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The Concept of Movement in Contemporary Plastic Art

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ABSTRACT

This research delves into the multifaceted exploration of movement in the world of contemporary visual art. Based on various artistic practices. The study examines how artists engage with the dynamic interplay between form, space and time to convey a sense of movement and vitality in their creations. Through a comprehensive analysis of the concept of movement philosophically and artistically, the research demonstrates the precise ways in which movement is conceptualized and manifested. The research includes the theoretical foundations of the movement in contemporary plastic art. It explores the historical development of this concept, tracing its roots to early avant-garde movements and demonstrating its continuing importance in the context of current artistic expressions. Furthermore, the study examines the impact of technological advances on the expression of movement, considering how digital and interactive elements have expanded the possibilities for artists to convey dynamic narratives. By bringing together critical theories, artistic methodologies and technological influences, this research contributes to a deeper understanding of the complex relationship between the movement and contemporary fine art. It offers insights that not only enrich scholarly discourse but also provide valuable perspectives for artists, educators, and enthusiasts seeking to engage with and appreciate the dynamic aesthetic experiences shaped by today's creative practitioners

Introduction

Understanding movement in contemporary visual art is a complex issue that requires a deep exploration of artistic and cultural developments. This theme reflects the radical transformations in the methods

and concepts of art, where the dynamic concept of movement forms an integral part of the artistic background. This research will explore the origins and influences of this concept, highlighting how artists embody movement in their works and the extent to

which this affects the viewer's understanding of art.

In the contemporary art space, creativity is embodied through an expressive language that reflects the spirit of the times and cultural developments. "The concept of movement in contemporary art" comes as a main axis that constitutes a vital axis in the artistic discussion. Movement, as an artistic element, takes on moral and aesthetic dimensions that reflect the artist's interaction with his society and environment. This study delves into the depths of contemporary visual art to explore how artists understand movement and how this concept is embodied in their artwork. Contemporary visual arts are a challenge to explore, as artists manipulate ideas and techniques to embody the concept of movement in multiple forms.

The importance of this research is highlighted in understanding the philosophical and technical depth of how movement is embodied in contemporary plastic art. This concept is considered a key to opening the doors of understanding for the audience, and contributes to building bridges of communication between art and the viewer.

This study discusses the challenges facing contemporary artists in understanding and embodying movement in their works. She wonders how artists can avoid imitation and stand up to the challenges of innovation and artistic expression.

The aim of this research is to deeply understand how the concept of movement affects the development of contemporary visual art, and how movement can be a means of interacting with social and cultural transformations.

The research methodology is based on a comprehensive analysis of contemporary artworks, with an emphasis on the use of artistic and visual criticism to explore artists' techniques in embodying the concept of movement. This research seeks to open the horizon of understanding about the concept of movement in contemporary fine art, and hopes to be an effective contribution to contemporary art discussions and interaction with the transformations of the world today.

The research structure includes two sections. The first section, "Theoretical Framework," consists of three sections. The first section revolves around the concept of movement philosophically and artistically. The second section revolves around the types of movement in contemporary drawing. The third section explains the relationship of design to composition in contemporary drawing. The second section consists of two sections. The first section includes discretionary movement in the art of drawing, and the second section revolves around movement and rhythm in the art of drawing. Then come the recommendations and conclusions for this study, followed finally by the references for the study.

The first Chapter: "Theoretical Framework"

The first Section: the concept of movement philosophically and artistically

Philosophy discusses movement as an independent subject with a metaphysical entity, analyzes its elements, examines its implications, and advances movement. As a philosophical concept, it can be analyzed

from different angles in terms of movement from one place to another and from one region to another, such as the movement of creatures. On the pages of life, it is called the transitional movement. And from the angles of movement through multiple conditions and images, such as the movement of plants. From one stage to another, from the angle of looking at things, the changes that occur to them are merely movement on the apparent surface, and the essence remains constant, which is the concept of the truth behind every change (Mona Shaarani, 2013, p. 2).

