

Methods of pouring paint colors as an entrance to enrich abstract expression on the surface of the painting and ceramic plate

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Abstract:

The method of pouring colors on the surface of the painting and the ceramic plate provided new ways to deal with colors from the point of view of abstract expressions. Hence the interest of the researchers in employing the special aesthetics of methods of pouring colors of ceramic paints and acrylic colors and employing color values to create color formations with expressive and abstract features, by photographing those color formations, and confirming the visual perceptions resulting from pouring methods using digital techniques, and then reprinting them on Canvases as plastic paintings, and the research followed an experimental methodology, through which they presented a self-experiment in the style of pouring colors.

The research made a recommendation for studies that deal with the psychological analysis of personality using color formations as a result of the subjective experience of the research and the implications and meanings they contain as projective cards in art therapy.

key words: " Pouring colors", " abstract expressionism ", " surface of the painting ", " ceramic plate "

1. Introduction and research problem:

The contemporary plastic artist is no longer satisfied with the well-known expressive methods and means, but has entered a new turn in search of modern methods, tools, raw materials and means capable of enriching the surface of his artistic work plastically and expressively. And he produced works of art, in which the methods of performance and experimentation varied on the surface of the plastic painting as well as the ceramic surface. Postmodern arts introduced new intellectual and constructive components that affected (the image of the figure) and transformed it from its rigid nature into an essential

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vision. It has a tendency to express the aesthetic and psychological effect that is derived from the image of (amorphosis) to (form) as an active structure in the drawings of (abstract expressionism).

James Brooks, Jackson Pollock, Helen Frankenthaler, Maurice Lewis, Paul Jenkins, and dozens of other painters found that the method of pouring colors on the surface of the painting opened the door to innovations and revolutionary methods of painting, expressing meaning in new ways, and dealing with colors from the point of view of abstract expressions. The number of color artists in the 1960s increased dramatically with the availability of acrylic paints. Which was poured on the texture of the canvas cloth more quality and less harmful to the texture of the canvas than the use of oil paint. (Abstract Expressionist Art, 2009) Thus, "form takes precedence over color in the works of the classicists, while it blurs and loses its importance with the abstract expressionists." And the kinetic suggestion of lines and colors. Hence the interest of the researchers in employing the special aesthetics of the methods of pouring acrylic colors, inlays, and glazes on the surface of the painting and the surface of the ceramic plate, and employing the expressive and plastic capabilities and values of color to create color spaces with expressive and abstract features.

"The plastic artist is the basis for controlling the suggestion within the image with his artistic experience" (Ibrahim, 2012, p. 123). One color experience may contain more than one visual perception, and therefore more than one artwork can be produced from one experience.

Through this, the research problem becomes clear in the following questions:

What are the methods of pouring paint colors onto the surface of the artwork? And how can it be used to reach color formations with innovative expressive and abstract features in the field of photography and ceramics?

2. Research Objective:

- A study of the methods of pouring paint colors and applying them to the surface of the painting and the ceramic plate.
- Achieving color formations with expressive and abstract features resulting from the application of methods of pouring colors on the surface of the painting and the ceramic plate.

3. Research Hypotheses:

- There is a positive relationship between the use of methods of pouring colors on the surface of the painting and the ceramic plate and obtaining color formations with expressive and abstract features.

4. Research Significance:

- Introducing an experimental entrance to treat the surface of the pictorial plate and the surface of the ceramic plate in color.
- Detection of innovative color formations resulting from the method of pouring colors on the surface of the painting and ceramic plate.
- Shedding light on a selection of the works of artists whose work included the use of the method of pouring colors.

5. Limitations of the Study:

5.1. Spatial limitations: College of Education, King Faisal University, Al-Ahsa, Kingdom of Saudi Arabia.

5.2. Time limitations: the academic year 2023 AD.

5.3. Objective boundaries: The applied side is limited to a self-experiment of the first researcher in the field of fine painting in acrylic colors, using the method of pouring colors on the surface of the painting, and a self-experiment of the second researcher using the method of pouring colors on the surface of a ceramic plate, to obtain color formations with abstract expressionistic features.

6. Research procedures:

6.1. Research Method

The research used the descriptive analytical approach in describing and analyzing the selected works of artists who used the colored casting method in their artworks, and the semi-experimental approach, in conducting the researchers' own artistic experiment.

6.2. Research sample

- The researchers chose five artists according to the following justifications:
- The selected sample contains a variety of pouring methods on the surface of the artwork.
- The selected works contain abstract and expressive contents
- The selected artworks represented the works of well-known artists in the Egyptian and foreign art scene, who employed the method of pouring colors in their artworks.
- The selected works of art belong to the abstract expressionist trend.

