

The Impact of global art movements on the constants and variables of contemporary graphic art methods

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Abstract

This study is considered a part of the scientific attempts to identify and comprehend the role of global art movements on the constants and variables of graphic art and its significance, by using various tools & methods, which enables the artists to come up with a new visionary expression, and aesthetic, influences, attitudes and approaches converge to form a coherent movement which In lights the concept of artistic knowledge to society and Contributes with community developments.

The most important finding of this study is that In light of industrial and urban growth, the need for the emergence of new tools for visual communication and expressive methods parallel to the rapid and massive development was urgent and pressing, which resulted the constant change in graphic art methods and variables, While the constant remained linked to the reservoir of previous expertise of global art movements, from which the artist derives concepts, contents and functional objectives of the work of art.

Key words: Graphic Art- Global Art movement- art methods- contemporary art

Introduction:

The great changes in the course of Fine arts led by creative movements in the modern era, which led to the identification of features and new qualities in the construction of formal and expressive of the arts which contributed to the achievement of functional goals and aesthetic away from the traditional methods in the presentation of formal and color and objectivity of the work and to reflect the value of aesthetic With a different philosophical thinking and rapid development potential of technological development that shortened the time and cost to reach aesthetic and creative formulas of a different nature provided by the elements of modern technology with its equipment and programs, which opened the perception of the artist and gave more space to express the idea exceeded the artist's potential and overpassed the barriers of individual skills.

This study is concerned with the subject of the impact of global art movements on the constants and variables of graphic design in contemporary photography during the 21st century, this significant influence is very important in determining the new trends, methods, and changing the technical concepts prevalent in the language of design and modern photography, and out of the technical limitations of the foundations and the instinctual and aesthetic characteristics of the former, with the aim of reaching contemporary performance methods that benefit the artist and the and the community as well as retaining some of the artistic values that gave it the privacy and excellence characteristics.

This study comes in three chapters; the first chapter includes the problem of research and need ,the second chapter is divided into two parts, the first part is theoretical framework, which is based on three main axes, the first axis summarizes the impact of modern art movements on graphic art in general, the identification of structural ,formal and expressive features to achieve its functional and aesthetic goals as a second axis, the third includes the most important organizational and morphological variables of graphic art and its expressive performance according to the constants and variables of the graphic artists in contemporary art.

The second section includes the applied framework, which consisted of critique and analysis of some of the relevant works of art in which the researcher resorted to finding the realistic application of the theoretical framework. The third chapter summarizes the conclusions and recommendations of the researcher and the conclusions that achieve the desired objectives.

Chapter I - the Research problem and the need for it

Research Question:

The research problem was as follows:

What is the impact of modern art movements and schools on graphic art? What are the constants and variables brought about by the art of graphic on those movements?

Significance of this study:

The importance of the study lies in illuminating the conceptual visionary and Aesthetic aspects of graphic art and its qualitative leap in the course of fine arts and expressive trends of artistic movements in the twenty-first century, besides enriching the cognitive aspect by presenting a modern study that draws the dimensions of contemporary graphic art in the Fine art scene, which highlights the formal and stylistic variables in modern graphic art and standing on the main fixed features that contributed to its singularity.

Purpose of Study:

The research aims to reveal the impact of art movements on the creative skills of the graphic artist in the twenty-first century, as well as to identify the most important expressive methods and formal foundations of graphic art and its fixed and changed principles.

Methodology:

Descriptive analytical methodology is used in this study for being the appropriate method to use for studying a phenomenon as in this research.

Moreover, the descriptive method is a way of interpreting and analyzing scientifically and systematically for the Proposes of accessing specific purposes of social or human problem.

The adopted description methodology expresses the applied framework phenomenon as well as its features to reach the goal objectives. Secondary sources are used in this research such as books, specialized scientific magazines and network to explain the theoretical framework.

Study Limits:

- Objective limits: Research is determined by graphic art and the impact of modern art movements on its constants and variables.
- Time limits: the late period of the twentieth century and the beginning of the twenty-first century and postmodern arts.
- Spatial limits: The Western world where the emergence of art movements.