Movement is one of the main problems that has occupied philosophers for a long time, as the concept of movement in Greek philosophy was linked to a question about existence. The early Greek philosophers faced the problem of movement in their interpretation of the emergence of multiplicity from unity, which is represented by the saying (nothing perishes and nothing is created from nothing). Movement was in the main axes of Aristotle's philosophy, whether it was in the philosophy of nature or metaphysics. He was not satisfied with studying the movement of matter or body. Rather, he set out to search for the causes and first principles of movement, and Aristotle is considered the first philosopher in the history of philosophical thought to search for movement by formulating an integrated theory of movement, emphasizing that movement is the necessary introduction to knowing the science of nature or the science of metaphysics. The final cause of movement was nothing but an unmoving first mover, as movement is the established law of all sciences. (Aristotle Thales, *The Book of the Soul*: Ahmed Fouad Al-Ahwani, 1949).

Natural existence is that which relates to matter, and everything that is material is in motion. Hence, the subject of nature and the concept of movement are the ones that are dominated by Aristotle's physics, and it is concerned with the principles and methods of movement in natural beings, which differ from artificial beings in that they possess the principle of their own movement in order to be able to explain the possibility of movement. It was necessary for Aristotle to return to the elements and principles of being (Karim Matta, 1965, p. 29).

Artistic concept of movement

Movement in artistic composition is important, because it leads the sense of sight to all parts of the artistic work to stabilize to the point of dominance, and movement suggests balance or its lack, and we exaggerate if we say that movement gives dynamism to everything, even the static element, and in works of art, movement is divided into two parts:

A - External apparent movement: We extrapolate this movement through the composition of the artwork and the relationship of its elements to each other, so the movement of the figure is a fixed representation, that is, capturing the scene at a specific moment during a changing time, or embodying the famous during a specific fixed moment in time. We only have to know that such representation did not require the existence of a test or even the creation of a situation, rather it imitated a moment of movement (Alain Chartier, 2008, p. 255). This helps confirm the concept of the fourth dimension (time) through movement, and the artistic work here can derive the energy of

movement. From several mechanical sources (motor), which gives a form of movement with a fixed, controlled frequency, or a natural form in which the form of movement arises in a spontaneous and unexpected manner. There are many sculptors who used this concept of movement in works of art and in sculpture as well (Zakaria Ibrahim, 1977, p. 37).

B_ Internal movement: The construction of the shape begins from a point there, that is, from the point that begins to move, and the point as an active entity moves, and from its move the line arises, and this is the first dimension, and when the line moves with all its points, the two-dimensional surface is created, and thus the second dimension is created, and with The movement of the surfaces and their meeting also creates the three-dimensional solid. These stages in building the artwork must be generated through the kinetic sensation, which is the feeling of the movement of the members and their internal changes. The movement of the point from one location to another to make the line and the formation of the surface through the movement of the lines and sizes through the movement Surfaces, all of this requires a specific time through which the feeling of the concept of place is achieved (Paul Klee, 1st ed., ed.: Adel Al-Siwi, 2003, p. 68).

Within every work of art there is an inner world built on many factors and emotions, an inner world built by moments of inspiration and release. Paul Klee says: "We seek to create movement within the work of art. We are not creating moving objects. On the contrary, our works will remain stable and self-confident in Its place, but we will make

it in this stillness full of movement. Becoming and transformation have no meaning other than movement, and the work of art, even before it exists, is becoming. The work of art sometimes takes on representational positions that cover its true structural value, and if we want to understand this work we must move. From this level (representational) to the second level (structural) in order to reach internal movement. Based on the above, we will discuss several stages that are useful in seeing the artistic work and understanding its various aspects (Paul Klee, 1st edition, edited by: Adel Al-Siwi, 2003, p. 359)

What gives the work of art its dynamic temporal character is the organization of its composed elements, which include kinetic energy in which there is movement starting from the static, so the temporal is achieved starting from the spatial. This organization imposes a kind of unity on the work of art despite the differences in the movements and shapes of the elements composing it, and here it comes into play. The rhythm factor plays his role in determining this unit (Zakaria Ibrahim, 1977, p. 31).

