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The Study Conducted Explores the Role of Experimental Reading in the Structure of Modernity An Analytical Study

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Abstract

When analyzing the trajectory of human knowledge and investigating its evolution, it becomes evident that knowledge, with its rational dimension, adhered to the principles of empiricism. This philosophical framework placed significant emphasis on sensory experience as a fundamental means of acquiring information. Experimentalism arises from the process of experimentation and applied action, which is rooted in sensory experience. This experience serves as the foundation for engaging with external data, interacting with its influences, and generating knowledge. In the context of this research, experimentalism is examined as a means of shaping modernity in the arts, resulting in the creation of new knowledge structures. The study had four chapters. The initial chapter of the study encompassed the methodological framework, which entailed an exploration of the research problem. This problem aimed to investigate the correlation and affirmative foundation of experimentalism in relation to the outcomes of modernist arts across diverse artistic orientations, resulting in novel performance products. The significance of this study rests in its contributions to the expansion of academic knowledge in the domains of philosophy and artistic performance. Additionally, it employs analytical methods to explore the emergence of modernity via an experimental approach. The objective of this study is to investigate the significance of experimental reading practices in shaping the development of modernity in the following chapter, The theoretical framework has two distinct elements. The first notion, theoretically speaking, of empiricism in this discourse, I would like to present my thoughts and opinions on the subject matter at the second topic of discussion is to experimentalism and its influence on the creative process in the realm of plastic arts. Chapter three of this study focuses on research processes, specifically addressing the selection of the research population, sampling techniques, and subsequent data processing. Chapter four of this study is dedicated to presenting the research findings, which encompass:

- 1. The experimental system encompasses a comprehensive framework that incorporates philosophical theses. By drawing on sensory experience, it has played a significant role in the advancement of a comprehensive and intricate understanding of the processes and mechanisms involved in the creation and production of plastic artistic works. This includes the exploration of modernist arts, which have emerged as established structures of artistic knowledge within the experimental system.*
- 2. The arts of modernity have given rise to a highly successful creative domain, characterized by the use of sensory experiences derived from the interplay and impact of the artist's sensory faculties. The process involves incorporating external sensory stimuli and integrating them with innovative perspectives found in contemporary creative creations that prioritize the principles of rejuvenation and transformation.*

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Chapter One: The Theoretical Framework

The First Topic: The Concept of Empiricism Philosophically

The philosophical orientation of empiricism is founded upon its terminological significance "The term "empirical" often refers to the use of scientific procedures grounded on experiential evidence, as opposed to relying solely on established theoretical ideas. Its etymology may be traced back to the Greek word "empiria," which translates to "experiment." Nevertheless, within the realm of philosophy, this phrase is not used unless in a manner that diverges significantly from its conventional usage. Specifically, it assumes a terminological significance, denoting the philosophical doctrine that posits all forms of knowledge as being acquired from empirical experiences " ¹ In confirming the terminological derivation of empiricism from the experience that originally formed her and several with experience a resource of knowledge, empiricism is described as "philosophy that claims that experience is the source of knowledge and not the mind, and empiricism in this sense pure" ² In the sense of not relying on tribal principles and ideas of the mind to stand next to sensory experience and the faculties of the senses of observation, observation, scrutiny and experimentation to obtain knowledge, for the fact that "empiricism is the doctrine that rejects to be for" ³ That is, replacing the mind with experience as a source of knowledge, because the latter obtains or begins to appear and be inferred by the senses, which constitute its primary observer. This is what Rosenthal confirmed in his philosophical encyclopedia that empiricism is "the teachings of the theory of knowledge that hold that sensory experience is the only source. It affirms that all knowledge is based on experience and is achieved through experience."⁴ As well as the assertion of (Andre Lalande in the Lalande Philosophical Encyclopedia) that the new approach "is that which is based on looking or observing, and on classification, assumption, and verification with appropriate experiments."⁵ Accordingly, empiricism relies on the field of sensory experience and the faculties of the senses to reach knowledge, because inferring things and phenomena is built initially in the faculty of sense and subjecting them to experience and testing, because experience, in the sense of the term empiricism, belongs to what is actually formed and perceived by the senses, considering the source of knowledge is experience, which requires testing materials and phenomena. That is, experience "is a given sensory experience, or simple knowledge that is not structured in a systematic manner, and includes as John Locke says the sum of (the observations we make on external and tangible objects) directly."⁶

