

Art`s paradigm (Theory and practice)



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We all know:

- Art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual arts.
- Art is one of the most important means of expression developed by human beings.
- Art is manifested in every aspect of life.
- Artists have always shown a deep concern about life around them. Many of them have recorded in paintings their observation of people going about their usual ways, performing their usual tasks....

This book could not have been written without the generosity of many personnes who opened their studio`s doors, and their art`s lives to me. I want to express heart appreciation to everyone. I talk to artists and observed their interaction, I was deeply impressed and moved by art work, dedication, and spirit of those who trusted me with their own art`s stories and conversations. My greatest debt is to all of them. Many generous colleagues and friends read drafts of the manuscript and offered comments. For their time, attention, and wisdom I am grateful.

My art`s studio students are always a source of inspiration as I work out the ideas, I am writing about. The students in English department, in my workshop in some seminars: art and body hosted by university Molay Sliman in Beni Mellal before the Covid 19 pandemic were especially helpful: Riyad Hamid ... Many peoples offered examples or helped me see new perspectives in formal interviews, casual conversation, or in solicited letters. I can not possibly name everyone who has contributed to my understanding in these and other ways, but some I can name and listed her. I group them together, I know that each one made a unique contribution, from which I earnestly offer my thanks: Maria Marsise from Como in Itly : Zoom on art magazine, Alessio Musella director art land magazine , Alessio Musella /Website creation www.sc-agency.itmagazine from Italy, Doc Saida Jouahri Tissouli, Doc Saidi Redouan, Doc Abderrahim Naim from Morocco Steve Bard from long Island in New York, Napoleon Revers Bye from , New York, Margarita Espada and Segundo Orlleana : Studio MargSeg in New York, The staff of Gallery Theater Yearbabruja in New York ...Sayed Rub owner of Mahi Monu Museum in Bangladesh , Doc Shamayla Rajan and her friend Sandra bruce in Washington and all her family in Chicago. Paule fashiano in gallery Allegria in Public library Allegria in New York, all the staff of Hauppauge library in new York ... Ryu Ilson in China and his staff in Qingdao and in KoreaMohamed Waris owner gallery Oyster in Lahore in Pakistan ...all my artist friend in Ecuador and Colombia and Venezuela ... Marta Jalil and Maria Fernand Jalil in Argentine

Some of my search`s art for this book was done when I was working in MargSeg studio, when I curated some group exhibitions in Yearbabruja gallery in Carleton AVE, and in Art connection gallery in sun rise in new York and in some galleries in many publics libraries in new York and Washington..... writing some critical art`s articles for some magazines: art land magazine and Anthology magazine and in some art`s webs.

My family is continuing a source of inspiration and of strength, she offered invaluable comments; both her comments and enjoyment were of great value to me.

My children and my husband Sbira bouchta Nourddine, had been a companions and supporters in every ways. I was redundant to dedicate book after book to them. My husband is one who has accompanied me on each art exhibition in every party of the world and in every moment in my life, during our 33 years of marriage until now I dedicate this book to his parents in their tombs for having helped make their son who he is now.

- To the memory of my dear father and dear mother whoI just lost her recently in 13-11-2021...

Khira jalil. Beni Mellal .2014- 2022

Preface :

In my concept, this book is the four one in critic's art series books, 3 in Arabic language and this in English language. Sure, I am not an English writer, but I must try to write in some international language, in order to be in touch with a larger international community of artists, curators, collectors and galleries all over the world and be connect with them. I laid out the frame of work of art style. That frame artwork is an art critical art writing, approach to understanding art; and help student, artist or anyone, who are looking for art project ideas: How to pick art project idea or a theme for high school art boards? Whether specializing in Painting...or for collectors of art in galleries and museums....Sure, Artists have different art styles, influenced by the part of the country they grew up in, the backgrounds and those of their parents, their age, class and gender, but art style some time is invisible in their artwork. Unaware that these and other aspects of our backgrounds influence our ways of talking, writing, panting.....I think we are simply painting what we live although we had study art in some art schools, art's academies or not.

The art language in very different styles is learned, practiced, and reinforced, but for some other they are just enjoying painting. The book didn't proceed from the metaphor of male-female art painting, but art language as across cultural communication in a public context, and in most work sittings the artist's performance or artwork will be evaluated at some point. The artwork can be, in a sense, like a visual text. What we paint as we do our artwork can become evidence on which we are judged. Gender is only one of many influences on art styles. For me although many people are working in the same styles (abstraction, cubism...)each individual has a unique style, influenced by many influences such as geographic region, ethnicity, class, sexual orientation, occupation, religion and age as well as a unique personality and spirit. In other words, every aspect of our communities influences our ways of painting and our style. So no two women's artworks or two men's artworks in the same art style from the same place (abstraction

are exactly alike, but people in every culture will paint in their artwork the common in their own culture as are natural response to their environment.