Terminology of the Study:

1- **Graphic Art:** The term "graphic art" refers to the word "graph", while the word "graphic" means, Scenic, Drawn up, Imprinted.."(إدارة الثقافة، ٢٠١٢، مفهوم فن الجرافيك)، but it is defined as" communication Visual, organizational activity through signs, signal marks and symbols instead of spoken word, To communicate and exchange thoughts and feelings with the contemporary world"(p. 36، ٢٠٠٢، عبدالله)، and it is defined as" the art of professional identification and organization of visual elements such as letters, images, symbols and colors, to convey a message to the public "(Coop&Brown,1970, p. 4), and others defined Graphic art as an " application of a set of principles and working on a set of elements to create a visual communication work based on the still image that which is printed or displayed on a two-dimensional surface"(p. 23، ٢٠١١، موسى)

The Graphic art in its general sense is "the art of cutting, drilling or processing of wood or metal panels or any other material in order to achieve printing surfaces, and obtain different artistic effects by printing them." (إدارة الثقافة، ٢٠١٢، مفهوم فن الجرافيك)

2- **Art Movement:** The art movement was defined as the agreement of a group of artists on general rules and foundations in a clear artistic style for their multiple works. (Babylon,2003,art movement), It is also known as "a common method of philosophical and a specific purpose followed by a group of artists during a certain period of time"(Babylon,2003,art movement).

3- **Constant:** The constant comes against the moving or variable, were everything is fixed and does not change its reality by changing time, A constant is stable and called an asset or something that does not go away or disappear with a skeptic question, and it is considered " the sober thing that remains unchanged by time." (p. 324 ابن منظور، ١٩٩٣، منظور)

4- **Variable:** Indicates a specific attribute that addresses a number of states, values, or properties that somehow affect something else, It also can refers to the "transformations that occur in society in a certain period of time and can generally benefit the sudden and definitive mutation of anything, and its consequences on the extent of the circumstances surrounding it." (P. 148، ٢٠٠١، أندريه)

Chapter 2- Theoretical and practical framework

2.1 -Theoretical framework

2.1.1 - Art movements and Graphic art

The great changes in the course of Fine arts over the ages have been a clear manifestation of new aesthetic values that traditional methods refuse to define the direct function of visual arts beyond what is customary, by looking In to the origin of the global methods in "graphic art" and the Phases of the history, we find that it is associated and well bonded with the Vanguard art movements all around the world in one form or another, for instant the Renaissance was characterized by its interest in science and knowledge, the sanctification of the classical Greco-Roman heritage and the missionary work to imitate it"(p. 7، ١٩٨٠، الباشا،) , As in "Mona Lisa's" painting by "Leonardo da Vinci" (Fig. 1), "the Holy Family" painting by "Raphael" (Fig. 2) and many other masterpieces of the Renaissance,

which mostly focused on the artist character and the artwork its self is no more than an outcome of his own talent and geniality" (p. 303، ١٩٩٩، شيرزاد)، This period was marked by the revival of the old and linked to modern currents, where the man has become the focus of art and center of high values, The creations were an example of brilliance in art of portrait, not to mention the ideal approaches to the aesthetics color values specially when it comes to shadows and lights and the provisions of artistic and technical construction in a state of calculated and decisive balance in the art work structure"(p. 89، ٢٠٠٨، غنيم)، this surge of values and ideas ,Which graphic artist is still takes it into account in his works of art, and that stage also formed factors of stability from which the fundamental changes in fine arts of the twentieth century began.

However, this has changed because of the different variation and standards of the times, Streams denying the classical form of consumerism with idealistic characteristics such as " Romanticism", "Realism", "impressionism", etc., Till the abstract art movement became apparent on the hands of "Vasily Kandinsky" (Fig. 3) & "Pete Mondrian" (Fig. 4), which both created a relationship between the form and the content of the artwork, as well as put on new regulations for the distribution of forms in spaces that showed their outstanding creativity, and both "Kandinsky"& "Mondrian", set up the philosophical justification for abstract art (p. 197، ٢٠٠١، باونس)، While the "Cubism" movement played a prominent role in the emergence of informal art, which sought to express through mutated abstract forms far from real picture, as such the use of "collage" at this stage that included pieces written paper from the clippings of newspapers and magazines that added a new aesthetic dimension to the use of written text in an artwork, then later became a major peculiarity of graphical artwork.

