for the highly emotional person does not end in an expressive division of space, while the calm person may end into a balanced geometric division that bears the features of calm more than violence, as it is often drawing and how it is done feature compensatory nature of the person, and as long as we have seen a book and painters were very quiet but their work was dramatic and violent they settle in them emotions were not able to remove them only in their art., compositions, lines and the artists, stems from psychological motives, and that these default configurations P Originally, it is a product of subjective feelings . And a sense in the visual perspective, and that the image is limited to a single moment in time. The accusations suggest to the recipient the existence of depth despite flatness, and in a circular manner, illusions of movement occur and to transform the reciprocal movement from front and back using straight and diagonal lines to transform into a shape that suggests a supposed circle with the achievement of depth use color. The visual tendency of warm colors that makes them advance and affects the eye before cold colors is a matter that artists used as a way to suggest and sense the depth of space. (Shaker, 1982) and creating visual vibrations with light and movement, and substituting deception by using contrasting geometric shapes and contrasting adjacent colors, and the artwork should offer a special method for the movement it provides to the eye and all the perceptual elements located behind the eye, Moving comes as a result of system formats calculated mathematically, the movement was appointed receiver, is called the first productive movement of the form and the second is called cognitive eye movement, both of which are located in time. (Paul Klee, 2003), work is constant, but the eye is the one that moves, (music has a real dimension, which is time, and painting has a real dimension, which is the surface, sculpture has size, and architecture has real dimensions, which are length, width, height, and time). (Al- Ghoul, 1996), and that the three-dimensional oil painting goes beyond the structural formulation of the two-dimensional optical surface by creating a sense of depth by showing the kinetic

nature of the work through the overlap and the change in the sizes, directions and structural relationships that establish the optical surface. (Knobler, 1992)

THE SENSE OF TIME AND PLACE IN OIL PAINTING – HISTORICALLY

The sense of time and place has differed from one period to another, and the emergence of the epoch-or-interval style, as "we linked the romantic style with Europe at the beginning of the nineteenth century, and the classical style was coupled with ancient Greece and ancient Rome ... As for the style that is not specifically associated with any specific period, it can be done." It is called a non-interval style or a multi-period style, and it can be called a repetitive stylistic style. (Knobler, 1992), the romanticists developed their methods in order to create repercussions for a sense of (time and space) in the mind of the viewer, and (Delacroix's) style of painting and feeling of color uniquely strengthened the romantic position. (Nateq, 2008) of colors and movement, and recording the events of his time with their joys and sorrows in his dramatic paintings. (Jamal, 2008), and (Delacroix) says: Painting is not about defining the outer limits of shapes, but rather showing the emergence of these things in a way that they sense movement (time), strength, (and a feeling in the air). His paintings were not an image of the external reality. Rather, it is an image of his imagination and sensitivity, as his paintings are full of life, people, colors, movement and emotion. (Tariq, 2005), this fact makes the technique of oil painting a fundamental factor in adapting the oil material and using it in the most extreme cases of dehydration, while realism in the first half of the nineteenth century sought to represent the real world or approach it, which required techniques that depend on precision, refinement and attention Shadow, light and anthropomorphism are especially important. (Al- Qadhly, 2011), from knowledge of the rules of accurate mixing of pigments to show shadows and figures in their form, knowledge of the rules of engineering perspective and the subsequent skills of brushing, abrasion and softening of colors according to classical principles. (33), Model (1), that the scientific discoveries, the subjects of art became centered around what the person sees in his visible world according to the laws of light and spectral analysis, from which the groups of the Impressionists and Impressionists set out, (the moment was the temporal recording) and changing the formulation of the painting, and its completion as soon as possible. Follow the path of the light in successive strokes of pure colors (pure) Which we still call it (artistic touch), It was the color of the cutting in the plate (lunch Al Z grass) for (Manet) form (2), the reason for the refusal, that the soul is what he does do here during the distance between the painting and the viewer's eye, studying the effects of time on the plate pestilence multiple khat. (Abdullah, 2012) The light method is the study of light at different times of the day for a single scene, as in the works of (Monet) in his paintings of Rouen Cathedral with 11 copies and different times of the day and in the same place, model (3), and water lilies, All of which depict a particular scene at different hours of the day. As for pointillism, it means placing these prismatic colors that we see in the rainbow next to each other in areas of shapes in the form of adjacent points, and this is clearly seen in the works of (Sora) (model 4) and (Senak) pointillism (model 5), the sense of visual mixing In the eye of the recipient