So let's study art as a paradigm of a particular discipline of painting, especially a scientific and esthetical way, in A typical example or model of some styles art as a set of ideas that are used for understanding or explaining something, especially in a particular subject and The complete set of the different forms of painting.....khira

Introduction of theory part :

With the worldwide pandemic still raging, each one of us is feeling the challenge. The climate issues and political strife are adding even more fuel to the fear. I was recently speaking with many Artists about how they manage their time in these hard moments. I discovered the term "new normal." However, what we really crave, they said, is a "new certainty." How do we find certainty when the world seems to be in freefall? How do we find certainty when everything we thought we could hold onto is disappearing? We began to speak about artists specifically, and I told some of them, who is very close friend, about the conversations I have been with this artist's community about our fears and uncertainties. "Remind them," she advised, "that they have something even more valuable than money or security. They have creativity." In addition, it is true. You still have your work, your values, and indeed, your creativity. That is priceless. My friend and I excitedly discussed the opportunities that are opening up for artists as a result of these global changes. We both feel very hopeful about the future. The Working Artist Masterclass and the virtual group exhibitions will give us all confidence during this time of uncertainty. For many weeks, we build a solid new concept for moving forward. Afterward, we will be ready to tap into new opportunities. We can control our future by creating a new one. I believe in the power of art and creativity. That's why I have just give many virtual exhibitions, and I try to write about many art experiences and share it in many site webs. Moreover, I try to sell some artworks because I've seen how this program changes lives. Yes dear artists, I know that if you do the work, it can change yours. This is your time. Are you going to take this challenge? Time is running out and this opportunity will take us so fare than our dreams and our ambitions. So dear artists and critical writer get start our creativity. This is essential! I am going to look back at this period of my life with pride, because I know The Working Artist was right for me.

Moreover as artists, we must never miss what is going on in the art sector. We must keep up to date with important issues and vital information, that sounds sometimes a bit like trying to fill a cup from a waterfall. Here we try to make this task just a little easier for artists

writing about creativity, curating exhibitions, while in touching with the most relevant content for with a professional interest in the arts sector. I am at delivering quality news and art information that will help artists in my country (Morocco) or anywhere in the Arab world, to get the most out of the professional practice. So how do I do this?

- I must cover news stories that are too specialist for the national newspapers, but are important to those working in the arts.
- I write and share articles about good practices by giving opportunity to some practitioners to talk about their successes and tell others about their experiences.
- I provide a forum in which those with something to say can pass comment on key issues or topical subjects.
- I try to create with some partners a space for sharing my writing in the sector in order to promote artists, their jobs, and their activities to other arts professionals and introduce them to galleries and museums... in Italy, USA, Pakistan, Morocco, Jordan....
- I try to follow magazines, which investigate what is really going on in the sector or holding some artists' experiences.

We need to get in touch with people working in the arts sector and exchange with them all art new ideas, so I ask myself if the Arab artists know that art is a real paradigm, and if they know that art is a real capital for the future and new model of development.

1/ What is art?

In my art search for many years I always ask myself what is art?

In addition, from times to times, I find the art in-explicable easy word, however we can say.

The definition of art is controversial in contemporary philosophy. Whether art can be defined, has also been a matter of controversy. The philosophical usefulness of a definition of art has also been debated.

Contemporary definitions can be classified with respect to the dimensions of art they emphasize. One distinctively modern, conventionalist, sort of definition focuses on art's institutional features, emphasizing the way art changes over time, modern works that appear to

break radically with all traditional art, the relational properties of artworks that depend on works' relations to art history, art genres, etc. – more broadly, on the undeniable heterogeneity of the class of artworks. The more traditional, less conventionalist sort of definition defended in contemporary philosophy makes use of a broader, more traditional concept of aesthetic properties that includes more than art-relational ones, and puts more emphasis on art's pan-cultural and trans-historical characteristics – in sum, on commonalities across the class of artworks. Hybrid definitions aim to do justice to both the traditional aesthetic dimension as well as to the institutional and art-historical dimensions of art, while privileging neither.