According to the above, it is clear that "empiricism is a system or trend that relies on sensory experience as the primary source of knowledge" ⁷ Everything before it (experience) is a white page devoid of all qualities, and obtaining all information from materials and phenomena in the external world is through activating experimentation to produce the new, so "experimentation is the way to search for a new form and meaning that is closer to innovation and to search for methods that displace "What is historical in favor of the act of experimentation at the level of plastic content?" ⁸

The Second Topic: Experimentation and its Impact on the Creative Plastic Act

The empiricism that we are about to study now establishes the return of knowledge to experience, which describes everything that came before it as a blank page, and contradicts the presence of innate (a priori) principles realized in the mind before its birth, so that the philosophers of empiricism tend in all their philosophical proposals to the fact that knowledge is established at all levels of experience, It becomes clear that "the difference between the two doctrines or between them came as a natural outcome of the rationalists' reliance on mathematical and logical facts in constructing symbols, while

experience relied on experimental physical science to reach organized human knowledge.”⁹ This difference constitutes a contribution to enriching the orientations of philosophy with multiple ideas that helped in its development and enriched the aspect of knowledge at all its philosophical and scientific levels, extending to other areas such as art and art in particular, which takes its rational side on the one hand, and adopting experience as a basis in aesthetic artistic production on the other hand, so that the matter leads to acceleration. In the pace of the development of empiricism, multiple paths were taken that agreed on the rejection of primary knowledge prior to sense and experience. Therefore, “the sensual (empirical) doctrine is considered one of the oldest philosophical doctrines among the Greeks. It appeared among the Epicureans and was then completed in its sensual-empirical form through the philosophy of John Locke.”¹⁰ Accordingly, the experimental view begins by affirming that “sensory observation is the first source and the final decisive factor in knowledge, and that the human mind is deceiving itself if it thinks that it is able to directly reach any kind of truth other than the truth of empty logical relationships.”¹¹ Accordingly, the experimental view begins by affirming that “sensory observation is the first source and the final decisive factor in knowledge, and that the human mind is deceiving itself if it thinks that it is able to directly reach any kind of truth other than the truth of empty logical relationships.”¹² Accordingly, the experimental view begins by affirming that “sensory observation is the first source and the final decisive factor in knowledge, and that the human mind is deceiving itself if it thinks that it is able to directly reach any kind of truth other than the truth of empty logical relationships.”¹³ Experience is knowledge acquired by relying on human faculties and their response to their surroundings and creating a continuous dialectic with its materials and phenomena. Therefore, empiricism is a philosophical direction in the theory of knowledge, or as a “direction in the theory of knowledge, which returns knowledge to sensory experience (sensations and perceptions), and empiricism is based on the fact that our knowledge has a character.” Experimental: when we study the world, we use...the material provided to us by the senses, which we obtain through direct contact with reality (through observation, measurement, and experience)¹⁴ The sensory experience linked to the data of the external world and the effects that its materials transmit on the aspect of human senses constitutes, first of all, the aspect of acquired knowledge and other things that empiricism denies. Therefore, “The experimental is what is attributed to experimentation, so we say the experimental method, that is, the method that includes observation, classification, hypothesis, experimentation, and investigation... Empiricism is a name given to all philosophical schools of thought that deny the existence of mental priorities prior to experience.”¹⁵

Accordingly, knowledge and the process of obtaining it took points of view specific to each philosophical school (and every philosopher), including empiricism, which was adopted and linked to the new sciences and the following of experience to study the phenomena and materials of the external world. Many philosophers followed this experimental approach, over the period from the end of the seventeenth century to at the end of the eighteenth century, John Locke, George Berkeley, and David Hume sought to determine the nature, extent, and justification of knowledge as being based on sensory experience.¹⁶