6.3. Research tool

The first researcher used the Adobe Photoshop program to process and integrate some of the pouring experiments carried out by the second researcher on the ceramic plate, and from the experiments of pouring methods with acrylic colors.

7. Research Concepts:

7.1. Paint colors

"It means the material used for coloring, if it was extracted from soil materials, plant and animal materials in the manufacture of colored powders, or extracted thanks to science from chemical powders and oxides – with its stability and purity." (Ibrahim, 2012, p. 111) The color material in the current research is acrylic, ceramic linings and oxides.

7.2. Pour method

It is a contemporary artistic method based on moving away from traditional artistic tools such as the wooden easel, pallet and brushes, and the like, and relying entirely on pouring color spots, different in their shapes, colors, sizes, and areas on the surface of the artwork through rotation, movement from all sides, and merging Those spots, and overlapping with each other. (Encyclopedia of Technical Terms, 2010)

7.3. surface of the artwork

In the current research, it means the surface of the painting or the surface of the ceramic plate. The work surface is defined idiomatically as "every flat area in which the artist's hand has drawn lines, shapes, and colors, and his mind contains values, ideas, and goals that speak with connoisseurs in the language of eyes and eyes, interpreting for them the artist's feelings, feelings, and visions in a certain period of time." (Badawi, 1997, p. 248)

8. The theoretical framework of the research:

8.1. The genesis of the art of pouring colors:

"The art of pouring paint dates back to the year 1930 AD, and it was discovered at that time by the Mexican artist David Alvarocqueros by chance in his studio, and he is one of the most famous artists in Mexico in the twentieth century, where he used the method of pouring colors to create paintings by pouring colors on canvas or other surfaces instead of accurately painting a subject". (2010, Cunningham) It is one of the techniques of painting using acrylic colors, where the acrylic colors are mixed with a type of media used to dissolve the color and give it fluidity and properties suitable for pouring, then pouring it on the surfaces in a variety of ways. Sometimes the colors are poured directly from individual cups, other times multiple colors are combined into one glass and poured together, after which the surface is tilted in every direction to allow the colors to move and blend in an unexpected but always interesting way. (Kelley, 2010)

The technique became particularly well known through the American painter Jackson Pollock. Pollock created large-format works on which the canvas was laid out. The paint was applied with large brushes or

poured directly into the paint pots, such as the works of Hermann Nietzsche and Josef Trattner.

And style is considered Pouring colors from abstract arts because of its randomness and simple geometric shapes, and unique and unplanned paintings can be made with it" (shorturl.at/hzCMR) that have the characteristic of abstract expressionism.

8.2. Abstract expressionism and freedom of formation:

Abstract Expressionism arose in the United States of America during the fifties of the twentieth century and then spread in Europe, based on a theory that says that colors, lines and shapes, if used freely in an informal composition, are more expressive and visually pleasing than when they are used according to formal concepts or When used to represent things. Among its most prominent representatives are Jackson Pollock and Hans Hoffmann. And the last of the artists whose most famous work is associated with Abstract Expressionism is Robert Motherwell. His style is influenced by Abstract Expressionism, which is characterized by loose open fields of greasy surfaces accompanied by loosely drawn lines and shapes (Sphere of Color, 2010).

8.3. The aesthetic value of colors in a work of art:

Since ancient times, colors have acquired symbolic meanings. While the ancients realized that red had a property related to life, fertility, passion, strength and pleasure on the one hand, it was also associated with war, revolution and fire. Red for the Pharaohs was the color of the sun god Ra. And violet is for purity and holiness. In fact, the perception of color is associated with a certain feeling and evokes memories, and artists give colors meanings. The apparent value of color overlaps with its representative and emotional value in the artwork (Atiyah, 2005, p. 80).

"The vision process is affected by the surrounding field. Color is not perceived in isolation from shape, place, and space. Rather, each depends on the other in the process of perception. The human mind organizes this process through a time system that does not exceed parts of a second. It begins with the perception of color, then shape, then movement. Perception is the step that follows sensation, and it includes a kind of awareness and distinction that cannot occur through sensation. Perception is affected by many factors that interfere with our understanding of things, and according to the Gestalt theory, our perception of forms is total, then it is for parts and details.

The mind works on seeing the parts as a whole, then moves on to the details, and works on completing the picture mentally and adding the missing parts. Because it perceives the image as a single unit first and then moves to the parts, so when the eye sees two adjacent lines, for example, it perceives them as a square, because the mind here

completed the image with its experience” (Islamic Art between Vision and Perception, 2022).