1. Constraints on Definitions of Art

Any definition of art has to square with the following uncontroversial facts: (I) entities (artifacts or performances) intentionally endowed by their makers with a significant degree of aesthetic interest. Often greatly surpassing that of most everyday objects, first appeared hundreds of thousands of years ago and exist in virtually every known human culture (Davies 2012); (ii) such entities are partially comprehensible to cultural outsiders – they are neither opaque nor completely transparent; (iii) such entities sometimes have non-aesthetic – ceremonial or religious or propagandistic – functions. Sometimes do not; (iv) such entities might conceivably be produced by non-human species, terrestrial or otherwise; and it seems at least in principle possible that they be extra specifically recognizable as such; (v) traditionally, artworks are intentionally endowed by their makers with properties, often sensory, having a significant degree of aesthetic interest, usually surpassing that of most everyday objects; (vi) art's normative dimension – the high value placed on making and consuming art – appears to be essential to it, and artworks can have considerable moral and political as well as aesthetic power; (vii) the arts are always changing, just as the rest of culture is: as artists experiment creatively, new genres, art-forms, and styles develop; standards of taste and sensibilities evolve; understandings of aesthetic properties, aesthetic experience, and the nature of art evolve; (viii) there are institutions in some but not all cultures which involve a focus on artifacts and performances that have a high degree of aesthetic interest but lack any practical, ceremonial, or religious use; (ix) entities seemingly lacking aesthetic interest, and entities having a high degree of

aesthetic interest, are not infrequently grouped together as artworks by such institutions; (x) lots of things besides artworks – for example, natural entities (sunsets, landscapes, flowers, shadows), human beings, and abstract entities (theories, proofs, mathematical entities) – have interesting aesthetic properties. Of these facts, those having to do with art's contingent cultural and historical features are emphasized by some definitions of art. Other definitions of art give priority to explaining those facts that reflect art's universality and continuity with other aesthetic phenomena. Still other definitions attempt to explain both art's contingent characteristics and its more abiding ones while giving priority to neither.

Two general constraints on definitions are particularly relevant to definitions of art. First, given that accepting, that something is inexplicable is generally a philosophical last resort, and granting the importance of extensional adequacy, list-like or enumerative definitions are if possible to be avoided. Enumerative definitions, lacking principles that explain why what is on the list is on the list, don't notoriously, apply to definienda that evolve, and provide no clue to the next or general case; (Tarski's definition of truth for example, is standardly criticized as unenlightening because it rests on a list-like definition of primitive denotation; see Field 1972; Devitt 2001; Davidson 2005). Corollary: when everything else is equal (and it is controversial whether and when that condition is satisfied in the case of definitions of art), non-disjunctive definitions are preferable to disjunctive ones. Second, given that most classes outside of mathematics are vague, and that the existence of borderline cases is characteristic of vague classes, definitions that take the class of artworks to have borderline cases are preferable to definitions that don't (Davies 1991 and 2006; Stecker 2005).

Whether any definition of art does account for these facts and satisfy these constraints, or could account for these facts and satisfy these constraints, are key questions for aesthetics and the philosophy of art.

2. Definitions from the History of Philosophy

1-2 Definition:

Classical definitions, at least as they are portrayed in contemporary discussions of the definition of art, take artworks to be characterized by a single type of property. The standard candidates are representational properties, expressive properties, and formal properties. So there are representational or mimetic definitions, expressive definitions, and formalist definitions, which hold that artworks are characterized by their possession of, respectively, representational, expressive, and formal properties. It is not difficult to find fault with these simple definitions. For example, possessing representational, expressive, and formal properties cannot be sufficient conditions, since, obviously, instructional manuals are representations, but not typically artworks, human faces and gestures have expressive properties without being works of art, and both natural objects and artifacts produced solely for homely utilitarian purposes have formal properties but are not artworks.

The ease of these dismissals, though, serves as a reminder of the fact that classical definitions of art are significantly less philosophically self-contained or freestanding than are most contemporary definitions of art. Each classical definition stands in close and complicated relationships to its system's other complexly interwoven parts – epistemology, ontology, value theory, philosophy of mind, etc. Relatedly, great philosophers characteristically analyze the key theoretical components of their definitions of art in distinctive and subtle ways. For these reasons, understanding such definitions in isolation from the systems or corpuses of which they are parts is difficult, and brief summaries are invariably somewhat misleading. Nevertheless, some representative examples of historically influential definitions of art offered by major figures in the history of philosophy should be mentioned.

2.2 Some examples:

Plato holds in the Republic and elsewhere that the arts are representational, or mimetic (sometimes translated “imitative”). Artworks are ontologically dependent on, imitations of, and therefore inferior to, ordinary physical objects. Physical objects in turn are ontologically dependent on, and imitations of, and hence inferior to, what

is most real, the non-physical unchanging Forms. Grasped perceptually, artworks present only an appearance of an appearance of the Forms, which are grasped by reason alone. Consequently, artistic experience cannot yield knowledge. Nor do the makers of artworks work from knowledge. Because artworks engage an unstable, lower part of the soul, art should be subservient to moral realities, which, along with truth, are more metaphysically fundamental and, properly understood, more humanly important than, beauty. The arts are not, for Plato, the primary sphere in which beauty operates. The Platonic conception of beauty is extremely wide and metaphysical: there is a Form of Beauty, which can only be known non-perceptually, but it is more closely related to the erotic than to the arts. (See Janaway 1998, the entry on Plato's aesthetics, and the entry on Plato on Rhetoric and Poetry.)