and not on the color board, and for the recipient to be a positive participant, it is part of the artwork, And compatibility T technique oil painting with scientific developments, and to overcome the drawing problems in the longevity of the painting, speed and slow drying color and types of brushes and types of solvents, functions and diversity of the port of raw materials it after the painting was completed in the years and months have become a panel produced within days and hours, And as a result of that construction and movement acceleration, a continuous tendency to what is spiritual is similar to the pulse rhythm, and through the disposal of the physical property of things, and their design in the manner that indicated temporal concepts. (Cloude, 1926) Technological means have been added to achieve the time and place more accurately and quickly, "He also followed (Chal Claus), Model (6), a method of transmitting the human image that is so abstract that it is difficult for the viewer to read it." The American artist resorted to the camera, to photograph from a distance A very short spatial of about 10 cm, a human face in successive horizontal sections, and when he uses colors he intends to separate the basic from them according to the method of photographic selection, but the eye that does not perceive at first glance a form from which it launches to accommodate the internal shapes, sees a variety of finite shapes that lead it to all General images, a hybrid reality, combining the photographic image with oil painting, studying the pure temporal and spatial event, and the validity of what it conveys to the painting, until the arrival of holography, which means "the images captured with laser radiation so that three-dimensional images appear complete from any angle seen. " That is, "the photographic image, isolated from its time and space frame, constitutes an integrated whole with a new significance, and thus becomes the most objective descriptive medium." (Al-Tai, 2005)

TEMPORAL AND SPATIAL INFLUENCE IN THE TECHNIQUE OF (OIL PAINTING)

The artist works to provide the appropriate place for the oil painting during the performance in terms of temperature and humidity, because the oily coating material is affected by the passage of time, especially if the color palette has been used on top of another material for oil treatment such as turpentine or dried materials such as Drier solution, then the coating material will start to condense This makes it difficult to carry the material with the brush designated to fill the work, as it is necessary to replace the brush with another brush here, and to avoid mixing the coating material at the time with a solution of diluent or solvent, and the possibility of resorting to using oil only because of the fluidity of the movement of the material over the surface of the colors in the palette, And in the winter of the artist blending material Epithelial oily suffering which makes resort to provide certain temperature of the atmosphere surrounding the work in order to raise the ease and set the material on the imaging surface epithelia. (Rishan, 2014), some artists even went from calling oil painting (winter and summer).

A SENSE OF TIME AND PLACE IN THE MOST PROMINENT TECHNIQUES USED FOR OIL PAINTING MATERIAL

"The experiments Walt cannula in contemporary art are innumerable, and may not exaggerate if we say it's in the hundreds, " (43), so will be looking for the most important techniques in oil painting main namely:

1- Glazing technology: The polishing technique, which is done according to stages of time through several sessions, and is suitable for large-sized oil painting, and that the role of time factor in this technique is through the drying of each layer completely, and it requires a long period of time to finish it,, Enter the factor of time and space in this technology directly, through successive and successive layers, placed on a dry surface of the plate undergarments and the necessity of each layer dry before the second application, and require a long time to dry completely. Model (7) shows the stages, and some artists may add a color dryer siccative) (To speed up the drying of the color layers and thus achieve painting in less time, especially when painting in the open air, And *Fermer* was in the seventeenth century, using this technique, are exaggerated, (as if the wash water color). (El- Feki, 2010), and *Fermer* adopted the verification technique (Glazing)Excessive, and reduces the angle of view (place) when starting to work to 22 degrees and then returns to a large angle of 44 degrees to show some distortion of the floor tiles in an attempt to produce art of another kind and this was observed in the painting *Girl with Wine Glass* (1658-1660), and painting *The Sitting of Our Lady* (1673-165) and the increasing tendency can be clearly seen over the years . Figure (8), and after the completion of the work, the painting is varnished with linseed oil, adding dammar and diluted with turpentine, and restoring its luster as if it had just been done. (Al-Kaabi, 1994)