Accordingly, empiricism developed in its path, and this is what we see with (John Locke), who tended to establish his experimental view based on research into the basics of building knowledge acquired from sensory experience with the assets of the external world and his research into ideas, in order to establish the role of experience in obtaining knowledge sensually, and the dimensions of (Instinctive doctrine), because it is directed by his statement “In order to obtain true knowledge, we must direct the mind to the immutable nature of things and their permanent relationships, not to bring things into our thoughts.”¹⁷ Accordingly, the process of refuting instinctive ideas and revealing through sensory experience the assets of the

external world that transmit influences to the senses to respond to them and dialogue with them to build knowledge is formed. This is an experimental path (Locke) which is formed by the dialogue of the senses with the assets of the external world and interacting with them and revealing through experience the relationships created for them to gain knowledge outside the scope of Instinctive thoughts, because “the soul is originally like a polished board with nothing engraved on it, and experience is the one on which all meanings and principles are engraved.”¹⁸ Therefore, knowledge is acquired through experience, and accordingly, the child’s mind is born devoid of thoughts before his feelings are affected by external stimuli. He is like a blank piece of paper on which nothing has been written. The sensory experience awaits his feelings to grow and be affected by what existential stimuli broadcast, and his feelings receive him to form his first ideas about his external world, because through his perception. “The mind is a blank page, *atabula rasa*, on which sense and experience are written in thousands of ways.”¹⁹ Accordingly, Locke divided experience into two types: “sensing, that is, an apparent experience that occurs with external things (sensible things), and thinking, that is, an inner experience that occurs with the states of the soul.”²⁰ Experience with this division constitutes the only source of knowledge, and this touches on the body of art in general and formation in particular, as in the work of Camille Pissarro, the impressionist whose senses were affected by the stimuli of sunlight and its reflections on things, as well as the colors of the outside world, and the work to receive them, study them, carefully observe them, and form ideas. Simple, stemming from his experience with colors, then transferring them to the mind, thinking about them, analyzing them, and then combining them with compounds arising from their source of experience to form new knowledge, as Impressionist art paintings are considered “paintings that show the artist’s own view. He depicted reality in sunlight, giving colors the largest space in his paintings.”²¹ , Figure (1), and also what we find in the works of (Matisse), who was influenced by the secretions of the world surrounding him in terms of masses, sizes, and shapes, which aroused his senses as a first stage (an inner experience), so his mind interacted with them and began thinking, analyzing, synthesizing, abstracting, and imagining to produce, after reception from the senses, complex positive ideas that are composed and juxtaposed. It has shapes in new expressive forms that belong to its beginnings in experimentation, but it differs in composition and the logic of juxtaposition and composition, which gave it the spirit of artistic creativity with expressive compositions, and gave it a new artistic composition linked to experience, because composition is “ the gathering of elements of formation such as points, lines of all kinds, and color to build works of art according to an experimental aesthetic approach concerned with creating Special formations related to the experience”²² Figure (2)



Camille Pissarro Figure (1)



Matisse Figure (2)

In the continuation of empiricism, it adopts another experimental method to clarify its impact on knowledge in general and the creative and plastic act in particular. It takes the empiricism of (George Barclay) as its epistemological line by rejecting a priori knowledge to confirm the steps of experience to build knowledge. That is knowledge of reality and existing things through sensory experience. The form of his experimental doctrine is based on relying on the source of knowledge from ideas that come from feeling and thinking, and any abstract ideas that indicate common characteristics of certain subjects or things outside of our sensory experience are merely defects and do not come close to the truth of reality because we cannot form an image of them. It is mental and does not belong to reality, and this is a principle that Barclay confirms by saying, "I do not know if anyone else has this amazing power, the power of abstracting meanings, but I find that I have the power to imagine the meanings of the particulars that I have perceived and to synthesize and activate them in different areas... But in any case, it must have a shape and a color, and likewise, the meaning of a human being for me must be the meaning of a white, black, or brown human being, straight or crooked, tall or short or average, and no matter how hard I try, I cannot imagine the abstract meaning, and it is also impossible for me to imagine. The abstract meaning of a distinct movement of a moving body, which is neither fast nor slow, nor curved nor straight, and analogous to that with all the other general abstract meanings."²³ The things that exist we get to know with the sensory experience, starting with their existential reality, which we realize in the mind to form knowledge, so (Barclay) refers to the existence of the material to perceive the mind in its (involuntary) doctrine, i.e. it denies an absolute existence of the sensual material in itself except with the presence of the mind and its awareness because, according to (Barclay) 'The existence of the thing is to be the *Esse Est Percipi*, in all cases except when the existing is *Esse EST Percepe*'²⁴ This is what we seek with Van Gogh, who searches for himself in his presence and builds experiential, sensory relationships with the world's beings. He "was not content to record what his eyes saw, but rather expanded to express and release all his feelings."²⁵