Kant has a definition of art, and of fine art; the latter, which Kant calls the art of genius, is “a kind of representation that is purposive in itself and, though without an end, nevertheless promotes the cultivation of the mental powers for sociable communication” (Kant, *Critique of the Power of Judgment*, Guyer translation, section 44, 46.) When fully unpacked, the definition has representational, formalist and expressivist elements, and focuses as much on the creative activity of the artistic genius (who, according to Kant, possesses an “innate mental aptitude through which nature gives the rule to art”) as on the artworks produced by that activity. Kant's aesthetic theory is, for architectonic reasons, not focused on art. Art for Kant falls under the broader topic of aesthetic judgment, which covers judgments of the beautiful, judgments of the sublime, and teleological judgments of natural organisms and of nature itself. So Kant's definition of art is a relatively small part of his theory of aesthetic judgment. And Kant's theory of aesthetic judgment is itself situated in a hugely ambitious theoretical structure that, famously, aims, to account for, and work out the interconnections between, scientific knowledge, morality, and religious faith. (See the entry on Kant's *Aesthetics and Teleology* and the general entry on Immanuel Kant.)

Hegel's account of art incorporates his view of beauty; he defines beauty as the sensuous/perceptual appearance or expression of absolute truth. The best artworks convey, by sensory/perceptual means, the deepest metaphysical truth. The deepest metaphysical truth, according to

Hegel, is that the universe is the concrete realization of what is conceptual or rational. That is, what is conceptual or rational is real, and is the imminent force that animates and propels the self-consciously developing universe. The universe is the concrete realization of what is conceptual or rational, and the rational or conceptual is superior to the sensory. So, as the mind and its products alone are capable of truth, artistic beauty is metaphysically superior to natural beauty. (Hegel, Introduction III (p. 4)). A central and defining feature of beautiful works of art is that, through the medium of sensation, each one presents the most fundamental values of its civilization.[] Art, therefore, as a cultural expression, operates in the same sphere as religion and philosophy, and expresses the same content as they. But art “reveals to consciousness the deepest interests of humanity” in a different manner than do religion and philosophy, because art alone, of the three, works by sensuous means. So, given the superiority of the conceptual to the non-conceptual, and the fact that art’s medium for expressing/presenting culture’s deepest values is the sensual or perceptual, art’s medium is limited and inferior in comparison with the medium that religion uses to express the same content, viz., mental imagery. Art and religion in turn are, in this respect, inferior to philosophy, which employs a conceptual medium to present its content. Art initially predominates, in each civilization, as the supreme mode of cultural expression, followed, successively, by religion and philosophy. Similarly, because the broadly “logical” relations between art, religion and philosophy determine the actual structure of art, religion, and philosophy, and because cultural ideas about what is intrinsically valuable develop from sensuous to non-sensuous conceptions, history is divided into periods that reflect the teleological development from the sensuous to the conceptual. Art in general, too, develops in accord with the historical growth of non-sensuous or conceptual conceptions from sensuous conceptions, and each individual art-form develops historically in the same way (Hegel, Lectures on Fine Art; Wicks 1993, see also the entries on Hegel and on Hegel’s Aesthetics)

For treatments of other influential definitions of art, inseparable from the complex philosophical systems or corpuses in which they occur, see, for example, the entries on 18th Century German Aesthetics, Arthur Schopenhauer, Friedrich Nietzsche, and Dewey’s Aesthetics.

3. Skepticism about Definitions of Art:

Skeptical doubts about the possibility and value of a definition of art have figured importantly in the discussion in aesthetics since the 1950s, and though their influence has subsided somewhat, uneasiness about the definitional project persists. (See section 4, below, and also Kivy 1997, Brand 2000, and Walton 2007).

3.1- Skepticisms

Skepticisms inspired by views of concepts, history, Marxism, feminism

A common family of arguments, inspired by Wittgenstein's famous remarks about games (Wittgenstein 1953), has it that the phenomena of art are, by their nature, too diverse to admit of the unification that a satisfactory definition strives for, or that a definition of art, were there to be such a thing, would exert a stifling influence on artistic creativity. One expression of this impulse is Weitz's Open Concept Argument: any concept is open if a case can be imagined which would call for some sort of decision on our part to extend the use of the concept to cover it, or to close the concept and invent a new one to deal with the new case; all open concepts are indefinable; and there are cases calling for a decision about whether to extend or close the concept of art. Hence art is indefinable (Weitz 1956). Against this it is claimed that change does not, in general, rule out the preservation of identity over time, that decisions about concept-expansion may be principled rather than capricious, and that nothing bars a definition of art from incorporating a novelty requirement.