That is, the aesthetic value of colors in a work of art is not limited to the mere sense of color separately, but rather overlapping and interacting. In fact, one does not come across a completely pure color, nor does it see in the open, but rather it is seen on a surface or floor, not isolated from the light, just as the colors used in drawing are dyes, i.e. colored materials, and the color does not look the same twice, because it changes changing circumstances around it. Thus, the beauty of color in the artwork depends on the overlap between perceiving it with the eyes as a direct sensory value, and contemplating it as a moral value that combines psychological, mental and rhetorical elements. When contemplating a painting, the attitudes and inclinations of all the members will flow through the organ of sight. (Atiyah, 2011, p. 115).

9. An analysis of selected artists' works that were based on pouring color onto the surface of the painting:

9.1. The artist Fouad Kamel

One of the pioneers of abstraction and kinetic art in Egypt. The artist Fouad Kamel was born in Beni Suef on April 28, 1919 and died in Cairo on June 25, 1973. He was one of the first artists to frequent traditional forms of art, and he participated positively in all renewal movements that revolted against school stereotypes and trends. Familiar in modern art, and became aware of the absolute abstraction has been taken from kinetic art and spotting (poured) and scribbles as a style that distinguishes it. He was greatly influenced by the French poet and painter Henri Michoux and the kinetic art created by Jackson Pollock. He had found in scribbles a solution to get out of the constraints of scholastic art to freedom in abstract expression.

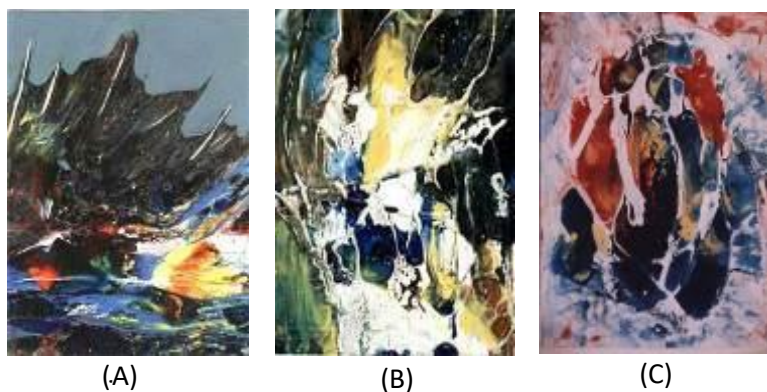
He is one of the first pioneers of contemporary abstract art in Egypt. He condemns absolute freedom and does not adhere to traditional subjects or forms - he is committed only to what allows him this freedom of release and explores the invisible forms or Figure. 1) (<https://fenon.com/fouad-kamel/>).

Figure (1) Fouad Kamel, the depth of imagination and the human dimension shorturl.at/bjpCP



9.2. The artist Reda Mahmoud Mohamed Marei
An Egyptian artist who holds a PhD in Art Education in 1999. Her drawings express a contemplative vision embodied by self-excitement in the form of shapes, lines and spaces to clarify artistic feelings and to achieve the linear, kinetic and dynamic rhythm of the shapes laden with meanings in an attempt to organize the visual of the shapes that have meanings in reality to present formal structures and develop axes. A different aesthetic within the framework of the work that addresses the conscience and stimulates thought to portray feelings and ideas on paper and to consider the artistic painting as a natural part of the artist's sense of existence.

Figure (2-a, b, c) the work of the artist Reda Mahmoud - pouring technique



9.3. The artist Paul Jackson Pollock

"An American painter who had a major influence on modern painting, as a leading figure in the Abstract Expressionist movement. Pollock pioneered a painting technique in which dots of color were dripped onto large burlap pieces in order to form rhythmic patterns that seemed to criss-cross the texture of the surface" (Jackson Pollock, 2016).

His style was based on not using the brush or the wooden stencil used by artists during their work, but rather he extended his paintings on the ground and poured liquid colors on them from the top to make unfamiliar spots, lines and shapes that overlap with each other, using knives, sticks, and pieces of burlap with multiple spaces, and mixing his colors. Often with various strange materials, such as pieces of glass, grains of sand, or various solid materials, before he pours them on the surface of the painting, to finally obtain a new color mixture that he can employ in a manner that is consistent with his innovative kinetic style, and he also developed this technique, or what is called dripping art. To become one of the most famous artists in this technique. (Jackson Pollock, *The Story of Art and Color*, 2017).