The second section: Types of movement in contemporary painting

Movement in physics is defined as "the change in place caused by certain forces and which takes a certain time" (Sawsan: 1977, p. 40). Movement in art includes "two ideas: change and time. Change may occur objectively in the visual field or mentally in the process of perception, or both." Together (Muhammad: 1968, p. 47) "It is the most powerful thing that attracts attention in the visual field, and it is an action that involves

change. Therefore, it is met with a reaction that does not also have to be in the form of a tangible movement.” (Abdel Fattah: 1974, pp. 297-298)

Movement has had several definitions in different fields. Kerhardt defined it as movement meaning spatial or situational change in comparison with some significant relationships. Abbou defined it as a series of situations, which is a basic driving element of art. Movement was defined as a change in place caused by certain forces, which takes a certain time. Scott's definition of movement is "the change that occurs objectively in the visual field or mentally in the process of perception."

Movement types:

Movement is an extension of time. He distinguished between two types of movement as follows:

The first type: visible movement, called “dramatic movement,” with a mental and emotional meaning, whether voluntary or involuntary, which takes into our minds a specific meaning when interpreted, and we can observe it in many things in nature. The clouds in the sky move, the planets, including the moon, move around the sun, the water in the sea moves, the child moves, and the tree branches move.

The second type: pure movement, which is called “determined” or hypothetical movement. It is a movement that is not linked to material objects with a specific meaning. Rather, it is movement devoid of things, meaning that it is not based on any objective meaning of things or common knowledge among people. It has been applied in contemporary art, where the subject is

divided into a formal entity, so only lines, shapes, and colors appear.

In a coordinated and organized manner. These lines, colors and shapes are one of the elements of design, which are considered physical energies that include varying capabilities and effectiveness for cognitive influence and their use in designing the composition of the painting.

Modern natural sciences have proven that time is not a physical entity that has limits, length or width, past, present or future.

In it, countless things happen. This modern understanding of time is what makes the problem of time for contemporary art a fundamental problem. The traditional way of depicting movement as it was represented in works of art in the past was reconsidered (Izz al-Din Ismail - 1974 AD - p. 242).

Thus, we find that plastic art has become convinced of the idea of creating the illusion of movement extending in time within the spatial space of the artistic work. Which is due to the nature of the raw material and the tools and techniques used by the visual artist. Therefore, there is a relationship that combines the phenomenon of discretionary movement and artistic rhythm, where discretionary movement can create various variations of artistic rhythm in a work, whether it is flat in two dimensions or a three-dimensional solid, and that the elements of design with their kinetic repetition An effective role in achieving that rhythm.

Types of movement

Estimated movement

It depends on the artistic culture of the viewer, where he has an effective role in the feeling of movement, by trying to link the

relationship of the elements to each other, their directions, paths, shapes, and colors, and trying to explain this connection in the visual field, which the mind translates and appreciates as movement, and is evident in some trends of modern art, such as (abstractism). Expressionism-Futurism (Abdel Fattah: 1974, pp. 297-298).

Illusional movement

Which results from the tricks of the art of visual deception. It is an illusory movement that does not depend on the viewer's culture. The shape in the visual field enters the viewer's eye by receiving several mental images in a rapid way that creates tension in the viewer's mind, resulting in vibrations through which he realizes that the shapes he sees are moving and suggest movement. Delusionalism. In fact, it is fixed and becomes clear in the direction of the optical illusion.

Actual movement

“It is a real, actual movement achieved by the artist in the real three-dimensional space, and the artist has invested in some technological methods

And mechanical means, machines, and electric stoves, in addition to exploiting natural momentum, such as: air, water, fire, etc., in order to work to create real causal movement.” It is evident in “The Art of Installation in the Void” (Raja: 2001, p. 121).