A second sort of argument, less common today than in the heyday of a certain form of extreme Wittgensteinianism, urges that the concepts that make up the stuff of most definitions of art (expressiveness, form) are embedded in general philosophical theories which incorporate traditional metaphysics and epistemology. But since traditional metaphysics and epistemology are prime instances of language gone on conceptually confused holiday, definitions of art share in the conceptual confusions of traditional philosophy (Tilghman 1984).

A third sort of argument, more historically inflected than the first, takes off from an influential study by the historian of philosophy Paul

Kristeller, in which he argued that the modern system of the five major arts [painting, sculpture, architecture, poetry, and music] which underlies all modern aesthetics ... is of comparatively recent origin and did not assume definite shape before the eighteenth century, although it had many ingredients which go back to classical, mediaeval, and Renaissance thought. (Kristeller, 1951) Since that list of five arts is somewhat arbitrary, and since even those five do not share a single common nature, but rather are united, at best, only by several overlapping features, and since the number of art forms has increased since the eighteenth century, Kristeller's work may be taken to suggest that our concept of art differs from that of the eighteenth century. As a matter of historical fact, there simply is no stable definiendum for a definition of art to capture.

A fourth sort of argument suggests that a definition of art stating individually necessary and jointly sufficient conditions for a thing to be an artwork, is likely to be discoverable only if cognitive science makes it plausible to think that humans categorize things in terms of necessary and sufficient conditions. But, the argument continues, cognitive science actually supports the view that the structure of concepts mirrors the way humans categorize things – which is with respect to their similarity to prototypes (or exemplars), and not in terms of necessary and sufficient conditions. So the quest for a definition of art that states individually necessary and jointly sufficient conditions is misguided and not likely to succeed (Dean 2003). Against this, it has been urged that psychological theories of concepts like the prototype theory and its relatives can provide at best an account of how people in fact classify things, but not an account of correct classifications of extra-psychological phenomena, and that, even if relevant, prototype theory and other psychological theories of concepts are at present too controversial to draw substantive philosophical morals from (Rey 1983; Adajian 2005).

A fifth argument against defining art, with a normative tinge that is psychologistic rather than sociopolitical, takes the fact that there is no philosophical consensus about the definition of art as reason to hold that no unitary concept of art exists. Concepts of art, like all concepts, after all, should be used for the purpose(s) they best serve. But not all concepts of art serve all purposes equally well. So not all art concepts should be used for the same purposes. Art should be defined only if there is a unitary concept of art that serves all of art's various purposes – historical,

conventional, aesthetic, appreciative, communicative, and so on. So, since there is no purpose-independent use of the concept of art, art should not be defined (Mag Uidhir and Magnus 2011; cf. Meskin 2008). In response, it is noted that some account of what makes various concepts of art concepts of art is still required; this leaves open the possibility of some degree of unity beneath the apparent multiplicity. The fact (if it is one) that different concepts of art are used for different purposes does not itself imply that they are not connected in ordered, to-some-degree systematic ways. The relation between (say) the historical concept of art and the appreciative concept of art is not an accidental, unsystematic relation, like that between river banks and savings banks, but is something like the relation between Socrates' healthiness and the healthiness of Socrates' diet. That is, it is not evident that there exist a mere arbitrary heap or disjunction of art concepts, constituting an unsystematic patchwork. Perhaps there is a single concept of art with different facets that interlock in an ordered way, or else a multiplicity of concepts that constitute a unity because one is at the core, and the others depend asymmetrically on it. (The last is an instance of core-dependent homonymy; see the entry on Aristotle, section on Essentialism and Homonymy.) Multiplicity alone doesn't entail pluralism.

A sixth, broadly Marxian sort of objection rejects the project of defining art as an unwitting (and confused) expression of a harmful ideology. On this view, the search for a definition of art presupposes, wrongly, that the concept of the aesthetic is a creditable one. But since the concept of the aesthetic necessarily involves the equally bankrupt concept of disinterestedness, its use advances the illusion that what is most real about things can and should be grasped or contemplated without attending to the social and economic conditions of their production. Definitions of art, consequently, spuriously confer ontological dignity and respectability on social phenomena that probably in fact call more properly for rigorous social criticism and change. Their real function is ideological, not philosophical (Eagleton 1990).