On the other hand, the "Bauhaus" movement, which originated in Germany, had a great influence on art and graphic design, due to industrial movement expansion and capital growth, "Bauhaus" philosophical theory contributed to its four pillars (form, function, material and production). That was focused in the search for the relationship between Fine arts in one hand and finding a like to the handicrafts and lines of industry on the other, This has helped to expand the implementation of the designs in a wide form,

for that it is considered the most modern art current related to graphic & design contemporary art philosophy" (p. 281، عبدالله، 2008)، and "Kandinsky" a Bauhaus designer work (Fig. 5), is a clear example of the simplicity of intersecting lines and the formal abstraction of elements.

The art of graphics in the era of modernity has faced a great confrontation with many scientific theories and logical intellectual trends, Where the French poet "Tristan Tazara" led the "Dada" art movement through the chaotic rebellion and disrespect of the usual traditions (Gavin& Haris,2006,p. 164) The emergence of a new level to provoke the recipient and achieve the maximum stages of response by achieving shock through borrowing models of nature, according to the employment of the new use of "collage" and "photo montage" and ready-made manufactures, as noted in Figure (6) Where the artist "Marcel de Champ" deliberately broke the dignity by not using the image but the challenge is at the same time is in saying it is not a work of art " (p. 299، باونس، 2001)، from here we can see how similar philosophical thought between " Dada "and graphic art, which the success of the work primarily depends on the amount of excitement that was brought to the recipient and the extent of its response to the idea of work and purpose.

On the technical and aesthetic level, the modern art schools have undergone many transformations that are part of the basics fundamentals of graphic design. That was appeared at the beginning of the twentieth century and popularized through the Spanish artist "Salvador Dali" (Gavin& Haris,2006,p. 241) for example to express the subconscious in a way that deviates from the system and logic they are composite elements that are far from any external control that relies on symbols to express dreams and elevate them beyond the visible reality "(p. 2، ويكيبيديا، 2012)، as in (Fig. 7) of the writer" Apollinaire " Entitled "Melunda" (Appllinar,1980-p. 113), where he liberated his poem formally in the form of a musical instrument, which outweighs its natural reality as representing the verses of his poem, through which metaphor opened a new window to recruit metaphysical or neglected elements in our daily life in the work of art, that added New rhetoric and a different expression and a technical dimension and aesthetically unfamiliar.

From what was presented, we recognize that the overall transformations in the formal design structure is the product of advanced scientific and technical distinct development stages, as the constants were in attracting the recipient with all that is new and innovative to achieve the desired objectives and contents of these designs.

The structure of the design form in the modern era has become the face of many movements and artistic trends, On the basis that science consists of a set of certain facts, and graphic design is a part of them, with emphasis on the no return to the logic of the old artistic methods neither in form level nor in the technical level, this resulted a birth of some techniques and concepts for the first time, such as the concept of the "fourth dimension", which is the time in the "futurism" movement, Through the embodiment of motion in the artwork that has emerged in formal and coloring treatments, the concept of the psychological impact of abstract colors in "suprematism" or "superiority" movement as Some call it, Not to mention the techniques that have led to a qualitative shift in the methods of visual impact such as the emergence of "photomontage" and "collage", which was the beginning of the art of metaphor and oriented message, Which forms the core of objectives of graphic art, especially in advertising design.

In the end, we find that all the art movements that have gone through the Fine movement was characterized by innovation based on concepts and intellectual and philosophical contents with reference frameworks emphasizing style in the creative cases of the artist in general and the graphic artist in particular.

2.1.2 - Design and coloring methods of graphic art

Graphic art depends in its content on the knowledge systems that can be transformed, and capable of evolving and growing, deriving its relationships and vocabulary from the accumulation of thoughts and human knowledge of the artist and his interpretation of the relations that bind him to living reality, so he designs the formal structure of the work based on past experience and acquired cognitive methods, those cognitive methods were defined as a term by "Kagan & Moss" and refers to "a consistent approach favored by individuals in cognitive organization and conceptual classification of the external environment surrounding them"

(Coop&Browns,1970, p. 400). The artist seeks through mental processes such as remembering, understanding, application, analyzing and synthesizing to find the relationships between the elements of the art work to reach a point of creativity that combines art and technology based on the remarkable striking idea that expresses the content at the same time, and through which it targets a specific audience.