The Third Section: The relationship of design to composition in contemporary painting

The relationship of design to composition

The visual vision of a form is determined by its relationship to other forms. The presence of the part in the whole is something different from this part alone, or in another form, since the part is linked to the relationships of regularity and coordination of the whole. This is known as “composition,” which is the organization of the relationship between shapes and spaces in a system that leads to showing the pattern of discretionary movement in the design, closely related to movement and influenced by all the factors that lead to perception. Therefore, rhythm is the discretionary movement in elements such as the characteristics of shapes, the proportions of shapes, and their locations and positions in “Design and composition are a form and have elements that need to be arranged and coordinated to be a tool for visual expression that interprets the meanings that the designer wishes to convey to others through the artwork. The word (composition) consists of two syllables, the first of which is (com), which means (together), and the second (position) i.e. (placement) and the study of (composition) means the foundations of putting the parts together to form a form. “(Abdel Fattah Riad - 1974 AD - p. 6).

Accordingly, composition is the arrangement of the elements and vocabulary of a form so that this form expresses the meaning of the artist's visual vision. Just as a spoken word expresses a meaning in an auditory way. The elements and vocabulary of the form must be organized and arranged in a special way, just like the arrangement of words, in order for it to be a useful sentence with a specific meaning.

The contemporary artist always uses the word “composition,” which means arranging the parts of the image in an attractive way that does not allow...

For distortion to permeate it. Also, the word design is greater than composition, as design includes composition and distortions of visual forms from nature. Design extends beyond the mere arrangement of elements.

Accordingly, there is a relationship between composition and design, as the two expressions are synonymous. Composition is the design of all elements and vocabulary, their coordination and organization according to specific illusionary movement systems. It is prepared with a special visual vision for the designer to form the shape within the two-dimensional decorative painting. (Frank Boyer, 1963, p13).

Movement in design

Movement includes two ideas: change and time. Change may occur objectively in the visual field, or mentally in the process of perception, or both together. Time is involved here in all cases.

We have to differentiate between the objective and mental aspects of movement in design. Some arts include: cinema, dance, and theater, for example, objective movement. These arts actually have a period of time. Mental movement is present in all aspects of perception. However, it has great design importance in arts that include static situations. This mental movement is the subject of our interest here.

We have said that mental movement is involved in all aspects of perception, and hence it must have a special characteristic in order to contribute to the unity of design. It is

not easy to obtain movement in shapes. Nor can this be avoided, or the problem here is in organizing the cognitive movements in such a way that It leads to the creation of a closed integrated circuit. There are no specific rules for performing this in the issues you are examining, which are completely relative. They depend on the nature of the composition, as each form itself has completely different values in different fields, or even in different parts of the same field. In the end, we find that the composed movement depends on the delicate feeling. And intuition. But if we do not set controls to follow, we cannot base our judgments on anything. This is a good basis for developing and sharpening our senses and controlling the forms of mental movement. We must prove from the dynamic value of each element of composition that we all know perfectly well that each element has a kind of dynamism. Positive or negative. (Gillam Scott: 1980, pp. 47-48).

The impact of participation and representation

We mentioned in the study that any form expresses a kind of participation or value of definition. When that form includes an idea of movement, this recognition strengthens the value of the dynamic form. Let us take a specific example, which is the well-known image (The Great Kanagawa Wave) by the artist (Hokasey). We interpret the shapes he draws as waves, and we immediately give them all our kinetic sensations arising from our direct experience of the movement of water, added to them our literary participation that links us to them. This is of great

importance, that we can obtain the form that achieves exactly this kind of ground, but it will be It is completely static in terms of its direct formal value. However, the shape of the shape remains more dynamic than the first pyramid shown in the previous figure, for example, which is static in both form and idea. In the image of the wave, we find the representative meaning and the direct formal values, some of which strengthen each other. We also find that the dynamic quality may It was greatly strengthened, and for this reason, a drawing of a hand was often more expressive of movement than a photograph of the same movement.

We must take into account some or all of these factors when examining variable combinations. This is done while distinguishing the dynamic values of the elements of the formations. Better foundations for activating our sensitivity with them can be obtained by separating them. It also helps us to increase experience in composition by knowing that we can reduce or increase the attractiveness of the figure in different ways, and we may do this through color contrasts, for example, or by changing size or position, and our evidence in judging this is two things: the first is balance in composition, and Second: mental movement style. (Gillam Scott: 1980, pp. 50-52).