Seventh, the members of a complex of skeptically-flavored arguments, from feminist philosophy of art, begin with premises to the effect that art and art-related concepts and practices have been systematically skewed by sex or gender. Such premises are supported by a variety of considerations. (a) The artworks the Western artistic canon

recognizes as great are dominated by male-centered perspectives and stereotypes, and almost all the artists the canon recognizes as great are men – unsurprisingly, given economic, social, and institutional impediments that prevented women from making art at all. Moreover, the concept of genius developed historically in such a way as to exclude women artists (Battersby, 1989, Korsmeyer 2004). (b) The fine arts’ focus on purely aesthetic, non-utilitarian value resulted in the marginalization as mere “crafts” of items of considerable aesthetic interest made and used by women for domestic practical purposes. Moreover, because all aesthetic judgments are situated and particular, there can be no such thing as disinterested taste. If there is no such thing as disinterested taste, then it is hard to see how there could be universal standards of aesthetic excellence. The non-existence of universal standards of aesthetic excellence undermines the idea of an artistic canon (and with it the project of defining art). Art as historically constituted, and art-related practices and concepts, then, reflect views and practices that presuppose and perpetuate the subordination of women. The data that definitions of art are supposed to explain are biased, corrupt and incomplete. As a consequence, present definitions of art, incorporating or presupposing as they do a framework that incorporates a history of systematically biased, hierarchical, fragmentary, and mistaken understandings of art and art-related phenomena and concepts, may be so androcentric as to be untenable. Some theorists have suggested that different genders have systematically unique artistic styles, methods, or modes of appreciating and valuing art. If so, then a separate canon and gynocentric definitions of art are indicated (Battersby 1989, Frueh 1991). In any case, in the face of these facts, the project of defining art in anything like the traditional way is to be regarded with suspicion (Brand, 2000).

An eighth argument sort of skeptical argument concludes that, insofar as almost all contemporary definitions foreground the nature of artworks, rather than the individual arts to which (most? all?) Artworks belong; they are philosophically unproductive (Lopes, 2014). [2] The grounds for this conclusion concern disagreements among standard definitions as to the artistic status of entities whose status is for theoretical reasons unclear – e.g., things like ordinary bottle racks (Duchamp’s *Bottlerack*) and silence (John Cage’s *4’33”*). If these hard

cases are artworks, what makes them so, given their apparent lack of any of the traditional properties of artworks? Are, they, at best, marginal cases? On the other hand, if they are not artworks, then why have generations of experts – art historians, critics, and collectors – classified them as such? And to whom else should one look to determine the true nature of art? (There are, it is claimed, few or no empirical studies of art full stop, though empirical studies of the individual arts abound.) Such disputes inevitably end in stalemate. Stalemate results because (a) standard artwork-focused definitions of art endorse different criteria of theory choice, and (b) on the basis of their preferred criteria, appeal to incompatible intuitions about the status of such theoretically-vexed cases. In consequence, disagreements between standard definitions of art that foreground artworks are unresolvable. To avoid this stalemate, an alternative definitional strategy that foregrounds the arts rather than individual artworks, is indicated. (See section 4.5.)

.2-3- Some descendants of skepticism

Philosophers influenced by the moderate Wittgenstein I an strictures discussed above have offered family resemblance accounts of art, which, as they purport to be non-definitions, may be usefully considered at this point. Two species of family resemblance views will be considered: the resemblance-to-a-paradigm version, and the cluster version.

On the resemblance-to-a-paradigm version, something is, or is identifiable as, an artwork if it resembles, in the right way, certain paradigm artworks, which possess most although not necessarily all of art's typical features. (The "is identifiable" qualification is intended to make the family resemblance view something more epistemological than a definition, although it is unclear that this really avoids a commitment to constitutive claims about art's nature.) Against this view: since things do not resemble each other simpliciter, but only in at least one respect or other, the account is either far too inclusive, since everything resembles everything else in some respect or other, or, if the variety of resemblance is specified, tantamount to a definition, since resemblance in that respect will be either a necessary or sufficient condition for being an artwork. The family resemblance view raises questions, moreover, about the membership and unity of the class of paradigm artworks. If the account lacks an explanation of why some items and not others go on the list of

paradigm works, it seems explanatorily deficient. But if it includes a principle that governs membership on the list, or if expertise is required to constitute the list, then the principle, or whatever properties the experts' judgments track, seem to be doing the philosophical work.

The cluster version of the family resemblance view has been defended by a number of philosophers (Bond 1975, Dissanayake 1990, Dutton 2006, Gaut 2000). The view typically provides a list of properties, no one of which is a necessary condition for being a work of art, but which are jointly sufficient for being a work of art, and which is such that at least one proper subset thereof is sufficient for being a work of art. Lists offered vary, but overlap considerably. Here is one, due to Gaut: (1) possessing positive aesthetic properties; (2) being expressive of emotion; (3) being intellectually challenging; (4) being formally complex and coherent; (5) having the capacity to convey complex meanings; (6) exhibiting an individual point of view; (7) being original; (8) being an artifact or performance which is the product of a high degree of skill; (9) belonging to an established artistic form; (10) being the product of an intention to make a work of art (Gaut 2000). The cluster account has been criticized on several grounds. First, given its logical structure, it is in fact equivalent to a long, complicated, but finite, disjunction, which makes it difficult to see why it isn't a definition (Davies 2006). Second, if the list of properties is incomplete, as some cluster theorists hold, then some justification or principle would be needed for extending it. Third, the inclusion of the ninth property on the list, belonging to an established art form, seems to regenerate (or duck), rather than answer, the definitional question. Finally, it is worth noting that, although cluster theorists stress what they take to be the motley heterogeneity of the class of artworks, they tend with surprising regularity to tacitly give the aesthetic a special, perhaps unifying, status among the properties they put forward as merely disjunctive. One cluster theorist, for example, gives a list very similar to the one discussed above (it includes representational properties, expressiveness, creativity, exhibiting a high degree of skill, belonging to an established art form), but omits aesthetic properties on the grounds that it is the combination of the other items on the list which, combined in the experience of the work of art, are precisely the aesthetic qualities of the work (Dutton 2006). Gaut, whose list is cited above, includes aesthetic properties as a separate item on the list, but construes