Based on this, we conclude that the relationship between art and graphic design is inevitable, where the general standards are similar and overlap each other, yet Art is "a result of understanding and expressing the idea and subject of the artwork according to several important elements, such as the point, line, direction, shapes, space, size, texture, value and color" (p. 131،١٩٩٨،شوقي), In addition to "design elements based on compatibility, unity, repetition, contrast, balance and gradient as well as color that are similar to the principles and foundations of graphic art" (p. 375،١٩٧٥،ريد),It is through these principles and standards that the graphic artist draws an organizational plan that "seeks to rearrange the design elements in a logical and correct manner according to constructive and organizational relations, expressing the idea of the work and its purpose, so that the artists will acquire various experiences and skills that refine their artistic talent" (p. 375،١٩٧٥،ريد).

In addition, the massive development of Technology led to the emergence of a period of rapid growth in the means of communication and design methods as variables that transformed from the aesthetic participation to the aesthetic interaction, thereupon the employment of many modern technologies were established in the fields of technical, design, printing and publishing, in general form, art and graphic art are governed by static laws such as concepts, content, goals, and other variables such as methods and techniques. The technical process in the end is like a continuous search for the most beautiful and deepest ones, and evolving step by step until reaching technical maturity and achieve the functional goal, and clearly attract the recipient in the end.

Considering the technical methods in light of the expansion of the production process, the change that prevailed in the methods and styles led by the Swiss graphic designers, "Emil Kardeniaks" in particular who chose the painted images and some kinds of industrial characters to produce commercials as in Figure (8).

Meanwhile the postmodern French methods were marked and recognized by the prevalence of poster and lithography in four colors in order to promote industrial products or film advertisements as in Figure (9) for the designer "Jules Cherier", followed by the German style, which was characterized by simplicity, abstraction and the use of photography in the Printed articles as in Figure (10) by the artist "Lucien Bernhardt".

When it comes to the American methods a major turning point in graphic art was represented as a new exciting movement in the formal structure and design, where the use of image and photography was noticed, resembling everything that is strange when installing, this new technology gave liberal contemporary dimension to character, illustrated by Figure (11) an attribute of simplicity and Symbolic abstraction for the designer "Milton Glaser".

The branches of the technological revolution have extended and penetrated all human values and knowledge, and brought about drastic changes in the graphic art systematic order, resulting in the advent of the computer technology in the process of design, with its technical and practical capabilities beyond the limitation of production and reduced time and cost, taking into account the aesthetic and creative aspects of the artistic work, computers allowed for more complex interactions and extraordinary visual processors, as well as software's ability to handle enormous amounts of information, and the ability to modify, store, select and display the work , that exceeds individual human abilities, that permitted graphic art to enter a new phase based on the mechanism of computers work and harnessing its vast potentials in order to construct a creative designs different from the previous ones, further depend on the printing implementation and paper space as a means of circulation and communication between the artist and the recipient,

meanwhile computers also made it possible to connect the internal structures of the design to those outside the structure, as well as the ease of non-linear transition, reduction and observation of the interactive relation between the design structure and the text elements.

As demonstrated above, it can be said that the credit of the emergence of the artistic electronic creator goes to the digital technologies employed in the field of publishing & printing, not to mention that computer access opened a wide door for human creativity through many software's and page and image processors that turned the mediator from familiar paper image to a digital image in which facilitated the process of spread and circulation of the art work.

2.1.3 - The constants and variables in Graphic art

The graphic art as mentioned above depends on the foundations, principles and systems of knowledge that can change, evolve and grow according to the era requisites, significantly in being the result of the accumulation of human knowledge and its own Intellectual processes, in addition to the variables imposed by the means of communication and design methods and the emergence of modern technology, computers and technical and applied programs that facilitated the creative process and reduced time and cost.

Nevertheless, graphic art retained consistent artistic values, in the mean that consistency of any of those elements or things are those that do not mutate or change over the time, and are characterized by durability and stability, since it is largely relied on the mechanism of the designer work and the stored expertise from which the artist derives his existence and continuity in accordance with the basic, cognitive, ideological and social principles, and some other values are affected by the streams of change According to the renewed and increasing human needs such as utilitarianism , functionalism, and the scientific culture is manifested by evolution and the era variables, Consequently, we can see that the conceptual constants are the accumulated experiences from which the designer derives its existence and continuity,

then eventually became the starting point from which the patterns of change in form and concept, as well as the variables that depend on the construction and use of the design elements and its formulation according to new foundations and systems.

