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Benefiting From the Asir Decorations of the Kingdom of Saudi Arabia and their Relationships with the Plastic Values of African Art to Enrich Print Designs

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Abstract

The exhibition dealt with combining three axes: the axis of the Asir decorations of the Kingdom of Saudi Arabia, the axis of the plastic values of African art, and the axis of the artistic aesthetic aspect with different printing techniques and the connection between them. The exhibition aims to present new approaches to the printed artistic painting by employing the various Asiri motifs present in the environment in innovative formulations based on diverse African art, which possess the beauty of form and unity of production. One of the most important results is that it is possible to benefit from the Asir decorations of the Kingdom of Saudi Arabia through African art using different printing techniques to obtain new plastic aesthetic values in the printed artistic painting. The experimental approach was used, represented by the design and implementation of a set of proposed designs for artistic hangings, which were implemented using the Asiri decorations of the Kingdom of Saudi Arabia and their relationships to the plastic values of African art to enrich print designs, and the use of the descriptive and analytical approach in describing the Asiri decorations, analyzing their aesthetics and techniques, and identifying the plastic values of African art and in describing. These works were analyzed to reach the results, and the most important results were the following: It is possible to benefit from Asiri decorations and the plastic values of African art in creating new designs in the field of printing.

Keywords: *Asir motifs of the Kingdom of Saudi Arabia - the plastic values of African art - to enrich print designs*

The Introduction

The civilization of nations and peoples is not measured by their scientific, technical and economic development, but rather by the heritage and history rich in heritage they have. The ability of its people to preserve this heritage and modernize it, as heritage today is one of the most prominent tourist attractions. The history of peoples is represented in the history of their customs and traditions that are passed down through generations, and this history constitutes the cultural and social framework of society, which gives it its place in the world. Folk heritage,

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in its general sense, includes all material and intangible inherited cultural materials, including beliefs, customs, traditions, and popular arts, in addition to types of popular creativity, its means, and literature. Expressive arts, music, plastic arts, and all the applied arts and valuable industries that man has accomplished during his cultural career. Heritage reflects the lives of the people in both its material and moral aspects. "The moral heritage is what reflects the knowledge of the people, the wisdom of the people, and their perception of the world and the environment surrounding them, which is known as folklore, and this is specific to a specific sector of traditional or popular culture. Due to the expansion of the Kingdom of Saudi Arabia in its area and the diversity of its geographical regions, it has flourished with the diversity of its cultural, civilizational, social and urban heritage. It is thus divided into several regions, and each of these regions has its own heritage according to the difference in the geographical region from coastal, desert, mountainous and agricultural.

Al-Asiri House is a piece of this ancient Saudi heritage and is considered the most important thing unique to the southern region. It is distinguished by many features that differ from the rest of the regions. The house is distinguished by its exquisite design and colorful colors from the outside and inside. What draws attention in the local architecture is the difficulty of matching the blocks and the distribution of small windows on the sides. The exterior, which shows us the builders' serious attempt to spread harmony and familiarity between the inside and the outside, and also reflects to us their success in choosing abstract geometric units that arouse in the same viewer the desire and curiosity to enter this building and wander inside to learn a lot about it and enjoy the decorative drawings and inscriptions it contains.

There were many colors inside, and the lady of the house would begin her work in interior decoration after the man finished a course in construction and installing windows and doors. She smoothed the walls, decorated them, and colored them, because the house was the focus of the woman's attention. The woman did not accept that her house had an ordinary shape, so she decorated it with the help of the women of the village. They cover the interior walls with a layer of gravel, and after they dry, they cover them with various types of drawings and decorations. The drawings were symbols with a certain meaning. They linked the general composition and the surrounding environment, but in the form of symbols that transport the viewer in the case of visual photography to a state of abstraction, using simplicity in linking the idea and color. The floors may be colored with color or beautified with the fingers of the hand, so the women cover the floors with a layer of Soft clay created regular decorative effects with the fingers, combining the sunken and the protruding. In this way, the woman took advantage of the materials available in the environment, such as colors, clay, and stones, for decoration, and employed them in the most organic way possible, thus combining aesthetic form and utilitarian function. These decorations and drawings found in the Asiri House were repeated on ancient artifacts and crafts (ornaments, household utensils, clothes, and hats, which are what the women of the region are famous for). The Asiri woman also took the walls of her house as a place to practice her artistic creativity in, and the man also used the facades of the windows, wooden doors, and production. Al-Harfi is a place to express the style and aesthetics of popular art. From this rich environment, the artists of this region had to be influenced by this beautiful art and try to bring it out to the world bearing the traditional styles of the Asiri House. These artists were inspired by the topics of the Asiri heritage and popular art in creating their original works and paintings.