Jackson Pollock's method of pouring and chromatic dripping appears throughout his artwork (Figure. 3), and the *Autumn Rhythm* (Figure. 4) is one of his important artistic productions. And spraying on the canvas area, and as a result of this linear and color condensation, a total formative structure was formed, which was dyed with two important color structures, which are black and white, on a background of den. The character of condensation and reduction in the partial details is a clear structural feature that leads to the creation or formation of an (formal) image, meaning that (Pollock) was inferring in his aesthetic presentation to the amorphous states of the structure of the form (the original), as he transforms the systems of the overall image here into parts A small formality, but it does not lead to a specific form, and therefore the (amorphous) as (image) here becomes a purely structural and aesthetic displacement.

It seems that (Pollock) was inclined to impose self-suggestion automatically, dependent on the depiction of the act of movement and not the movement itself. What is produced by the line or lines in general, as well as the colors here, is a depiction of the act of drawing, the act of movement and the act of signification.

Hence, the structure of the (informal) in this painting expresses an aesthetic level of visual perception that is considered effective for the recipient, as the constructive idea here seems linked to the effective (informal) signification. To abstract interpretations of the overall picture on the other hand. (Al-Nidawi, 2015, p. 2013)

Figure (3) Jackson Pollock - pouring method (distillation)
shorturl.at/syA28



Figure (4) Jackson Pollock - Autumn Rhythm - 1950
shorturl.at/bfFSZ



9.4. The artist Alma Woodsey Thomas

Alma Thomas is an African-American Expressionist painter (1891-1978), best known for her abstract paintings. She lived and worked in Washington, D.C. She is most recently known for her Abstract Expressionist works, notable for their pattern, symmetry, and color. Thomas believed in the need for creativity to be independent of gender or race, and to create works that focus on episodic beauty and the abstraction of color.

Alma Thomas was educated at Columbia University and was associated with the Washington School of Color, which also included her contemporaries such as Maurice Lewis and Sam Gilliam. Thomas was a champion of abstraction as an expressionist art form that she believed could transcend specific politics, and chose her images and color palette to align with nature, phenomena, and scientific developments. Etude in Blue embodies the transition from her earlier style of the 1950s, with color poured over the surface of her artwork rather than the spotty, mosaic-like swatches she developed in the mid-1960s and expanded on in the 1970s. Etude in Blue also highlights Thomas' deep exploration of colour, with the dominant blue palette

and subtle areas of bright orange and yellow moving the eye through the composition (Figure. 5). (shorturl.at/qFLW4).

Figure (5) Artist Alma Thomas, Blue Colors, shorturl.at/qFLW4



9.5. The artist Jack Bush

Jacques Bosch was a Canadian abstract painter who was born and died in Toronto, Ontario. His paintings are associated with the Color Field movement and Post-painterly Abstraction. Figures (7,6) He was a member of Painters Eleven, a group founded by William Ronald in 1953 to promote abstract painting in Canada, and was soon encouraged in his art by Americans. Art critic Clement Greenberg. With Greenberg's encouragement, Bosch became closely associated with two movements that arose out of the efforts of the Abstract Expressionists: Field Color Palette and Lyrical Abstraction. "Big A" is an example of his color paintings of the late 1960s. (WIKIART, 2012)

Figure (6) Jack Bush - Fair Use – 2012 shorturl.at/hxEU



Figure (7) Jack Bush - Fair Use – 1958 shorturl.at/stFS2



10. Research framework:

10.1. The intellectual premise of the experiment

The two researchers tried to invest in the relationship between the eye and the mind, so they made their experience, which depends on pouring colors on the surface of the painting and the surface of the ceramic plate, a language that addresses the eye first and makes it a way to reach abstract color formations, with apparent and hidden connotations, and as a result of mental and meditative processes and through an awareness of the expressive formations And the semantics of color, it was possible to reach visual perceptions that represent abstract forms that express the contents and realities of life, resulting from a harmony between shape and color through aesthetic overtones, and it is only the result of the eye's experience that works to transmit the sensory image to the brain, and the depths of the human soul that improve interpretation and perception.

10.2. The formative point of experience

The idea of the experiment was based on the inspiration of innovative color formations with abstract expressive features by pouring the colors of oxides and inlays on the surface of the ceramic plate, as well as from the experiments of pouring acrylic colors on the surface of the painting and then confirming visual perceptions through Adobe Photoshop. Where the number of works displayed in the exhibition reached (twenty works of ceramic plates and paintings printed with features of the pouring technique).

10.3. The materials used in the experiment of pouring paint on the surface of the painting and the ceramic plate

- Acrylic colors and their characteristics are that they dry very quickly, and are easy to apply. They mix easily with the solvent and medium. Water is the best simple diluent. Parts of the color can also be removed before drying. (shorturl.at/jnzV5)
- Special brushes for acrylic colors to add fine details, in case the researchers want to add special touches.
- Wooden sticks (similar to ice cream sticks), used to mix colors with each other, as well as to mix the medium used with the colors.