them very narrowly; the difference between these ways of formulating the cluster view appears to be mainly nominal. And an earlier cluster theorist defines artworks as all and only those things that belong to any instantiation of an art form, offers a list of seven properties all of which together are intended to capture the core of what it is to be an art form, though none is either necessary or sufficient, and then claims that having aesthetic value (of the same sort as mountains, sunsets, mathematical theorems) is “what art is for” (Bond 1975).

4. Contemporary Definitions:

Definitions of art attempt to make sense of two different sorts of facts: art has important historically contingent cultural features, as well as trans-historical, pan-cultural characteristics that point in the direction of a relatively stable aesthetic core. (Theorists who regard art as an invention of eighteenth-century Europe will, of course, regard this way of putting the matter as tendentious, on the grounds that entities produced outside that culturally distinctive institution do not fall under the extension of “art” and hence are irrelevant to the art-defining project (Shiner 2001). Whether the concept of art is precise enough to justify this much confidence about what falls under its extension claim is unclear.) Conventionalist definitions take art’s contingent cultural features to be explanatorily fundamental, and aim to capture the phenomena – revolutionary modern art, the traditional close connection of art with the aesthetic, the possibility of autonomous art traditions, etc. – in social/historical terms. Classically-flavored or traditional definitions (also sometimes called “functionalist”) definitions reverse this explanatory order. Such classically-flavored definitions take traditional concepts like the aesthetic (or allied concepts like the formal, or the expressive) as basic, and aim to account for the phenomena by making those concepts harder – for example, by endorsing a concept of the aesthetic rich enough to include non-perceptual properties, or by attempting an integration of those concepts (e.g., Eldridge, section 4.4 below) .

1-4- Conventionalist Definitions: Institutional and Historical

Conventionalist definitions deny that art has essential connection to aesthetic properties, or to formal properties, or to expressive properties, or to any type of property taken by traditional definitions to be essential

to art. Conventionalist definitions have been strongly influenced by the emergence, in the twentieth century, of artworks that seem to differ radically from all previous artworks. Avant-garde works like Marcel Duchamp's "ready-mades" – ordinary unaltered objects like snowshovels (In Advance of the Broken Arm) and bottle-racks – conceptual works like Robert Barry's All the things I know but of which I am not at the moment thinking – 1:36 PM; June 15, 1969, and John Cage's 4'33", have seemed to many philosophers to lack or even, somehow, repudiate, the traditional properties of art: intended aesthetic interest, art factuality, even perceivability. Conventionalist definitions have also been strongly influenced by the work of a number of historically-minded philosophers, who have documented the rise and development of modern ideas of the fine arts, the individual arts, the work of art, and the aesthetic (Kristeller, Shiner, Carroll, Goehr, Kivy)

Conventionalist definitions come in two varieties, institutional and historical. Institutional conventionalism, or institutionalism, a synchronic view, typically hold that to be a work of art is to be an artifact of a kind created, by an artist, to be presented to an art world public (Dickie 1984). Historical conventionalism, a diachronic view, holds that artworks necessarily stand in an art-historical relation to some set of earlier artworks.

.2 -4-Institutional Definitions

The groundwork for institutional definitions was laid by Arthur Danto, better known to non-philosophers as the long-time influential art critic for the Nation. Danto coined the term "art world", by which he meant "an atmosphere of art theory." Danto's definition has been glossed as follows: something is a work of art if and only if (i) it has a subject (ii) about which it projects some attitude or point of view (has a style) (iii) by means of rhetorical ellipsis (usually metaphorical) which ellipsis engages audience participation in filling in what is missing, and (iv) where the work in question and the interpretations thereof require an art historical context (Danto, Carroll). Clause (iv) is what makes the definition institutionalist. The view has been criticized for entailing that art criticism written in a highly rhetorical style is art, lacking but requiring an independent account of what makes a context art historical, and for not applying to music.