African art is a distinct art in itself, with its own character. Some of the achievements that have been achieved in the field of contemporary plastic art are in distinct styles derived from ancient arts and civilizations, whether that is represented in the independence of the artistic form from the traditional framework, or in the artist's intellectual and technical freedom inspired by those arts and

civilizations. Various types, including African arts. African arts are diverse in their various fields, from functional crafts to sculptures, statues, amulets, talismans and masks. She has a great deal of sensual faculty, which is the essence of authentic art. Based on the above, the current research turned to dealing with the decorations of Asiri art with the plastic values of African art and benefiting from it in creating modern designs that are suitable as printed hangings.

Research Problem

The research problem is determined by answering the following question

- 1- What is the possibility of creating designs inspired by the heritage of Saudi Asiri art and its relations with the plastic values of African art to enrich printed hangings?

Research Significance

The importance of the exhibition lies in:

- 1- Highlighting the role of Asiri folk art in consolidating the social characteristics of Saudi society and that it is an important factor in the production of print works.
- 2- Getting to know Asiri folk art, its aesthetics and forms
- 3- Paying attention to Asiri folk art and identifying its symbolic and aesthetic features through printed pendants.

Research Hypotheses

The researcher assumes that:

- 1- Designs inspired by the heritage of Saudi Asiri art and its relationships with the plastic values of African art can be created to enrich printed hangings.

Research Objectives

The research aims to:

- 1- Taking advantage of the plastic possibilities of Saudi Asiri art decorations in creating innovative designs
- 2- Revealing the aesthetic concepts of Asiriya decorations and the extent of their connection to the plastic values of African art to enrich printing designs.

Research Delimitations

- 1- Spatial boundaries: representing heritage and environmental art in the Asir region and the heritage of African art.
- 2- Objective limits: represented in the aesthetics of Asiri folk art, where its shapes, decorations, and symbols vary. And the aesthetics of African art

Research Methodology

The researcher uses the experimental method in her artistic paintings, and the descriptive analytical method in describing and analyzing these works

Research Terminology

- 1- Asiri art (Asiri cat):

“Qatt” is the art of decorating the walls of homes in the Asir region for hundreds of years, and it relies on exquisite geometric decorations whose dimensions and connotations are inspired by the surrounding culture, especially the colors of nature.

The word “cat” in Arabic language dictionaries means “calligraphy,” “carving,” or “cutting,” which is what the creative women of the Asir region did in their homes, especially the homes of the wealthy and prominent members of society in the past.

The components of the "cat", especially the geometric shapes and symbols that are composed in layers, each of which has its own symbolism and aesthetic and cultural significance, stressing that "the genius of the Asir woman is evident in mixing the basic colors red, yellow, black, and blue." During the last decade, the art of “cat” was closely linked to the tourism aspect of the Asir region, as it was brought back to the memory of society through mural paintings executed by women who became famous for this art in some tourist sites and hotels, the most famous of which was presented by Fatima Abu Qahs - may God have mercy on her.

Then interest developed into organizing artistic courses specialized in the art of “the cat,” in which dozens of girls interested in the arts participated. Among them were courses organized by the Saudi Commission for Tourism and National Heritage, represented by the Crafts and Handicrafts Program “Barea” and the Saudi Society for Heritage Preservation, in cooperation with one of the interested British artistic institutions. With the traditional arts of peoples, the aim was to market artistic products based on “cat” designs and deliver them to global markets. This is what the British Authority and Foundation are currently working on. Perhaps the most important event in the process of this ancient art was the display of a mural of “The Cat” in the United Nations building in New York in late 2015, carried out by 12 people from the Asir region under the name “Our Mothers’ Home” with a length of 18 metres. It received great admiration from visitors to the place at that time. He received them and explained to them the secrets of the mural. Despite the scarcity of local studies on handmade arts such as “qat,” which does not know a specific date for the beginning of its spread in the region, an academic study by the assistant professor of archeology at King Khalid University, Dr. Ali Abdullah Marzouk, monitored some of the artistic determinants of the ancient “Asiri cat” art. He says "Marzouk" In the Asir region, which is characterized by artistic richness and decorative plastic richness, the people of the region filled the facades and interior walls of his traditional buildings with beautiful decorative units, stemming from the data of his environment and based on abstract geometric units, floral decorative elements, and symbolic shapes derived from plants and inanimate objects, trying to find a reciprocal relationship between the formed decorations. On the external surfaces of the building, and the decorations formed on the internal walls, although those responsible for implementing them differ, as the external decorations are created by men, while women engrave what is inside the house.”