Katsushika Hokusai - Thirty-Six Views of Mount Fuji- The Great Wave Off the Coast of Kanagaw(1932)

The Second topic: discretionary Movement

The First requirement: Discretionary Movement in the Art of Drawing

Appreciative movement in plastic art is a dynamic, not static, phenomenon that represents vitality and widespread energy for vocabulary to extend in time in a regular or irregular manner that combines unity and change, where discretionary movement can be defined as repetition.

Regular for a tone or element. This repetition is characterized by its diversity, by being wide and narrow, rising and falling, being thick and thin, and being long.

And the palace. To create an expressive movement that affects the viewer's being, which in turn makes him respond to the sequence of that movement. These differences can be attributed to the difference in the nature of the material that makes up the form and the nature of the internal and external forces, visible and hidden, which contributed to its diversity in formation.

Artwork Design

Therefore, the appreciation movement would spread vitality and energy in contemporary art works because it is a constructive artistic style ,It is repeated and echoed in the painting through the juxtaposition, overlapping, and repetitions of elements of the same type. Emphasis on lines and colors Specifically, which may be similar in some elements or clearly different in other elements, but in most cases they are difficult to resemble and match in the design of the composition of the two-dimensional decorative painting (Ahmed Mostafa, 2016, pp. 371-372).

Discretionary Movement

Movement is a natural, universal phenomenon, as it is considered one of the most important phenomena that reflects the concept of change and its inherent essential characteristic.

It is not possible to imagine a material without movement, and in the plastic arts it is an extension of time within the spatial space of the painting. The Encyclopedia of Natural Sciences defines it as “the science of studying causal forces and temporal and spatial relations” (Edward Ghalib - 1965 AD - p. 32).

Movement is also defined in the dictionary of philosophy and psychology as “changes in the position of bodies as caused by forces affecting them.” The science of motion is the science that includes dealing with the variables of distance and time, as it deals with measuring distance through the time it takes for a body to move from an area To another within the spatial space” (Frank Boyer - 1963 AD - p. 13). Bissouni says, “Any image, in terms of appearance, appears static, with no movement within its parts. Therefore, any sense of movement must stem from the deception that the artist invents by magnifying the parts. The visual image can be read from several directions, and this in turn is organized by the artist to connect the elements.” One to another in a rhythmic, legible and logically visible way, and movement plays a role in making all parts of the image intense, meaning that there is no dead spot.

This goal is achieved by directing the shapes and lines towards each other in an unobtrusive way, so that the viewer is immersed in solving the main and secondary

relationships in an emotional way, and the movement must renew itself, drawing the eye with compliments from back to back.

The general form” (Mahmoud Al-Basiouni, 1993, p. 46).

The concept of discretionary movement in the Abstract Expressionist school

In their works, Abstract Expressionist artists move away from imitating shapes in nature. “When shapes and colors are formulated, they generate plastic meanings that differ from the meanings on which visual associations depend. Crowding, flow, abundance, looseness, fluidity, solidity, and membership are all mysteries that some works evoke.” Abstractionism, and people respond to it without linking it to a specific visual meaning.” (Mahmoud Al-Baysouni: 2001, pp. 239-240).

Abstract Expressionist artists relied on the spontaneity and freedom of expression of the abstract colored shapes on the surface of the painting, and they were created without prior planning through arrangements in the rapid, spontaneous movement of lines, textures, and color spaces, to carry a strong expressive meaning based on the viewer’s attempt to search and reveal the movement of shapes and colors in the overall composition. “It contained a degree of dynamism and internal movement that reached its peak in the work of photographer Jackson Pollock.” (Sabri Mansour: 2007, p. 148).

The concept of discretionary movement in the future school

The concept of movement for Futurism artists depends on the expression of speed and movement. Everything moves and

rotates, and this is evident in their construction. The visual expression of their artistic works, through the overlapping and intertwining of colored shapes in an abstract organization, in which the features of these shapes move and disperse, generating other new elements that add speed and vitality to the composition.