As for the constants in the structure of the design form start from the rich cultural heritage of Situations and events from which the artist derives the overall culture prevailing in society, and clearly is a subject to social , intellectual, religious and philosophical changes and transformations that make up life systems, Note that the variable in the structure of graphic design means what can be done by the designer to create elements according to a particular methods that reflects aesthetic and cognitive values on the design construction, This enables the artist to provide early solutions to his problems and open new prospects for addressing the future, for all graphic art scientifically and artistically live these transformations and draw technological solutions and put on new programs in harmony and integrated with the environment in order to reach certain technical level to implement designs and shapes.

In terms of modern technologies, the researcher believes that the constants depend on the mechanism of the artist's work in achieving the design according to basic, cognitive, ideological and social principles, While the change was limited to a series of shifts in digital design technology , These include relying on binder text and the possibility of linking it to multimedia technology, such as audio, video and animation files to form a network pattern that achieves a creative idea on the way to interact with the receiver directly.

Figures



Figure (4) Pete Mondrian



Figure (4) Pete Mondrian



Figure (4) Pete Mondrian



Figure (5) Vasily Kandinsky

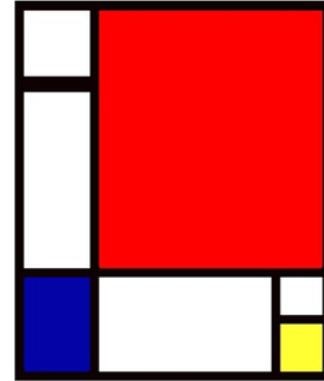


Figure (4) Pete Mondrian



Figure(6) Marcel de Champ



Figure (7) " Apollinaire

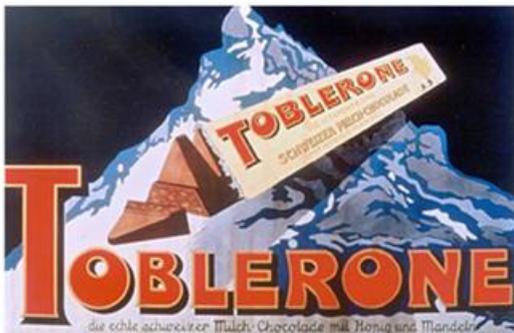


Figure (8) Emil Kardeniaks



Figure (9) Jules Cherier

Figure (10) Lucien Bernhard

Figure(11) Milton Glaser

2.2 Practical framework

The researcher chose a set of applied models related to the subject of research, which served as technical and artistic indicators that led to the theoretical framework, based on the descriptive analytical approach of a group of samples that revealed the results and conclusions, ultimately contributed to finding a new performance standard for the aesthetic process in the world of graphic art.

The descriptive analysis of the elements of the design work was based on the type of color and formal treatments, starting from the visual description of the work, such as identifying the material composed of the technical work as well as identifying the techniques of visualization of the surface again pursue the relationships and foundations of the composition systems, at the end those findings and indicators attained by the researcher are the tools that measures the effects and find out the most important constants and variables in the graphic art, which the researcher seeks to prove the demonstration therefor reach accurate results proper to the research subject.

2.1. Artistic movements and graphic art Examples

- Example No. 1

Designer: Mac Knight Cover

Dimensions: 76.4 x 39 cm

Design Title: Daily Herald Poster.

Method: Cubical

Printing: Photograph.

Date and place of publication: Britain, 1919



This advertising poster is the first trail of the British Cubist methods, where the designer addressed the formations of the group of flying birds in geometric abstraction followed in cubism methods during the reduction of the third dimension.

The formal processing shows images that enhance the movement and direction of the group of birds that the designer wanted to express the start and flight poses, which also translated it into a text phrase under the work (**flying to success**), while the color treatments signed the artist's choice of neutral color systems similar to the experiences of Cubism.

In establishing the relationship between form and color, was the choice of the designer to purify the yellow color on the background to achieve the characteristic of the antagonism between the elements and in the space of the work, and because of that he succeeded through color and direction to obtain the abstract relationship that makes the elements flying in space which was the artist intentions.

-Example number 2

Designer: L. Lesitzki
 Method: Superior (Supermate)
 Printing: Lithograph
 Design Title: Advertising Poster.
 Date and place of publication: Russia 1920.