2- Al-Asiri

It means everything that is from the Asir region and bears the characteristics of the natural and social environment of Asir. The Asir region is located in the center of the southwestern part of the Kingdom of Saudi Arabia.

First: The Theoretical Framework

Types of Asiri Decorations

First: Geometric Decorations

These decorations consist of straight lines (horizontal - diagonal - vertical), compound lines (zigzag - broken), regular geometric shapes such as (triangle - circle - rectangle - square) and

semi-regular ones such as (rectangle - rhombus), and may be used as a single unit that is repeated in the lines. Vertical and horizontal, and may be repeated to take a geometric shape. The following is an explanation of each decorative element:

Second: Botanical Decorations

Botanical decorations are used in several different forms, represented by flowers, trees, leaves, roses, and ears of wheat, and they are used to decorate their works of art. They are used in an abstract style.

Third: Symbolic Decorations

It is used in their works, individually or connected, and its types include the crescent, star, and crescent, as it is found individually at the end of the decorative shape.

The star was found in a continuous style in a horizontal line and was drawn in a geometric manner consisting of adjacent triangles that formed the shape of the star. The crescent and star are considered popular motifs derived from Islamic decorative arts, and this means that the motifs of Asiri art are linked to Islamic decorations. Asiri women used the stars, the moon, and the crescent, and these units appeared in Islamic decorations as a result of the interest of Islamic societies in astronomy.”

African Art

Art is one of the most important and puzzling subjects in man, as it links consciousness and the subconscious and allows for the exploration of the inner world of man as well as a deep understanding of the body, mind and universe through its impact. Art is the language of peoples, and it is one of the channels that express civilizations, through which societies can be understood easily and easily. Therefore, a group of different arts has emerged, which pertain to specific societies influenced by societal and religious life as well as individual behavior. Among these arts, the most famous, widespread and rich is African art. In the early ages, art had a utilitarian function, because it satisfies the individual's social needs (material and moral) and represents a tool for living and working. “African civilization is a civilization with its own history, similar to the appearance of ancient Egyptian civilization. Since it was scientifically known that the two civilizations merged later, and the arts of the South had a great impact on the ancient Egyptian civilization and benefited from it, the Negro civilization in the South.

Features of African Art

African art is a mirror of its society in its philosophical view and its daily suffering. African art is considered a journey through the horizons of thought and the search for truth in this mysterious universe that expresses human fears, and may express the desire to satisfy the upper world, as the African artist adhered to artistic traditions and adhered to the various requirements of society. The moral and religious rules of African art may explain why the human element is the primary subject of any artistic work. The artistic work often expresses a religious concept that deals with the spiritual and moral concerns of man. It is clear from the above that artistic features are greatly influenced by the meaning behind the artistic work and some of these features. Which can be explained as follows:

Distortion in Nature

Sometimes the African artist resorts to distorting nature in order to express his religious beliefs or some social rituals or beliefs in which he believes.

Combining Simulation and Distortion

This is another way of expressing the form and aims to express a religious meaning in which the African person believes, and this is evident in the masks and head coverings in which there is a variety of mixing between imitation of nature and distortion in order to please the spirits and control his fears.

The Shape

Form plays an important role in African arts, as it expresses three trends. Form either expresses nature directly, or is accompanied by some distortion to serve beliefs, or a single artistic work combines the two styles.

Simulating Nature

The quality of its works is measured by African art by the extent of its success in imitating nature with its various elements (human - animal). It may aim at ideas that express a truth that may be religious or spiritual, and it expresses those ideas through man.