2- Quick and direct touch * : called dry brush technology dry brush)It gives a sense of movement, or what is called the fourth dimension - time, through the intersection of horizontal lines with diagonal lines and color rays. The reductionist vision of the shape depends on the investment of the time factor in the performance, in the application of the coating material after condensation, which is suitable in terms of containing the shape at a very fast time, And that this technique is related to the sense of artistic vision (adopting the cutting of the shadow and light of the place by blinking the eye a little) and (reduction * and simplification) and this confirms the need to take into account the subjects of time and place, and this technique is characterized by keeping the color pure, leaving traces of brush strokes to The presentation of sensations that depend on deception and optical illusions for the recipient, and for a greater sense of excitement and reduction . (Al-Kaabi, 1994)

3- Oil painting technique using artistic knife (painting knives): Gives results that catch the attention of the recipient and make them think about how thickly applying oil-based paint to the fabric. It is preferable to use olive oil, in order to protect the metal knife blade from the influence of air humidity. (The surface of the painting must be moistened with an auxiliary paint or linen oil solvent prior to the commencement of the time of performance for the ease of movement of the knife, with the need to accelerate work by applying the coating material directly and achieving success from the first touch, quick and direct). Mix the oily paint, and

leave it for 24 hours so that the paint is a little sticky, so that it can be pulled into the knife with a high flow, and to move away from some colors such as black, because it is slow to dry. Sometimes it is difficult to implement, which leads to a sense of frustration for the artist, and it is preferable to deal with the knife with a sense of sculpting shapes, and it is preferable to dip the palette in water and put it in the refrigerator to prevent it from drying out. (Palette, 2013)

THEORETICAL INDICATORS

The work of art must have a spatial structure that is considered as the sensual aspect in which the aesthetic topic is to be manifested, and there must be a temporal structure that expresses its inner movement and its spiritual meaning as a living human work . And through color and light to suggest depth and movement, as well as through straight and diagonal lines, time and space are achieved in the oil painting, and assistive technological means have been added to achieve time and space more accurately and faster, according to the method of photographic and holographic selection by adopting accurate vision, visual acuity and the correctness of what he conveys to the painting, and Managing time and space is one of the things that must be taken when embarking on the artistic work, sorting the time in which the artist is at the height of his activity from the time of mental lethargy, and looking for the time that can be organized and how to exploit the part that we are in all of our activity considering that time is a time of achievement and serious work, and benefit The maximum amount of daylight, as it is characterized by being variable in intensity from time to time, and the appropriate place for the oil painting must be provided during the performance in terms of temperature and humidity, because the feeling of the oily coating is affected by the passage of time, especially if the palette or color palette has been used over it Treating oil, such as turpentine, or dried materials such as drier solution, until some artists went from calling oil painting (winter and summer), and it differs from To perform oil painting from one technique to another, some techniques require leaving work until complete drying, and in the form of many sessions, while another technique requires continuing before the oily coating dries up, and some artists may resort to adding a color dry desiccative)(To accelerate the drying of the layers of colors and thus to complete the painting in a shorter time, especially when painting in the open air, and in the technique of oil painting using the artistic knife)painting knives): The performance is done quickly to control the sense of time and place, and the performance process is preceded by a set of operations, including leaving the coating material for a certain period to obtain an easy-to-draw coating material smoothly for the success of the painting process, performance and also to move away from some pigments, and establish with the brush tool to shorten the time, and choose the medium for the photographic surface for the success of the spatial aspect.

Previous studies and we discussed it

There are studies in terms of the philosophical principle of the factors of time and space, which the researcher counted as previous studies for benefit and perception, and for comparison with the current research as follows:

The study of (Moataz Enad Ghazwan Ismail) tagged: (Time and place variables in the contemporary poster structure), which is a master's thesis submitted to the Council of the College of Fine Arts - University of Baghdad - Department of Design / year 2004 AD, with the aim of: revealing the variables and influences of time and place in the contemporary global poster, The researcher dealt with time and place in the philosophical concept, studying its aesthetics and its impact on the artwork and the poster specifically, and about the history of the artistic poster, and in the form of three studies in the theoretical framework, and the research method was defined in a descriptive form in the analysis of samples (posters) . The most important results that resulted from the analysis of the twenty samples were included, including: The relationship between the image and the drawings has a great impact on the continuous space-time through the moment, its durability and its movement in the poster, and time is embodied in the poster through movement, color, size, and perspective with the magnitude in the structure of the prevailing center For the purpose of excitement, suspense and visual attraction of the components of the poster, the formal reduction contributes to the expansion of space importantly, and the visibility of space-time in the poster . Conclusions have also been included, perhaps the most important of which are: The psychological, political and ideological factors control as well as Doctrinal, in the role of spacetime in designing a diverse poster in purpose and function.