This poster was used in a political propaganda campaign during the Russian White War as the embodiment of the revolution against the government, The designer translated his idea through the basic geometric shapes of a square, triangle and a circle, seemingly the use of red color was his choice to express the revolution of the Russian Red Army, Through the triangle symbolizing the knife implanted in the chest of the enemy, that was illustrated in the white space representing the old **Tsar's** army, As for small spaces such as triangles, they are meant by a fewer revolutionary group her and there, The poster was a clearly a living embodiment of it, and the application of the expressive performance advocated by the superior in addressing and upgrading the colors of human sensations.

On the other hand The color here also played a serene and explicit role with a kinetic suggestion that gives the character power, as well as the form itself,

The sharp angles of the triangle gave it the impulse and multiplication force which contradicts the softness of the static circle and the smooth flow of its lines, meanwhile The typographic elements and the letters reinforced the direction of the triangle by distributing and rotating it to fulfill the inspirational motion of this triangle.

-Example number 3

Designer: John Hartfield

Design Title: Photomontage Political Poster

Method: Dada

Date and place of publication: Germany 1932.



The poster's main idea is surrounding the money that fuels political power, which implies that the Nazi salute is actually a call for money, this poster shows the Nazi leader "Adolf Hitler" performs a well-known military salute, where the designer treated the form with photomontage technology to make the hands in contact mode, by using the Dada school methods specifically that was evidentable in It's perfect way of highlighting the opposition idea to the Nazi regime and war impact considering the element of surprise by enlarging the sizes represented by the person who hands over money to Hitler, on contrary to what was known in the magnification and reverence of the Nazi character. Hitler was put in action in minimal size for further leverage.

2.2 - The design and color styles of graphic art-Examples

-Example number 4

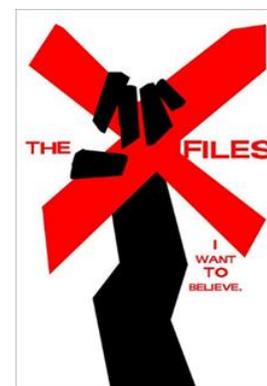
Designer: Saul Bass

Design title: Poster for the movie xml files –

"I cannot believe"

Method: Abstract

Date of Design: 1999



The artist devised the design idea from the science fiction movie story that was about finding files that reveal secrets, confidential and dangerous mysterious information related to film events, The X symbol and the rest of the typographical elements reflected the artist's vision, knowledge and skills in converting structural elements into symbolic and constructive values with specific connotations of chromatic harmony that created an objective unity between the form and its function, to obtain the foundations and elements of the design artwork, apart from that the correlation between form and space leads the eyesight of the viewer to the shape of the letter X, which because of its bright red color dominates the design, made it a point of attention , in addition to the color contrast between the red X shape and the black hand on the one hand and the white background on the other hand reflects the state of sensory and visual balance that seeks to maintain a balance of constructive elements and colors significance in the design.

The artist also sought to create a strong rhythm due to the visual transitions that need expertise and talent in e collecting contradictory forms with partial structural relationships within the poster in order to achieve certain expressive and functional goals, using the linear system and choosing colors with their light values reflected a clear vertical sequence and a strong violent impact at the same time, Eventually the artist's constructive and reduced organizational approach style was attained by presenting the idea of the poster, achieving a simplistic and exaggerated approach in return for providing high expressive power that added functional and aesthetic values to the poster, while it demonstrated the efficiency of design, and showed organizational and creative skills of the artist in using computer software's that allowed him to create a significant symbolic pattern by guiding the course of units and graphic elements in their expressive forms.

-Example number 5

Designer: Milton Glacier

Poster Title: 20th Anniversary Modern Audience-
Theater Poster

Date of Design: 1999

Method: Cosplay composite



The artist devised his idea of the work by a portrait of the great artist William Shakespeare pioneer of theatrical literature as a theme of the poster of the 20th anniversary for the Foundation of Contemporary Theater, employing his cognitive experience and previous skills in forming constructive relationships between the elements and the practical use of the poster that was designed by a centralized system of the dominated character as a sovereign center and the point to attraction.