- Plastic cups for mixing the colors, before pouring them on the canvas or the surface of the ceramic plate.
- Pieces of cork or wood are placed under the corners of the canvas to raise it off the surface of the table, and a movable porcelain stand is placed under the ceramic plate, because with the process of pouring colors there will be a lot of falling color that will collect under the canvas or the ceramic plate, so raising the work prevents it from sticking or the colors agglomerate underneath As in Figure (8).

Figure (8)



- Canvas board, or ceramic plate to apply the process of pouring the appropriate colors on it.
- Drops of silicone oil, to create some expressive effects while pouring colors (shorturl.at/ejAGL). Color effects can also be created in several ways, including controlling the intensity of the color by placing the lighter color at the bottom and then placing the heavier color at the top. This is evident in the researchers' self-experiment.
- The intermediate pouring material (gesso) and (ceramic liners), which is a viscous material that increases the flow of colors on the surface when it dries. Instead, white glue is used as a binder only on the surface of the painting, and if it is not available, it is mixed with water in a balanced proportion, after which it is painted on the surface with it, as well as apply a balanced amount of adhesive materials with the colors, as it is not possible to use dyes alone, as they are usually solid and do not spread easily or stick to the surface. (shorturl.at/bqUYZ)

10.4. The colors of ceramic coatings used during the method of pouring on the surface of the ceramic plate, which are

10.4.1. Liners or slip coatings

The liner is a liquid clay that takes different colors by mixing it with metal oxides to color it. The liner must be of the same type of clay from which the ceramic plate is built so that no scaling or cracking occurs on the surface of the dish. This type of lining is applied to the work and it

is cohesive, i.e. cohesive before the drying stage. There are many types and colors of linings, including:

- The white lining: it is composed of:

65% body clay + 25% kaolin + 5% tin oxide + 5% calcium oxide or calcium carbonate.

The red lining: it is composed of:

65% body mud + 20% red mud (if the body mud is red, apply 85%) + 15% ferric oxide.

Green lining: It is composed of:

65% body mud (light) + 20% kaolin + 15% chromium oxide.

- The black lining: it is composed of:

60% body mud + 25% red mud (if the body mud is red, apply 85%) + 10% iron oxide + 5% manganese oxide.

“It is desirable that the clay used in the lining be light in color so that the blue or green color appears successfully. It is also possible to make a lining of any color using different ceramic pigments” (Al-Shall, 2009). To prepare the lining, the following steps must be followed:

- Prepare the dry crushed lining ingredients and weigh them using a sensitive scale.
- An appropriate amount of water is added to the powdered ingredients and mixed well by hand or a whisk until it has a somewhat thick consistency (similar in texture to tahini).
- Strain through a strainer with narrow openings to remove impurities and pieces that have not dissolved.
- It is kept in cans and left for at least an hour until the mixture is homogeneous and all its particles dissolve.

10.4.2. metallic oxides

The oxides are powders with an apparent color that has nothing to do with the color after burning, so it is not understood that the copper oxide that is used to bring out the green is a green powder, nor that the manganese that gives us violet is a powder that has a violet color, so it may be black in color before using it, but when it is mixed with other raw materials and burned it gives us blue, it can be red, it gives us black, and so on. The types of oxides included in the installation of liners are as follows:

- Ferric oxide: gives a reddish-brown color and participates in producing black (the color of its powder before burning is reddish-brown).
- Manganese dioxide: gives a violet color and participates in producing black (the color of its powder before burning is black tending to violet).

- Chromium trioxide: gives a green color (the color of its powder before burning is grassy green).
- Tinric oxide: gives a white color (the color of its powder before burning is white, tending to a degree of gray). (Allam, 2016)

10.4.3. glazes

Vitreous coatings are an important element in the field of ceramics, and their importance appears clearly in terms of being responsible for giving the aesthetic value to the external appearance of all three-dimensional and flat ceramic products, so that they have a multi-colour and texture effect, and the glaze in its basic form is a layer of chemicals that conform after heat treatment Constituting a glass network with specific properties that enable us to obtain artistic effects with the artist's vision that turn into high artistic values. (Al-Shura, 2002).

Liquid coatings are applied to ceramic work after the first firing, but the colors under the glaze have the possibility of being applied to hardened and dry ceramic work (before firing) as well as after the first firing.

- Colors under glazes

It is a type of paint that is applied under the glaze, and it can be used in the stage of glazing the clay or before or after the first firing. It is prepared industrially and when used, it is cleaned with water and a little glue. It has many colors, and to use this type of color, white clay must be used to form The ceramic piece to which the color is to be applied, as some colors such as blue, green, red and yellow do not appear clear and explicitly express the intended color unless it is printed on a white background.