He wanted to find a meaning for his life and his human existence, so he went to perceive and touch his world with his artistic works (which constitute himself), trying through experience to comprehend human existence in all its dimensions, angles, sizes, distances, and characters. He wanted to find something absent and different that he could perceive, so he painted (wheat

fields, flowers, trees, farmers, roads, and houses) and everything that... It arouses his feeling to express an anxious self alienated from thought and feeling, which finds its soul and belonging in finding and realizing the existence of the surrounding environment, Figure (3)



Van Gogh Figure (3)

Empiricism also takes another path with (David Hume), who with his empiricism tended to rely on sensory experience as a source of knowledge, to go by the path of experience to a far greater extent of experimental inference than his predecessors (John Locke, George Berkeley), in the sense of connecting With experimental philosophy to its conclusion and its refutation of every path and knowledge that is pursued behind sense and experience, as he sheds light on the study of human behavior by collecting information from experience, he begins his views by distinguishing between two types of perceptions (impressions) and (ideas), so he says: I mean ... by pronouncing the impression of everything that is more life in our perceptions when we hear, see, touch, love, hate, wish, and want, and the impressions are distinguished from ideas that are what are the least life in our perceptions and what we have when we think about any of these feelings, but ideas are only copying The impressions, whether memories of previous impressions or pre-emptive impressions of what we feel; It is not at all the strength and vitality of impressions, and this means that the correct ideas and their significance cannot be proven except with the link with the impressions that were issued. "26 Meaning that impressions are what a person experiences directly when he senses something with one of his senses in the world of sensations, and impressions (sensory, emotional, emotional) are direct images that have a strong impact on our perceptions, and in their dialogue with the environment of sensations, they leave behind images of ideas or influence that are simple and less intense and lively, so they lack clarity and effectiveness. Impressions are a name he gave to man's direct perceptions of experience and are the clearest, and thoughts are a name he gave to man's perceptions that are less influential, lively, and have the weakest impact, since "hearing, seeing, and touching, as well as love, hate, desire, and will, are impressions when they are clear, clear, and have a deep impact during their directness and practice. Then they are impressions." They are the same (thoughts) when we recall them later, they are faded in color, muted in sound, and weak in impact." 27 Accordingly, impressions are transferred to ideas that are stored in memory to be organized and processed in the mind and to build new knowledge. We find its effect in the creative plastic act rooted in an experimental origin to build a complex form "consisting of the sum of the elements of the shapes, in reality, to be activated in a complex manner that generates a large number of elements through the overlapping of objects

in Artwork" 28

We find this in Salvador Dali's drawings, which are full of composition and complex ideas of forms cut from the tangible reality, combined, juxtaposed, and employed in an imaginative atmosphere that belongs in its introduction to the sensory experience, the first impressions with tangible things, but it grows in the transition to reach the mind to compose in creative artistic formulas to move towards innovation and imposition. A creative act that includes experimentation and specific symbols, "because every culture is in itself an experimental system that includes special symbols" 29Figure (4).

Chapter Two: Research Procedures

The research community: The researcher gathered the research community after conducting a reconnaissance study of the various artistic achievements that were established in the modern period. The work community included (50) artistic works produced in America and Europe, which were obtained from social networking sites. Social

Research sample: (3) artistic models were taken intentionally, provided that they represent the temporal limits of the research and were analyzed.

Research community: The descriptive analytical method was relied upon in analyzing the sample as it is a method of analysis based on sufficient information about a specific topic within a specific period of time. Then interpret it objectively in a way that is consistent with the actual data of the subject.