However, the design system reflects a prominent artistic maturity that invokes the artist's skillful experience in dividing the image into three pieces, each one of them appeared in separate form, oblique and overlapping certain direction, therefor added a kind of state of dynamic diversity exemplified by the opposite direction and overlapping in an attempt to hide the basic features of the character and gain a number of theatrical roles.

Not only had the artist has proven the significance of expression is based on the use of the principle of color contrast between the elements of form, but also on the use of various color values, the use of primary colors with their multiple symbolic connotations as a boundary and its transition between the characters with the color red that brought the excitement, violence and adventure spirit to light, also express joy, happiness, fun and optimism by yellow color values, the characters who bear calmness, innocence and success in blue, mean while the secondary colors were centered in the middle pieces of the face with details close to reality as an expressive metaphor for the subject, which increased the idea of a communicative energy that combined reality and imagination and decreasing sensations of the Work based on the method of illustration and simplification formal and intellectual diversity and caricature, and create a state of innovation in guiding the path of units and elements using technical processors and computer programs design skillfully symbolizes duplication in the installation of characters and Support both functional and aesthetic side.

Models of the third-fixed and variable axis in graphic design

- Example number 6

Designer: Jules Cherie

Poster Title: Opera Advertising Poster
(Ladivanus, Rice Powder)

Date of the design: 1890

Method: four-color lithographs



The streets of Paris turned into an open-air exhibition, due to handicrafts and four-color lithographs prevalence, among the designers was “Jules Cherier” a poster designer that adopted a new style based on the modern theory of poster design and color revolution. In addition to taking into account the three-dimensional perspective, the poster was characterized by the consistency of the style which was a French society trait from the technical point of view. Where he allowed the preference painted image to dominate the design space as well as relying on the use of linear elements of varying sizes and colors in terms of red and blue values that appeared under the label along with the space that fades at the end of the poster.

The technique was based on agility and aesthetics of bright colors overlapping and gradation, which gave the poster the character of attraction and excitement, as well as the integration of typographic texts with images. This new technique that never been used earlier by artist and poster designers, on the other hand the artist's showed skilled and cognitive experience in work techniques have also emerged, relying on rhythmic dynamic structures in its formal and objective construction that achieve the purpose of the design through the use of luminous bright colors and movement of elements that added a bit of joy and gave a new dimension to the art of commercial advertising.

From the above we note that the stability on hand drawing and lithography and the use of written elements is a peculiar artistic style of the poster that was based on simplicity and abstraction of the forms.

-Example number 7

Designer: Milton Glacier

Work Title: Poster (Uncoated Experiments)

Date of the design: 1999



This advertising poster was based on a change in the structure adopting the new graphic design revolution that was through the conversion of the painted image into camera photography as well as the use of the symbols instead of the real details.

In this poster, the designer used colored papers as a kind of innovative experimental techniques as it bubbles out of the bottle along with the attempt to get them out of the scope of design accordingly, the artist has departed from the familiar rules and fixed templates that adhere to design limits. On the other hand, we see the change in printing methods that have shifted from lithography to advanced printing machines as a result of technological revolution and increased productivity.

- Example number 8

Designer and photographer: Aziz Al-Duwaisan

Design title: Poster for an electronic application

Date of the design: 2017



In this design we can observe the change in the form of advertising design due the precursors era the design appeared in a new form and more simulations of visual reality through photography, the design appeared in a new form and more simulated to visual reality through photography, but emerged with new concepts and techniques that took another curve serve the artist and set new standers that brings the work out of scope to the familiar world of exoticism in form just by analyzing and synthesizing images and shapes using computer software techniques that allowed the designer to manipulate dimensions and merge and duplicate images, using the digital processors of Adobe Photoshop (Adobe PhotoShop),

and Through the design we can observe the technical skills of the artist who manipulated proportions and dimensions in terms of zoom in and out as well as complex and complex use of elements and shapes and their symbolic connotations in an innovative manner that achieved the functional objective. The backgrounds were handled professionally using elements for a realistic view, the work is not without repetition of some elements to achieve formal structural rhythm, the artist also used the typography elements along with the complementary art clips in a way that does not disturb the poise of design.

Chapter III - Conclusions and Recommendations

research results

1 - The experiences of modern schools have developed a common thought towards progress in line with the spirit of modern era, but it did not abandon some of the values and principles that have specifically affected graphic art.