- Colors over glazes

It is a type of coating that is applied after the first firing and over the unfired glaze, and it has many colors, "prepared industrially and commercially and applied to previously glazed ceramic shapes and mixed with turpentine and applied to the surfaces of the shapes and they differ in the proportions of color mixtures under the glaze, although they contain the same Almost raw materials" (Al-Shall, 2009).

10.5. Methods of pouring and handling paint colors between the plastic plate and the ceramic plate:

There are several methods used by the researchers to pour the colors and treat them on the surface, which are:

- Pouring each color by itself, according to a prior color vision and specific degrees, Figure (9).
- Putting multiple colors in one cup with a suitable texture, in a thoughtful manner, and then pouring the color on the plate or ceramic plate, while moving it in specific directions (Fig. 10).

- Pouring the colors next to each other, with the colors next to each other (Fig. 11).

Figure (9)



Figure (10)



Figure (11)



- Putting colors on top of each other on the surface and then moving it in different directions.
- Putting multiple colors in one cup and then lifting the cup once, which results in an influx of colors on the surface, and there is a distinctive effect (Fig. 12).
- Move the cup in a planned manner and make the colors flow smoothly from the cup, leaving a different aesthetic effect.
- Some tools were used to make some touches, such as: using threads after dipping them in colors to create some effects while moving them on the surface of the painting, or using metal chains or cutting stones after attaching them to each other, as well as using beads (Fig. 13).
- Transparency paper (calc) was used after breaking the paper a little and placed it gently on the colors after pouring them, intentionally to give some distinctive textures such as the texture of the forrage.
 - Moving the color while it is plastic using (a needle) to create effects similar to the art of needlework or marbling, Figure (14).
- Moving the color while it is plastic by (blowing air) on parts of the canvas or the ceramic plate.
- The melted wax insulation method was used by a wax melting machine for some areas that represent special bodies for women, then the colors were poured, and after drying, we put newspaper paper on the wax parts on the surface of the painting, then we use the iron at medium temperatures so that the wax sticks to the paper and leaves the insulated layer (shaped 15).

Figure (12)



Figure (13)



Figure (14)



Figure (15)



10.6. Factors considered when pouring colors

- The weather, be it cold or hot. Color viscosity. Surface quality. Color quality. - The quality of the surface preparation material. The quality of the solvent.

10.7. The digital program used in the experiment:

Among the well-known digital programs is the Adobe Photoshop program, which was produced to create, modify and process the bitmap image. It was produced by Adobe and is considered the most famous program for editing graphics and modifying digital photography. It is used in creating various visual designs, by merging images and other elements with each other into a single composition, and modifying images by changing colors, lighting, or contrast. And insert or remove other parts that do not exist in the original image, in addition to many other functions. It was used to confirm the expressive concept of color formations resulting from pouring paint colors on the ceramic plate and the plate together. (Wasef, 2012)

10.8. The steps taken by the researcher to introduce digital technologies to the pouring experience

- Scanning the plates resulting from the casting process by means of a "scanner" and including it as a digital image in the computer.
- Open the image using Adobe Photoshop.
- Use the Wacom Intuos Pro device to draw directly on the image (Fig. Natural drawing experience. While its ergonomic design and light weight makes it fit in the palm of the hand, which helped the researcher precise control in confirming visual perceptions from modification, correction and addition to the color group resulting from the pouring process by self-experiment.
- Save the file in high quality and then print it on a canvas.

Figure (16) Wacom Intuos Pro 2023





10.9. The analytical perspective of self-experience





The two researchers resorted to semantics and semiological analysis of the image to analyze the works of their own experience, where "the science of semantics appeared at the end of the nineteenth century by a group of scholars and researchers specialized in researching literature and its relationship with the meanings it communicated (so a science called semiotics or semiology appeared, which are two



ancient terms dating back to In Origin to Ancient Greek Culture". (Gerd, 1992, p. 25)





"The semiological analysis of the image is the discovery of the revelations and the hidden meanings behind them, i.e. the real message that you want to convey. Roland Barthes also dealt with the semiology of significance that is concerned with the study of revelations, so that the designation represents the first basis on which the suggestion is based. The evidence in the second level (the implicit level) is Which Barthes chose - in order to avoid all confusion with the first evidence (the evidence of designation) - to call it a signifier" (Mursli, 1995, p. 61).