Brightness

Most African artworks come with a high degree of gloss, which reflects their brightness, and the work is decorated with strong decorations and textures that express strength. As for the rough texture and matte brightness, accompanied by defects, this indicates ugliness and moral deviation.

Self-Aggrandizement

The artworks as a whole express the extent of the African artist's pride in his gender structure. The human being is the focus of the artwork. He is exemplary in behavior, expressing the extent of the good qualities that he possesses.

Strength and Youth

The appearance associated with youth expresses vitality, positivity, fertility, productive power and a high ability to perform and work.

Clarity of Shape and Details

This is evident through the African artist's interest in simulating reality, which prompted the African artist to pay attention to clarity of form and details.

Symmetry and Balance

Symmetry plays an important role in African artistic works, especially sculptural works and masks that are linked to a religious, moral, or functional meaning, where symmetry and balance become a necessity from the standpoint of twins.

Tribal Colours

The colors in African art come in a variety of ways due to the different colors that each tribe focuses on. Each tribe has its own distinctive colors that stem from their influence on nature and the environment around them and the elements it contains. The meanings of colors may be limited to the following interpretations:

White is a color of an ideological nature that combines its holiness and the purity of things despite the unknown danger that the unseen contains.

Black indicates strong land and the goodness it contains.

Red is often used when expressing the powers of magic and the occult, in addition to being an expression of movement and vitality.

Blue, green and yellow are colors that indicate high status, sophistication, dignity and other good qualities that characterize African art.

Material Estimation

The artist looks at the material he uses, whether in creating an artistic or functional piece, with a lot of respect. He is very interested in understanding the capabilities of the material and the ideal ways to finish it so that it does not diminish the natural beauty of that material. Likewise, when diversifying in materials and mixing materials, this addition comes carefully and does not diminish the beauty of one of the materials. It cancels or reduces the beauty of the rest of the other materials so that the work ends up being a piece of art that is harmonious in its aesthetic value.

Characteristics of African Art

Collectivism in practice and enjoyment: In a simple society, it is noted that all members memorize songs, melodies, and dance steps, and are proficient in the plastic arts. Holism: In the tribe's parties to inaugurate a leader or dedicate a certain age group, we find all the arts together. We see expressive arts such as dancing, singing, and reciting poetry, and we find plastic arts in masks. Ornamental tools, musical instruments, all arts combine to create enjoyment for the members of the tribe.

Inheritance

Most of the artistic production in primitive society, of unknown origin, is passed down from generation to generation, and even what is added to the inheritance becomes, with circulation, attributed to the group.

The close connection with supernatural beings: In primitive societies, we find a close connection between all types of arts and spirits, ghosts, and jinn as the main source of those arts in their inspiration for humans, and we also notice that connection between the rituals that accompany the practice of those arts and their goal of satisfying the spiritual forces. Art embraces the daily activity of man: since artistic and aesthetic activity is intertwined with the activities practiced by man in tribal society, he is not aware and cannot differentiate between what is art and what is not art. He decorates the utensils in which he eats, decorates his home, and beautifies his body with tattoos, tattoos, and dyes.

He wears jewelry, dances in his sorrows and joys, plays music to declare war, sings to express his feelings and consciences, and flirts with his partner, and carves masks to perform his prayers and religious rituals.

The Connection Between Belief and Expressive Connotations

Beliefs and religions in African society had a noticeable impact on African arts. The connection between religion and art in ancient societies is a strong relationship that indicates that the origin of art stems from the field of religion and magic. Scientists have confirmed that the inhabitants of Africa had multiple civilizations dating back to the years before Christ, and they attribute these manifestations. Civilizationalism is due to their complex religious beliefs, and the forms and images of art make them a strong competitor to the most famous civilizations that emerged in Western Africa in regions from Senegal to Angola. Each group differs from the other in

African society in its religious beliefs. One group emphasizes the worship of ancestors, and the gods of nature come in second place. Others believe in the natural forces inherent in the gods, but they deal and interact with local spirits, and the expression of these concepts and beliefs appears in the form of artistic works represented in the plastic arts.