He considers the intersections of elements, lines, and colored spaces through contiguous repetition, overlay, and transparency, which contribute to the merging of abstract shapes, making parts of them appear and other shapes disappear, with the aim of showing the color values in the parts confined in the intermittent shapes that appear as if they are broken, and open the way for the viewer to reveal the power inherent in the movement of the lines, which defines the direction of the shapes. The Futurist artists deliberately emphasized the shapes in their reality of movement in space, in an attempt to add the temporal dimension. The Futurists relied in the content of their movement on the fact that “all things move, flow, and change quickly, and this global dynamism is what the artist must try to represent, and space did not. It is nothing but an atmosphere through which bodies move and move inward.” (Mahmoud Al-Baysouni: 2001, p. 185)

The contiguous repetition of shapes makes the figure assume several simultaneous positions and change its state of stability, as if it were a cinematic film, so that the viewer can interpret the movement of the figure as if it were a single moment, relying on the proximity and intertwining of the shapes, and thus temporal and spatial movement can be represented. “The Futurist theory, in turn, turned towards cosmic movement and

worked to depict things in those kinetic forms that combine time and space to reach the fourth dimension in the work of art.” (Farouk Wahba: 2001, p. 77).

The Second Section: Movement and rhythm in the art of drawing

Movement rhythm

Rhythm has been linked to movement throughout the history of art, and these images of rhythm and movement were evident in most of the arts in previous civilizations, such as the arts of painting, sculpture, architecture, decoration, and in the general concept. All the elements and things on earth and in the sky, like the planets, each move with a specific rhythm from the Creator (Allah), as they have taken on the characteristic of perpetual movement with a specific rhythm, proportional to those movements of the elements. The rhythm of movement is a stimulus to the human visual side, and it attracts attention when it is characterized by a rhythm during movement, as the movement of the smallest elements in the universe is a trigger for feelings and emotions that require knowing the causes of these and how to stabilize them or not, according to the appropriate rhythm for them (Abdel Fattah: 1974, p. 297).

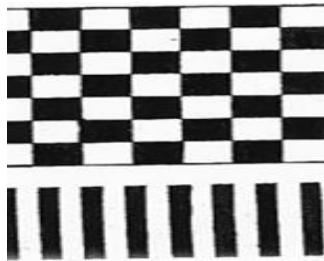
Rhythm is important to the degree of perception of movement in works of art in particular, and is perceived through time intervals for the eye of the beholder and the transition from one image to another according to the movement in the constituent elements and their rhythm during that perception, especially since it leads to the perception of time and space at the same time, as rhythm is one of the important

foundations on which it depends. The mechanism of regular and irregular repetition at intervals of time to move visually from one form to another, and rhythm, whatever its form, in an artistic work must fall into the following ranks:

First: “Units”: which is the positive element.

Second: “Periods”: This is the negative element. (Asorio: 1997, p. 94).

First: the movement of a monotonous rhythm: which is the one in which both “units” and “periods” are completely similar in all aspects such as shape, size, and location - with the exception of color, in which colors differ. The units may be either white or gray, for example, as in (Figure (1)).



Figure(1)

Second: Non-monotonic rhythmic movement: This is the one in which all the “units” are similar to each other, and in which all the “intervals” are similar to each other as well, but in which the “units” differ from the “intervals” in shape, size, or color, as in (Figure (2).).

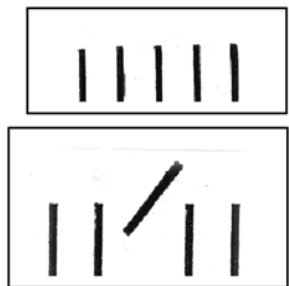


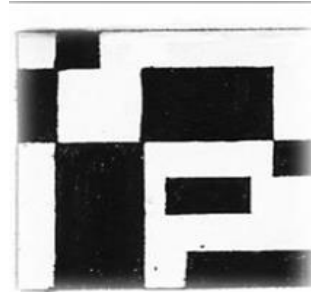
Figure (2)

Third: Free rhythmic movement: It is one in which the shape of the “units” differs

completely from each other, just as the “periods” differ in it.