The following is a table showing the semiological and technical analysis of some of the researchers' own experiences:





Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
 <p>A woman's horse - (50x60) cm</p> <p>The Clone Stamp tool was used to take a color from the image or part of it and apply it to another part to confirm the content of the perceived shape.</p>	<p>This experience was represented in the formulation of color alphabets that were placed in an emotional moment on the surface of the ceramic plate in the form of tones and color spaces whenever we contemplated them, revealing to us revelations that represent behind them a human world of the dream of a woman riding a horse holding the reins, the horse</p>	 <p>Copper oxide and yellow, orange and black liners (20x20cm)</p> <p>A mug full of liners in shades of green, orange and black is moved in a striped pattern across the surface of the ceramic plate and makes the colors flow</p>	<p>1</p>



Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
	running and moving behind a color drama that confirms the emotional state for the horse.	smoothly from the mug, giving the impression of a running horse.	
 <p>Meditation and Looking - (50 x 60) cm The light pen was used to show the features of the face, which was perceived by means of dashing by drawing straight, continuous, inclined lines on the surface of the image.</p>	The visual cues in this experiment reveal to us the presence of a woman's face in a state of silence, contemplation, and aspiration, the colors of her skin mixed with the background of the work, the colors of the right half of the face represented the colors of the sky, the left half similar to the color black, and the background of the work in shades of red, indicating the ability of women to adapt to struggles Life in all its forms.	 <p>White, red, yellow and blue liners in various shades (20x20cm) Drops of silicone oil were used to make some expressive effects while pouring the colors.</p>	2
 <p>The woman and the wolf - (50x60) cm The light pen</p>	The visual indications in this experiment reveal to us the presence of a rush between a woman and a wolf, with human features, and the intended content	 <p>White, yellow, red, green and</p>	3

Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
<p>represented by the brush tool was used to draw light or dark color touches to show the features of the wolf's face using the Art Rage program, then the woman's body was drawn and light shadows were made around the drawn line using Adobe Photoshop.</p>	<p>here is the struggles and challenges women suffer within society, and this has been confirmed by the red color flowing from the woman's face from above, as well as the expression of the object's body and eyes from above. the left. Abstract expressionism was also emphasized.</p>	<p>black liners (20x30cm). A yellow and red liner was poured on a white liner background with a little black and green liner, and then moved the ceramic plate, and made some effects using the air blower.</p>	
 <p>On the surface of the moon - (50 x 60) cm The Spot Healing Brush tool was used to remove some defects from the image and emphasize the features of the girl.</p>	<p>The visual cues in this experiment reveal to us the girl's aspiration to climb to the surface of the moon, as the researchers emphasized the expressive aspect of the feeling of amazement on the girl's face. And the formulation of abstract aliens in shades of red, in a color atmosphere dominated by mystery.</p>	 <p>Yellow, red, green and blue lining 20)x 20 cm(A color group represented in multi-colored linings (red, yellow, green, and blue) was poured for each color separately, and then the ceramic plate was moved, and some drip effects were made.</p>	<p>4</p>

Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
 <p data-bbox="427 651 603 741">Exit from the hoop - (50 x 60) cm</p> <p data-bbox="416 779 614 1032">The Pencil Tool was used to draw the outline of the woman's hands and collar, and to emphasize the brightness of the color.</p>	<p data-bbox="641 459 839 1323">This experiment represents a woman playing with a hoop around her waist. She adopted an abstract expressionist method, and the expression relied on deviating from the traditional proportions of the human form to present an aesthetic model for (the image of the figure) and its grace during play, and not for the (shape) itself, based on the phenomenological characteristics of the abstract expressionist drawings.</p>	 <p data-bbox="874 629 1058 719">Green, blue and red quilting (20 x 20 cm)</p> <p data-bbox="874 757 1058 1137">The green liner shades were poured with the corresponding red liner in the color circle with a little blue liner, and then moved the ceramic plate, and made some effects using paper.</p>	5
 <p data-bbox="427 1592 603 1648">Wedding Party - (50x60) cm</p> <p data-bbox="416 1686 614 1839">The light pen, represented by the Smart Brush Tool, was used to make</p>	<p data-bbox="641 1332 839 1839">The visual cues in this experiment reveal to us an aesthetic scene inspired by a wedding party with connotations (expression and abstraction). Where we see the pictorial surface here is red in color, as it represents a clear and absolute dominion over</p>	 <p data-bbox="882 1570 1050 1693">Red and black liner and brown liner using red clay (20x30cm)</p> <p data-bbox="874 1731 1058 1850">The brown liner was poured with the red liner in the presence of</p>	6

Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
<p>adjustments to some tones in the image.</p>	<p>the surface of the work, which is represented by the face of (the bride), with blue areas tending to blackness at the bottom of the work, and this is a clear contrast between red and black, and represents a clear visual attraction to a group of human bodies A swaying dancer celebrates the occasion.</p>	<p>the black liner and a little white liner, then the ceramic plate was stirred, and some effects were made using the air blower, as well as by moving the color while it was plastic by means of (a needle) to create effects similar to the art of needlework or the marbling technique.</p>	
 <p>A look of reproach - (50x60) cm</p> <p>The (Pencil Tool) was used to draw some details of the two sides, and the (Smart Brush Tool) was used to make adjustments to some tones in the image.</p>	<p>The visual cues in this experiment reveal to us the existence of a relationship between two faces, the first is the face of an old woman, which distinguishes her with a look of reproach and blame, and the second is the face of a girl who looks with a look of shyness and shyness.</p>	 <p>Green, blue and black lining (20x20 cm) Multi-colored inlays (green with blue and black) were used by dipping a thread in the spilled color and moving it on the surface of the ceramic plate, or moving the color with drawing tools.</p>	7

Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
 <p>Old man's cry - (50×60) cm The (Pencil Tool) was used to draw some details of the old man's face, and the (Smart Brush Tool) was used to make adjustments to some tones in the image.</p>	<p>The visual cues in this experiment reveal to us a look that may seem irrational in terms of the appearance of the old female face's screaming shape, which touches on the psychological aspect of the deep feeling of sorrow and pain that stirs in the human psyche, as well as the distortion that occurs in the face as if it were a group of scattered pieces.</p>	 <p>White, red, blue and black lining 20)x 20 cm(The blue liner was poured with the red liner in the presence of the black and white liner, and then moved the ceramic plate, and made some effects with the air blower.</p>	8
 <p>Family - (50 x 60) cm The Smart Brush Tool was used to make adjustments to some of the tones in the image, and the Blur tool was used to blur the blurred points. And use the Pencil Tool to emphasize the</p>	<p>This experiment is an abstract expressionist work expressing the role of the mother within the family, which was represented by four faces on a background dotted with roses, an indication of the love and harmony prevailing between them. With an emphasis on the interdependence between them</p>	 <p>Green, yellow and red lining (20 x 300 cm) A green liner was poured, then a yellow liner, then a white liner, then the ceramic plate was stirred, then some effects were made by</p>	9

Print for experiment pouring on canvas after digital processing	Semiological analysis of work	Pouring experiment on the surface of the casserole dish	work number
features of the faces.	through the formulation of the circular shape that unites them.	pulling the liner in red and white and a little black with a thread of suitable thickness in different directions to give shapes resembling roses..	
 <p>Women in the Egyptian countryside - (50 x 60) cm</p> <p>The light pen was used to emphasize the outlines of people and faces, and the Smart Brush Tool was used to make adjustments to some of the tones in the image.</p>	<p>The visual indications in this experiment reveal to us the rituals and customs of the woman in the house, where respect for the grandmother and standing for her upon her arrival, and the abstract indication of the face of the lady on the right of the work may indicate a state of confusion and welcoming the arrival of the head of the house, even if she did not have an academic degree or a social position.</p>	 <p>White, yellow, red and green liner (20x20cm) The multicolored inlays were poured side by side, with drops of alcohol, to create some expressive effects as the inlays were moved across the surface of the ceramic plate. The surface of the dish was also dried with hot air, which causes aesthetically intended cracks, which have expressive connotations.</p>	10

11. The educational return of the exhibition

- It develops the students' intellectual and imaginative side by having a source of inspiration for abstract expressive images through the experiments of pouring color on the surface of the painting.
- Pouring paint helps you relax, de-stress and experience that creative joy again.
- There is no right or wrong way to create an abstract molding painting, so the freedom to experiment and create artwork without restrictions creates a relaxing creative experience.
- The method of pouring colors helps students to produce multiple works of art in a short time.

12. research results

- It was possible to reach abstract color formations on the ceramic plate and the art painting.
- The method of pouring creates color spaces with expressive and abstract features.
- There are many ways to pour color on the surface of the painting, and each method gives a distinctive character.
- Employing the technique of isolating shapes with wax on the surface of the canvas helped to control the degree of spontaneity of pouring colors as well as the structure of the unconscious.
- The method of pouring colors formulated a non-formal framework for the painting, which is multi-suggestive and reductive of the linear and color details.
- The artistic work resulting from the method of pouring colors is a stylistic uniqueness in the artistic achievement within the framework of abstract expressionism. In "The Art of Pouring Colors", the piece of art cannot be repeated more than once, and this is what makes it special.

13. Research recommendations

- Studies dealing with the psychological analysis of personality can use color formations as a result of the subjective experience of research and the implications and meanings they contain as projective cards in art therapy.
- Bodies entrusted with arts education should include the method of pouring colors within the description of their curricula.

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