Analysis of the Research Sample Models



Sample No. (1):

Name of the artist: Claude Monet

Name of the artwork: Women in the Garden

Materials: Oil on canvas

Size: 235 x 205 cm

The artwork shows the presence of four figures (women) drawn in different positions. The foreground of the artwork is dominated by a girl sitting on the ground in a garden wearing a white dress and holding an umbrella in her hand, and two standing girls are drawn behind her. The fourth girl also came walking among the trees of the garden wearing a white dress, The garden is painted with many adjacent trees and flowers. The artist worked to employ the external atmosphere with all its components (trees, flowers, other plants, light, and shadow), in addition to the presence of the main shapes and characters (women) present and coexisting with them, to study the fall of sunlight on the surfaces of objects and to show the shadows and glowing lights in order to work on employing them after feeling and being influenced by them through an experimental approach that works according to the process of the artist's sensory perceptions of the objects of the external world and feeling their influences that they transmit to his faculties. After being influenced and sensing the external world, the artist works to perceive them sensually and works to receive their influences through the sense of vision and touch, and subjecting them after they are transmitted to him to an experimental system of experience, experimentation and observation in order to reveal them. Analyzing and organizing them, and forming simple ideas or visions about them that are compatible with his sensory receptors for them and stemming from his sensory experience of colors and shapes in the material world (the garden). To then work on transferring and receiving them by the mind in order to synthesize and synthesize them with new images with a different cognitive structure that escapes the circle of imitation and familiarity of previous artistic works to form a path and a plastic creative act that bears the character of novelty and change stemming from an experimental system that determines its artistic path and the mechanism of its executive work with the display materials used to stipulate its presence. With an impressionistic, experimental approach, subject to sensory experience. For a sensory experience in which the artist worked to study, reveal, and build his artistic work in the external atmosphere directly and in contact to give a kind of renewal and revolutionary approach to the artistic work that activated rejection and difference and undermined the dominance of previous traditional concepts in form and color, and activated the aspect of blue and green shades that glow from the sunlight activated by vision and system. Experimental.



Model No. (2):

Artist's name: Henri Matisse

Artwork's name: Artist's family

Materials: Oil on canvas

Size: 143 x 194

Year: 1911

It is evident in the artwork that a number of people appear in an internal place and have been painted in different positions, as two people appeared in the two sites and they wore red clothes playing (chess), While on the right is a girl standing in a black dress, and to their left is a girl sitting on a sofa in a yellow dress, and behind them in the middle of the painting is a chimney, on top of which are placed two vases and a statue, with at the bottom of the artwork there are carpets bearing Arabic motifs. (Matisse) produced his artistic work in a conscious work format affected by the perceived outside world and all the vocabulary and various shapes it contained that existed and produced many influences, It was reflected on the artist so that his artistic work came with special sensory formulations that were affected by the influences of the surrounding world. He formulated his artistic work after relying on the sensory experience with an artistic primitiveness that is out of the ordinary in its works based on form and color in artistic uses subject to feeling and testing. Its colors are bright, and sharp, and have linear definitions with a rough texture that shows the depth of feeling and his sensory view of his visual world coexisting with it with all its influences. An individual look announces the visionary uniqueness (sensory experience) of his external views. It is a belonging to the external world and the foundation of his artistic revolution, its interaction, and a new system of viewing, which it does, beginning with the stimuli of existing things. Materiality depends on his feelings in order to interact with them and then perceive them and create an inner experience that reproduces the shapes and colors with new compositions that confirm the merging of his world. The external with the vision of his sensory experience to create artistic products after analysis and synthesis that fit the visionary style of Matisse to build a new apparent experience that breaks the barrier of the familiar and everything that came before it to move towards the aspect of renewal based on the sensory experience because it starts from the aspect of vision (a sensory experience) and everything that is felt. In order to embody it through an artistic means that serves his sensory vision because the experimental system prepares him and directs his artistic path to follow the feeling and convey the visual world that interacts and is affected by its data in his artistic work with a special, unique expressive vision that gives his work cohesion, organization, and artistic effectiveness. This confirms the requirement of vision in artistic production because it creates a sensory experience that transmits the surrounding world in an interactive sensory style that gives artistic creativity.