Study (Al-Khafaji, Majeed Hamid), (Time in the Drawings of Bin Mahmoud Al-Wasiti) (2002-2003 AD), the limits of the research were limited to the study of time through illustrated models of Al-Wasiti drawings, drawn in Iraq in (634 AH) in the Maqamat of Hariri, and the concept of time Before Islam, the philosophical references, and the structure of time in Islamic photography, and in the third chapter through the descriptive analysis of a number of photographers of the research sample of (17) samples, the researcher reached a set of results, including: Generalizing the three-dimensional space weakening as a systematic formula to infer a temporal structure. Standard, by relying on shorthand formulas, abstraction of proportions and shapes, and neglecting the distance, the formula for constructing the scene in a flat manner and with intense kinematic conditions would neutralize the role of vision dependent on the perceptual effort to operate in favor of the intuitive vision that transcends mental logic.

Study (Al-Khafaji, Makki Omran), (Aesthetics of place in contemporary Iraqi painting ,(in the study of the aesthetics of the place in contemporary Iraqi oil paintings, located in the Center for Culture and Information for the period from (1950-1977), in a philosophical study of place, and aesthetic representation in the art of painting Throughout its history, the third chapter, which is (the artistic

approach to the place, and the researcher followed the descriptive analytical approach in the analysis, and among the most important findings of the researcher: that place in drawing (an illusory picture) has its own aesthetic system, as a scientific and formative system, it becomes a representative model. For a specific place or location, the constituents of the place are three structures, material, activity, conceptual, symbolic, and this is what characterizes the place outside the aesthetic text, it applies with the concept of place as an urban system, the aesthetic spatial structure suggests the existence of a relational system between the painting as (self) And the world or the external place as (the subject), and it has aesthetic-formative features and characteristics, and the hermeneutic semantic (the physical place, the artistic place, the place of presentation).

Discussion of The previous studies

The previous studies differed in determining the objectives of their research, some of them dealt with the topic of time as a study (Al-Khafaji, Majeed Hamid, 2003) to a definition (time in the drawings of Bin Mahmoud Al-Wasiti). The subject of the place as a study: (Al-Khafaji, Makki Omran, 2004), (The aesthetics of the place in contemporary Iraqi painting), while the study aimed at (time and place variables in the contemporary poster structure), as a study (Ismail, Moataz, 2004), or the current study aimed In order to know (the sense of time and place in oil painting techniques - an applied study), the current study approaches the intellectual-philosophical aspect in defining terms in the first chapter, and the first topic of the theoretical framework, and moved away from the theoretical side, reaching to prove the time and place in relation to the artistic performance in drawing Al- Zaiti, looking at time and place, from the performance side, and proving it in a practical way, in generalizing the results in contrast to the descriptive studies of such studies.

Methodology

Research community : ensure that the research community specialized paintings research and Bmarjaaat direct and indirect, which varied techniques and Lhasa for Yep their performance, to demonstrate the sense of time and place, and because of the plentiful estimated the researcher counted the (30) and do painted by the researcher.

Research sample: The researcher intentionally selected his research sample of 3, which was carried out with several techniques, and when selecting his research sample, the researcher took the opinions of a group of experts for the purpose of making sure of its validity, suitability and the purpose of the study, knowing that the researcher is the one who implemented these models with his technical tools. It was chosen according to the following justifications: The selected sample gives the researcher an opportunity to familiarize himself with the contents of his research, which serves to prove that the sense of time and place have a direct effect on the structural and stylistic treatments in oil painting, and the contrast of the selected techniques, which represent the most prominent and most important techniques,

which gives the opportunity to know the role of the sense of time And place in oil painting, and therefore the fees varied in terms of different places and times in order to reach clear technical results for the purpose of the research on each of- :

1- Nature - quick and direct touch.
2- Portrait (glazing technique).
5- Portrait - Knife Art Technique.

Research method: The researcher adopted the (experimental - applied) approach in obtaining the real information and results of the research topic, as the most important characteristic of the scientific activity is the use of the experiment method for the purpose of studying the selected models and monitoring the technical and aesthetic values as a result of the influence of the sense of time and place in them through a procedure Collection From Applications Operation.