Sculptures, pictures, masks, three-dimensional statues, and African works are not considered pure works of art as is commonly known, but rather useful things used in celebrations, which often constitute the highest level of social organization. Therefore, their role is limited and clear in the life of the Negro, and without them, his social function may be disrupted. There are common differences between one society and another in societies. African in the method of artistic performance, form, direction, type of quality, and in the social use of these arts, each according to its religious and magical concepts.

Practical Framework

1- This is done through the researcher's own experience to benefit from the results reached by the study within the theoretical framework: where

Conduct experimental work to produce artworks through the use of Asiri art motifs and their relationship to the plastic values of African art. In the end, the researcher will analyze the artworks. The area of all works is (25 x 40) cm

- 2- Presenting and discussing the results in light of the research hypotheses.
- 3- Presentation of research recommendations.

1- Raw Materials Used

- 1- Canvas
- 2- Tools for the art of printing (stencil paper - printing templates - thermal screen - thermal paper - coloring brushes - pigment colors - stencil pestle)

2- Techniques Used

- Thermal transfer paper, stencil printing - direct drawing printing - block printing - monotype

3- Group of Implemented Designs

A group of different designs were implemented. The aesthetics of Asiri art and the aesthetics of African art were used in implementing these designs. These designs were evaluated and analyzed artistically.

Analysis of the Executed Artistic Works

Analysis of the First Artistic Work



Raw Materials Used

Printing colors - brush of different sizes - canvas

Technique: direct drawing - area: (25 x 40) cm

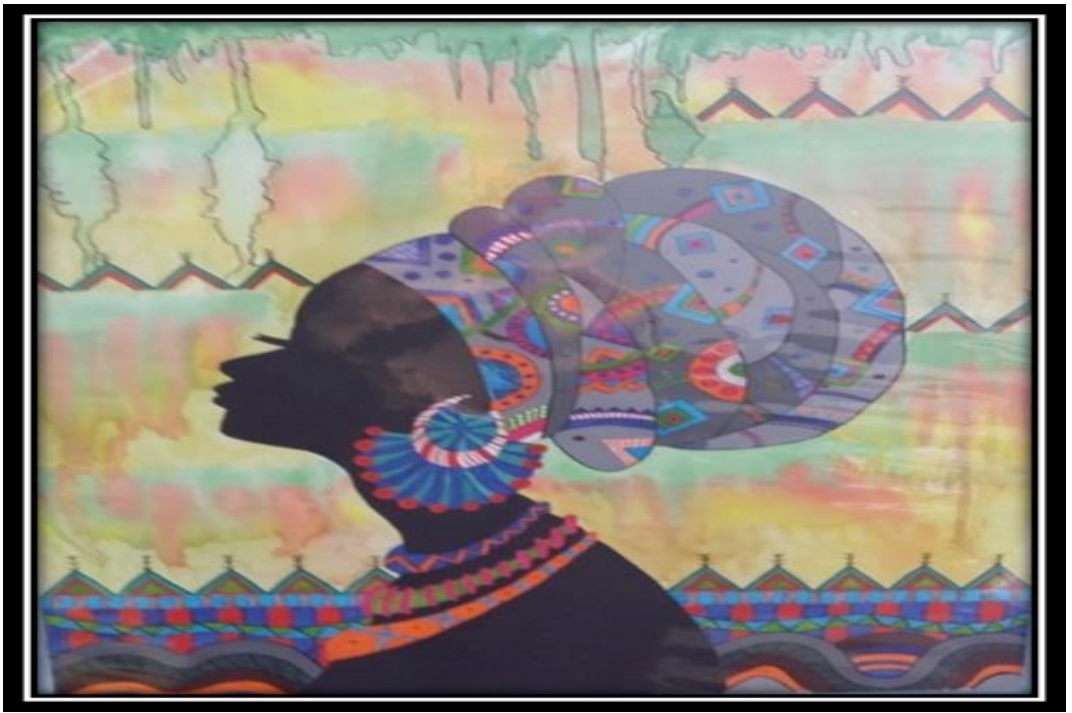
Implementation Steps

Choosing the appropriate design - implementing the design - downloading the design onto the canvas - finishing the artwork

The Description

The artwork consists of a design and a background. The design is the face of an African man with African features, wearing a headdress. The headdress has been decorated with various Asir decorations, consisting of lines of different lengths and thicknesses, and triangle decorations of different lengths, shapes, and colors. These decorations were implemented by direct drawing in pigment colors, and the background is They are lines that complement the design of the headdress. They are lines and triangles of different shapes, and the color black is used in them. These Asir decorations used in the design are considered symbols expressing the values and customs of the Asir region, and they have been linked to the features of the African face, which achieved a kind of unity in the artwork.