2 - Art movements have influenced graphic art in particular, emerged in the period of modern methods of employing the foundations and elements and the technique of merging images with drawings in a simple an abstract style, while the postmodern period was characterized by methods of reproduction and cloning and bypassing the image with its opposite, which led to the outbreak in the cultural rules of the era and liberated the man mind.

3- The industrial and urban growth imposed the need for the emergence of new tools for visual communication and expressive methods parallel to the rapid and tremendous cognitive development movement, and in the conceptual and social systems that influenced the reality of mankind more or less did not abandon the basic principles of design and respect the aesthetic standards of form relations of fine art.

4- There has been a change in what is constant in the art of graphics as a result of its direct link to human needs and the scientific culture is manifested by the developments and variables of the era, while the constant remained linked to the store of expertise from which the artist derives concepts, contents and functional objectives of the work of art.

Research recommendations

- 1 - The researcher recommends conducting a detailed study aimed at detecting design school movements in modern times such as De Settel and Art Deco.
- 2 - The researcher proposes a study of the stages of the graphic design in Kuwait and the Gulf States and its effect in the art industry.
- 3 - The researcher proposes to study the aesthetics of digital art in the period of the twenty-first century.
- 4 - The researcher recommends studying the transformations in the printing material and its effect in showing the aesthetics of the works of graphic art.

ملخص البحث

إن التغييرات الكبيرة في مسار الفنون التشكيلية الذي قادته الحركات الإبداعية في العصر الحديث والتي أدت إلى تحديد سمات وصفات جديدة في البناء الشكلي والتعبيري للفنون الأمر الذي ساهم في تحقيق أهدافه الوظيفية والجمالية بعيدا عن الأساليب التقليدية في الطرح الشكلي و الصفاة اللونية والموضوعية للأعمال والوصول إلى تجسيد قيمة جمالية جديدة بفكر فلسفي مغاير امكانات وتطويرية متسارعة تواكب العصر والتطور التكنولوجي وتختصر الزمن والكلفة وصولا إلى صيغ جمالية وابداعية ذات طابع مختلف أتاحتها عناصر التقنية الحديثة بأجهزتها وبرامجها مما فتح مدارك الفنان وهياً مساحة أكبر للتعبير عن الفكرة تجاوز قدرات الفنان وتخطت من خلالها حواجز المهارات الفردية.

تعني هذه الدراسة بموضوع الحركات الفنية العالمية و أثرها على ثوابت ومتغيرات تصميم فن الجرافيك (التصميم الطباعي) في التصوير المعاصر خلال القرن الواحد والعشرين، حيث شكل ذلك التأثير أهمية بالغة في تحديد الاتجاهات و الأساليب الجديدة وتغيير المفاهيم الفنية الدارجة في لغة التصميم و التصوير الحديث، و الخروج من القيود الفنية المتمثلة بالأسس و العناصر والخصائص الفكرية والجمالية السابقة بهدف الوصول إلى أساليب أدائية معاصرة تعود بالمنفعة للفنان والمجتمع إلى جانب احتفاظها ببعض القيم الفنية التي أعطتها صفة الخصوصية والتميز.

تأتي هذه الدراسة عبر ثلاث فصول يتضمن الفصل الأول مشكلة البحث والحاجة إليه وأما الفصل الثاني فينقسم إلى قسمين الأول الإطار النظري والذي يركز على ثلاث محاور أساسية الأولى يتلخص بمعرفة تأثير الحركات الفنية الحديثة على فن الجرافيك بشكل عام كمحور، وتحديد السمات البنائية والشكلية والتعبيرية لتحقيق أهدافه الوظيفية والجمالية كمحور ثاني،

اما المحور الثالث فيتضمن الوقوف على أهم المتغيرات التنظيمية والشكلية لفن الجرافيك وأدائه التعبيري وفق هذه الثوابت والمتغيرات لفناني الجرافيك في التصوير المعاصر ، والقسم الثاني يشمل الإطار التطبيقي الذي تمثل في نقد وتحليل بعض الأعمال الفنية ذات الصلة بموضوع البحث، والذي لجأت من خلاله الباحثة إلى إيجاد التطبيق الواقعي لما أفضى إليه الإطار النظري من مؤشرات، أما الفصل الثالث والأخير فيتلخص حول النتائج والتوصيات التي توصلت إليها الباحثة والاستنتاجات التي تحقق الأهداف المرجوة

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