Research tool: The researcher adopted the mechanisms produced by the applied cognitive and aesthetic technical indicators that the theoretical framework has concluded and which contribute to enriching the experimental analysis.



Form (4) showing the final

Research sample analysis:

Model (1)

Time :an hour of time in one session, with the technology of quick and direct touch, (The Wet-into -wet Technique).

Places :direct nature ,on a photographic surface - canvas of medium roughness, dimensions: 60/50 cm.

One of the most important adopted procedures is to look t nature before implementation, to form a sense of temporal and spatial, and the consequent choice of measuring the painting, and the appropriate technique, (containment of space / time - achievement), the fact that closely simulating nature distracts attention towards the details, the initiation of planning begins First (Oute LineSample (1), that the climate is usually in the fifth month in Iraq, it affects the oily coating material in the rate of rapid drying, so it does not need a desiccant solution, (oil dryer).

**Model (4)****Model (3)****Model (2)****Model (1)**

The researcher relied on putting touches in a quick way, to show great emotion and emotion, and to generate the aesthetics of chance in this technique, Model (2), how to color distribution, and the combination of simplification with speed in performance and detail in specific places of work and subjecting the work to freedom and experimentation that the value of The beauty in this artistic technique is simplicity, the sense of time and space, in this work it is represented by a direct simulation - instinctive - (meaning that the researcher is not subject to actual laws), towards the detailed vision, which was represented by the clear reduction of the visible and direct parts of nature, and moving away from the precise analogy, As the researcher tried to maintain the general color atmosphere of the scene, which is the light blue - reddish-purple color, and the color chemistry on the palette began to intensify relatively, which made the material adapted to the brush in raising the coating material better, so he notes the effective role of the oil dryer in the process of coating the layer the second (phase out the details) after the first layer (the stage of filling the surface imaging oily dyes), also appeared in this technique, color spaces are spontaneous and flowing movements in the brush, the researcher noted a This technique, (quick and direct touch), depends on the reductionist vision of the shape and highlights the output of a successful three-dimensional shape with entering the time factor as a third dimension and without entering into complex detail, it adopts the touch of the brush and letting it move smoothly without scrubbing and polishing on the surface of the painting to reach Aesthetic results that indicate the artist's emotional and intellectual interaction with what has been observed from the direct nature, as in Model (4), thus achieving the research a sense of time and place from the technical point of view - the oily substance - and from the emotional side - the same product - through the color contrast in the shade With light and correct chromaticity, sample (4) represents the final result of the work



A form (?)

Demonstrates the final
result

Model (2)

Time - Time to Complete: Six intermittent work sessions, with a period of three weeks not continuous.

Place: a personal portrait, inside the researcher's studio, on canvas, with dimensions of 60/50 cm, with glazing technology (Glazing)

This form is considered one of the types of front personal fees: face portrait (It is a study of the face only, the researcher chose this shot for several factors to make the work successful, as it contributes to proving the sense of time and place, in terms of successive and successive stages over the surface of the place (the middle - the canvas), the materials and materials suitable for the glazing technique are chosen (Glazing), Taking into account (the preparatory time), documenting the stages of work with technological means, helping to achieve time and place more accurately and quickly, taking into account the psychological aspect, preparatory, productive, and creative time, avoiding the obstacles of time and time management, and the process of painting with the glazing technique is done according to successive stages, The following figures show how the work stages, from the process of filling the plate, with the burning lamp (Burnt umber as a basic step, as in figures (1-2-3), leave it to dry, and apply an oily coating in gray and white. (Taupe gray) (To cover the face in the lower color) under painting The painting is like a sculpture of shapes (4-5-6).