Model No. (3)

Artist Name: Pablo Picasso
Artwork Name: Mediterranean Sea View
Materials: Oil on canvas
Size: 85 x 60 cm
Year: 1925

In this work, a visual scene appears in which there is a house placed at the top of the painting with a balcony overlooking the sea and sky, with a staircase to the house leading to the entrance of the house, which contains a small yard and a fence with some plants distributed in the yard of the house, while behind the house appears a palm tree with a small boat behind it.

Picasso produced his artistic work with a cubist orientation, based on the system of dividing the forms of the artwork into multiple geometric shapes, as part of the path taken to address the shapes of the external world (the surrounding environment) interacting with it. The structure of this cubist artistic work was based on an experimental system that obtains the results of its artistic formations from the effects of material assets. (a house, a boat, a wall, plants, etc.) on his senses and form initial impressions (simple ideas) of his own that progress to growth to form complex ideas in which shapes are composed, divided, juxtaposed and combined to form a new cognitive-artistic whole of adjacent geometric shapes that is subject to continuous experimentation that goes beyond tradition and the familiar to form a field Novelty and change. His work results from external influences on the senses, as well as from experience in discovering his surroundings and interacting with him to create a visual revolution with geometric works employed in the field of his artistic work, which is founded on an epistemological-philosophical vision that traces its source to sensory (experimental) experience.

(For Picasso) after experimentation, he worked to begin by dividing and fragmenting the forms of his work into geometric shapes. His work is built by adopting them with color spaces to form a formal and aesthetic system with a vision that raises the dialectic of performance in thought and creates from it a field for dialogue and questioning of his creative plastic act. His work develops and his artistic structure advances after successive stages of experimentation. On form and color to reach gradual results, meaning that it is subject to repeated repetition and experimental processes based on observation, testing, deletion, addition and change, and their linking relationships in order to cancel, add, reorganize and install the structure of the artwork, because (Picasso) is no longer satisfied with what is given in advance (primary knowledge). Rather, he directed towards artistic liberation and the dimensional field based on sensory perception and continuous experimentation for the final production of the artistic work, because his work was not ready and complete previously, but rather during the work experience and continuous change were introduced to him to achieve the final result.

Chapter Three: Results and Conclusions

According to the previous research, the researcher reached a set of results based on the analysis of research samples and the discovery of experimental reading as an approved method in the arts of modernity.

Accordingly, the experimental system is a wide approach with its philosophical theses that contributed to relying on the sensory experience from setting a wide and detailed reading of the path of the mechanism of working and producing plastic artworks, including the arts of modernity that were established as an artistic cognitive structure of a experimental system. The

arts of modernity formed an artistic field with great effectiveness, which are founded in its performance operational systems on the act of sensory experience that is achieved from the interaction and influence of the kingdom's kingdoms of the artist with the influences of the outside world, to work on organizing and installing it with new visions that employ modern artistic work centered on the logic of the grandmother and change from the previous one. The effectiveness of sensory experience, experimentation, and observation helped establish an organized experimental path or method for the plastic artist to use to reveal and analyze the existence of the outside world and everything that surrounds it and employ its influences and data in a plastic artistic product that bears the characteristic of modernity and is rooted in sensory experience. The artist's sensory faculties contributed to perceiving and being influenced by the data of external material assets and receiving them with high-level effectiveness to form simple ideas about them and transfer them to the field of the mind to synthesize and synthesize them with new complex formulas and images that form complex ideas (mental images) that the artist used to create modern artistic applications. The artist's experiences and continuous experimentation through his actual artistic research helped him focus on the role and effectiveness of experience, experimentation, and sensory data in creating an artistic cognitive product that is linked to experimentation with visual materials (sensory performative experimentation) used in the working mechanism of the artistic work. It is also related to imaginative experimentation (mental experimentation) producing vehicle pictures (mental images) to build a modern artistic product based on organization, balance and integration between what comes from sensory performance experimentation and mental experiment.

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