Analysis of the Second Artistic Work



Raw Materials Used

Printing colors - brush of different sizes - canvas

Technique: direct drawing - area: (25 x 40) cm

Implementation Steps

- Choosing the appropriate design - implementing the design - downloading the design onto the canvas - finishing the artwork

The Description

The design is the head of an African woman. Asiri decorations were drawn on the veil on the woman's head using the direct drawing technique. The woman is wearing jewelry decorated with various Asiri decorations, and the background was decorated with Asiri art motifs. The background is divided into two parts, the upper part of the design is a group of different overlapping colors executed. By pouring pigmented colors on top of each other, the second part is a statement at the bottom of the design, which is a group of lines and triangles of different colors and sizes executed horizontally. These decorations used in the design and background are considered symbols expressing the values and customs of the Asir region, and they have been linked to the features of African women, which has achieved a kind of Unity in artistic work.

Analysis of the Third Artistic Work



Raw Materials Used

Printing colors - brush of different sizes - canvas

Technique: direct drawing - area: (25 x 40) cm

Implementation Steps

- Choosing the appropriate design - implementing the design - downloading the design onto the canvas - finishing the artwork.

The Description

The artwork relies on the symbolic, expressive approach in the form of vertical vertical axes, which is represented by the elongation of the woman in the middle of the artwork. It expresses a theme from the daily life of a woman who celebrates and dances at the time of Eid. She wears a dress and a head covering. It is noted that the head covering is decorated with distinctive Assyrian decorations. With precision and organization, it is made of triangles of different sizes in blue, and the clothes are Asir decorations on the hem of the dress with rhombuses and triangles of different colors, and the background is a natural view of a mountain, a sun, and a ground. It was also decorated with Asir decorations of lines, triangles, and rhombuses of different colors of red, green, and yellow. Effects were created. The floor is using direct drawing and coloring techniques to achieve a different rhythm.

Analysis of the Fourth Artistic Work



Raw Materials Used

Printing colors - brush of different sizes - canvas

Technique: direct drawing - area: (25 x 40) cm

Implementation Steps

- Choosing the appropriate design - implementing the design - downloading the design onto the canvas - finishing the artwork.

The Description

In this work, the use of the symbolic abstract approach appears, as we notice an image of imaginative expression through the face of an African girl in her features. Her hair is made up of strands decorated with Asiri decorations. Each strand has different Asiri decorations of triangles, squares, and lines of different colors, thicknesses, and lengths in an image closer than

a dream. In contrast to reality, the researcher did not adhere to the shape of the face and African hair as in reality, and the ground was made using the brush-painting technique in a single cyan color in order to link the design together and show the design clearly.

Analysis of the Fifth Artistic Work



Raw Materials Used

Printing colors - brush of different sizes - canvas

Technique: direct drawing - area: (25 x 40) cm

Implementation Steps

- Choosing the appropriate design - implementing the design - downloading the design onto the canvas - finishing the artwork

The Description

The use of the symbolic abstract approach appears in this work, as the researcher used two popular African masks to express the African environment and the meanings of the African to satisfy his needs and beliefs. These masks were decorated with Asiri decorations, where he used vertical and horizontal lines of varying thicknesses and lengths, and used aids of different colors and sizes. And also the triangles of different colors and shapes. All of these decorations express the Asir environment and the life, traditions and customs of the Asir region. Also, a frame was made around the design consisting of triangles and rhombuses of different colors and sizes, achieving a kind of connection between the design with the background.

Results

- 1- The aesthetics of Asiri art can be employed with the aesthetics of African art to enrich the printed painting
- 2- Asir decorations help in creating many contemporary designs in the field of printed pendants

Recommendations

The researcher recommends the following

- 1- Continuing research and revealing new intellectual axes in achieving aesthetic relationships between the elements of artistic work to produce contemporary printed paintings by linking some arts together.
- 2- Achieving a connection between Asir decorations and the various plastic possibilities of African art to develop innovative plastic solutions suitable for contemporary designs of modern art.

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