Model (6)



Model (5)



Model (4)



Model (3)



Model (2)



In order to obtain a complete personal drawing in the appropriate detail, it is done through stages on the surface of the toned panel or the dark floor (Painting on a Dark Ground), The process of filling the plate with light colors is a first stage to maintain the outlines (Line out) Are painted work painted Amber burned after painting is dry in the first step is to draw as a water color (wash chromatic)(Wash chromatic)Model (7), and the verification technique (Glazing There are a number of methods followed, and the process of coloring the face with glazing is done in a manner similar to the methods of makeup (makeup), that is, lightly on the bottom plate, and the process is repeated every dry phase to work, which forces the researcher to leave the painting for several days, by the action of a soft brush with a light rate of solvent (Linseed oil diluted with turpentine, adding damar solution to it) and with the help of dried materials for the purpose of accelerating the rates of dryness (time / completion time), as in the models (7-8-9-10-11-12)



Model (12) Model (11) Model Model (9) Model (8) Model (7)

The glazing technique produced satisfactory results, not based on audacity, on the part of the reduction, Apple was a technique that runs in a temporal and spatial order, with high professionalism, and the ease of place treatment of the pictorial surface, as the general body of the body completes its attractiveness through the emergence of the expressive side, and the psychological, models (13 - 14 - 15), showing the final stages of work



Model (15) Model (14) Model (13)

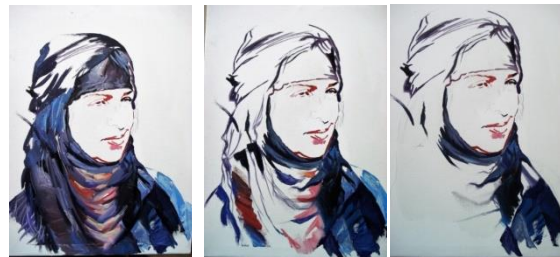
Model (3)

Time - time to complete: one continuous session, with a period of one hour.



The place: a personal portrait, inside the researcher's studio, on canvas, with dimensions of 50/40 cm, executed with a quick and direct touch technique with an artistic knife) painting knives.(

The measurement of the work is taken into account for the ease of rapid implementation, which is (35/45) and the type of fabric with a medium or soft grain, and the colors are squeezed in advance, to condense the coating material, (where the time factor enters into the condensation of the coating material for easy application on the place - the photographic surface, during the initiation. By working), and painting parts of the painting with a dilute oil substance to facilitate the movement of the technical knife in the early stages of performance, and by relying on rapid and direct performance in the manner of (wet over wet), models (1,2,3) show the first stages of the drawing process.

**Model (3)****Model (2)****Model (1)****Model (6)****Model (5)****Model (4)**

The caution, the focus, and the accompanying boldness through the acceleration of the work (achievement time), show us light reflections, and the creation of technical drama, model (4), a reduction of the place represented by the form, with pure colors, and the shape is deconstructed chromatically, in the limited blending colors, and the dependence on the role. The knife tool, which gives some of its own movements in terms of privacy (to reduce the accomplished time), it is a sharp tool in parts of it, and what resulted from finishing and stitching helped in the sense of showing the minute details, including what is related to the dress of the head such as the strings drawn on the left side of the face and also the adoption. Scrubbing and polishing (geometrically) compared to places that contain a density of the coating material and the difference in the sizes of the knife tool (choosing the place - the correct work tool), was also a factor that contributed to the success of the display process in the technology of quick and direct touch adopted wet-over-wet method carried out with the technical knife tool model (6).

Search results and discuss

The sense of time and place to draw a nature directly by looking at the parts instinctively (i.e, the researcher did not submit to actual laws), the adoption of the reduction of the shapes to be simulated, the work, starting from the extremes of the shadows down to the light regions, and the aesthetics of chance reproduce, upon the chromatic distribution, and the marriage between Simplification by speed with performance, between detailing in specific places, and subjecting work to a sense of freedom and experimentation, in the technique of quick and direct touch to draw a direct nature, provided that the value of beauty in this artistic technique is simplicity, and the technique (quick and direct touch - nature drawing), depends. The reductionist vision of the form, and a direct entry of the time factor in the adaptation of the researcher to the oily epithelium), entering the time factor) in its intensification, with the place represented by the reductionist vision of the form, the distortion and the illogical arrangement and the breaking of the traditional appearance and transforming it into an aesthetic text to reach aesthetic results that indicate interaction. The emotional and intellectual artist, and the sense of time and space in the glazing technique (Glazing : (The time for the completion of the glazing technique is in several successive and successive steps, provided that taking into account the drying of each of the stages, and this affects the calculation of the period of time of completion in terms of the duration of the work, where there is a hidden authority governed by the pictorial place (canvas), in cases of failure. The dryness of the work, which forces the researcher to leave the work until the sufficient time arrives, (the authority to control the management of time and place, (and the glazing technology gives the possibility to change colors, ease of processing the place, and more prominence of details, despite the long period, and the necessity of drying each stage, and After a suitable time has elapsed, the colors will be affected by the increase in the viscosity on the surface of the plate and the palette, which must leave the solvents and work only with oil and brush treatment, (treating the place, at the right time - emergency), all of this falls within the sense of the emergency time and place, and the sense of time. And the place for the technique of