They are completely different from each other as well, and this type of movement may fall into any of the following two categories: A - A free rhythmic movement governed by a mental, cultural, and artistic perception: Both the “units” and “periods” are arranged in an acceptable manner.

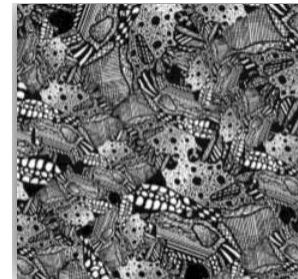
This group includes many artistic works produced by people with a high artistic culture (Figure (3)).



Figure(3)

B- Random free rhythm movement: in which the arrangement of each of the “periods” or “units” is randomly arranged without connection or study as

In (Figure (4)) (Ahmed Mustafa: 2016, 378).



Figure(4)

Fourth: The movement of the decreasing rhythm: Here the sizes of the units gradually decrease with the size of the periods remaining constant, or both the units and the periods gradually decrease together (Abdel Fattah: 1974, p. 95) (Figure (5)).

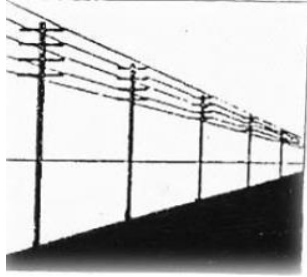


Figure (5)

Fifth: Increasing rhythm movement: If the size of the “units” increases gradually while the size of the “intervals” remains constant, or the size of the “intervals” increases gradually while the size of the units remains constant, or the size of both gradually increases together, then we express this movement as “increasing.” (Figure (6)). If we look a little at the definition of each of the previous two types of rhythm, which are “decreasing” and “increasing,” we will find that either of them may at one time be an increasing rhythm and at other times a decreasing rhythm, and this or that matter depends on the side from which the viewer is looking, so if he looks at the side from which it begins. The small "units" we will call it an increasing rhythm, and if it is viewed from

Recommendations:

1. An attempt to create works of art that are more expansive and more interested in the concept of the modern movement in contemporary art.
2. Interest in further studies and research in the field of movement and its role in contemporary art.
3. An attempt to conduct more studies and research in the field of art to reveal new artistic methods.

the other side where the large "units" begin, we will consider it a "decreasing" rhythm.

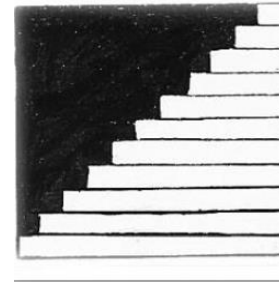


Figure (6)

Sixth: The movement of the radiant rhythm: in which each of the “units” or “periods” emerges from one point, which is the center point, causing an explosion and spread in all horizontal and vertical directions, with the size of the “units” remaining constant and the size of the “periods” varying (Figure (7)).

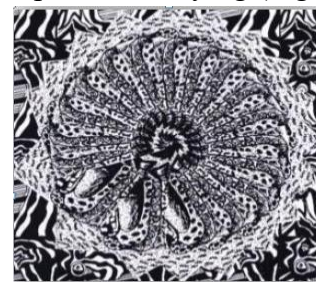


Figure (7)

(Herbert Read: 1970, p. 92)

4. Paying attention to movement and its role in all areas of the arts and studying its trends in depth.

Conclusions

Through the theoretical framework, the study revealed the importance of the types of movement in enriching the composition of the design in plastic painting and a new innovation through studying and classifying the types of movement rhythms and the formal treatments of the units and periods on

the two-dimensional surface of the painting design, which can have an educational and pedagogical role in the field of art, as the study showed. The diversity of concepts of movement in different artistic trends emphasizes attempts to activate the interactive relationship between the artwork and the viewer. I have shown that the methods by which the elements and formal vocabulary in nature and in models of

contemporary art are perceived are methods related to the method of sensory and visual perception on the one hand and the method of understanding, assimilation and mental interpretation on the other. Finally, I explained that unity in movement is achieved when its shapes suggest continuous movement and when it is diverse in composition and has a diverse rhythm.

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