oil painting with the knife art: is done through the careful selection of colors, and color palette) painting board ,(With a quality bearing gesso(gesso board)Selection of location) to increase the density of the coating during work, and treat the location of the photographic surface before the performance, with a light coating of linseed oil solvent, to facilitate the process of rapid performance, and the performance with the knife depends on quick and direct touch) specific completion time ,(and the display process is done significantly after Factors in which the tools share with awareness and constant focus in performance . The passage of sufficient time and the factor of time is also involved in the performance process and participates with the painter in the success of the work, and this gives the opportunity for another opportunity of the immediate addition of the second layer of the coating that is wet over the wet "and this is what It is proven that some specialists have gone to the age of colors before starting work and dissolving the coating material, and it produces a clear color purity, to the point of transparency, and the character of simplification that tends to absurdity, in some parts, which approaches schools of expressionism for shapes, and the possibility of scratching and finishing gives a feeling In fine detail, which supports the reductionist view at the same time.

Conclusions

1. In order to reach an efficient management of time and space, the obstacles of time and place must be avoided through prior preparation and taking the necessary precautions to start the artistic work, including drawing preparations, pre-planning, and providing an appropriate place containing all the necessary things (color, continuous light, a camera suitable for documentation, etc.).
2. A warm and appropriate atmosphere must be provided for the oily coating, especially if the work is in the winter season, as the oily coating material has not been well fixed over the graphic place (the pictorial surface - the canvas), in addition to the desiccant solution, until the oily coating condenses over a period of time, This matter is part of all the techniques used in oil painting.
3. The sense of time and space for some techniques, is done by adopting the reductionist vision, the speed of performance, adding the coating material thickly, and investing the place - the coating material over the pictorial surface, by abrasion, finishing and absurdity, to show accurate details (place treatment - the pictorial surface).
4. The sense of time and place in relation to the coating material is done through the passage of a period of time until the oily substance condenses over the location of the photographic surface and on the palette color plate, due to the success of the oil work, the reduction of the completion time, and the ease of carrying the oily coating material for most of the techniques used.

Recommendations

1. The introduction of the subject (sense of time and place) in oil painting techniques, (applied study), in the curricula of the Faculties and Institutes of Fine Arts in Iraq for the fourth stage.

2. The need for students of plastic arts to be informed of the results of the research, in order for them to know the mechanisms driving the sense of time and place in the techniques of oil painting, within the plastic structure of the painting, constructively and conceptually, through achieving experimental and aesthetic results and values.
3. The researcher recommends the competent authorities to provide materials and capabilities from materials that document the stages of work in a manner that keeps pace with modernity to produce results that allow researchers in the field of practical experimentation later to give a greater learning opportunity.

The proposals

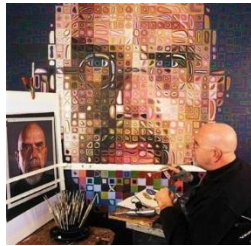
The researcher suggests studying the following titles (an experimental study):

- A sense of time and place in graphics and water:
- The impact of modern technology on the sense of time and place, in the artistic product.

Appendices

Figure number	Shape information	Source address	page number
1	Delacroix, freedom leads the people		
2	Lunch on the grass - Manet	https://www.arab-painting.com/	
3	Rouen-Monet Cathedral		
4	Lunch on the grass - Manet		
5	Pointillism - synac		
6	Chuck Close - Portrait Holography		26
7	Stages of work of glazing technology		26
8	Address the place - Vermer	Historical Painting Techniques	26

Shapes



Model (6)



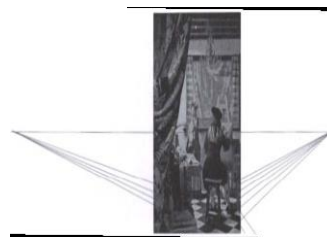
Model (3)



Model (2)



Model (1)



Model (8)



Model (7)

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The Holy Quran

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