The most prominent and influential institutionalism is that of George Dickie. Dickie's institutionalism has evolved over time. According to an early version, a work of art is an artifact upon which some person(s) acting on behalf of the art world has conferred the status of candidate for appreciation (Dickie 1974). Dickie's more recent version consists of an interlocking set of five definitions: (1) An artist is a person who participates with understanding in the making of a work of art. (2) A work of art is an artifact of a kind created to be presented to an art world public. (3) A public is a set of persons the members of which are prepared in some degree to understand an object which is presented to them. (4) The art world is the totality of all art world systems. (5) An art world system is a framework for the presentation of a work of art by an artist to an art world public (Dickie 1984). Both versions have been widely criticized. Philosophers have objected that art created outside any institution seems possible, although the definition rules it out, and that the art world, like any institution, seems capable of error. It has also been urged that the definition's obvious circularity is vicious, and that, given the inter-definition of the key concepts (artwork, artworld system, artist, artworld public) it lacks any informative way of distinguishing art institutions systems from other, structurally similar, social institutions (D. Davies 2004, pp. 248–249, notes that both the artworld and the “commerceland” seem to fall under that definition). Early on, Dickie claimed that anyone who sees herself as a member of the artworld is a member of the artworld: if this is true, then unless there are constraints on the kinds of things the artworld can put forward as artworks or candidate artworks, any entity can be an artwork (though not all are), which appears overly expansive. Finally, Matravers has helpfully distinguished strong and weak institutionalism. Strong institutionalism holds that there is some reason that is always the reason the art institution has for saying that something is a work of art. Weak institutionalism holds that, for every work of art, there is some reason or other that the institution has for saying that it is a work of art (Matravers 2000). Weak institutionalism, in particular, raises questions about art's unity: if absolutely nothing unifies the reasons that the artworld gives for conferring art-hood on things, then the unity of the class of artworks is vanishingly small. Conventionalist views, with their emphasis on art's heterogeneity, swallow this implication. From the perspective of traditional definitions, doing so underplays art's substantial if

incomplete unity, while leaving it a puzzle why art would be worth caring about.

Some recent versions of institutionalism depart from Dickie's by accepting the burden, which Dickie rejected, of providing a substantive, non-circular account of what it is to be an art institution or an artworld. One, due to David Davies, does so by building in Nelson Goodman's account of aesthetic symbolic functions. Another, due to Abell, combines Searle's account of social institutions with Gaut's characterization of art-making properties, and builds an account of artistic value on that coupling.

Davies' neo-institutionalism holds that making an artwork requires articulating an artistic statement, which requires specifying artistic properties, which in turn requires the manipulation of an artistic vehicle. Goodman's "symptoms of the aesthetic" are utilized to clarify the conditions under which a practice of making is a practice of artistic making: on Goodman's view, a symbol functions aesthetically when it is syntactically dense, semantically dense, relatively replete, and characterized by multiple and complex reference (D. Davies 2004; Goodman 1968; see the entry on Goodman's aesthetics). Manipulating an artistic vehicle is in turn possible only if the artist consciously operates with reference to shared understandings embodied in the practices of a community of receivers. So art's nature is institutional in the broad sense (or, perhaps better, socio-cultural). By way of criticism, Davies' neo-institutionalism may be questioned on the grounds that, since all pictorial symbols are syntactically dense, semantically dense, relatively replete, and often exemplify the properties they represent, it seems to entail that every colored picture, including those in any catalog of industrial products, is an artwork (Abell 2012).

Abell's institutional definition adapts Searle's view of social kinds: what it is for some social kind, F, to be F is for it to be collectively believed to be F (Abell 2012; Searle 1995, 2010; and see the entry on social institutions). On Abell's view, more specifically, an institution's type is determined by the valued function(s) that it was collectively believed at its inception to promote. The valued functions collective belief in which make an institution an art institution are those spelled out by Gaut in his cluster account (see section 3.1, above). That

is, something is an art institution if and only if it is an institution whose existence is due to its being perceived to perform certain functions, which functions form a significant subset of the following: promoting positive aesthetic qualities; promoting the expression of emotion; facilitating the posing of intellectual challenges, and the rest of Gaut's list. Plugging in Gaut's list yields the final definition: something is an artwork if and only if it is the product of an art institution (as just defined) and it directly effects the effectiveness with which that institution performs the perceived functions to which its existence is due. One worry is whether Searle's account of institutions is up to the task required of it. Some institutional social kinds have this trait: something can fail to be a token of that kind even if there is collective agreement that it counts as a token of that kind. Suppose someone gives a big cocktail party, to which everyone in Paris invited, and things get so out of hand that the casualty rate is greater than the Battle of Austerlitz. Even if everyone thinks the event was a cocktail party, it is possible (contrary to Searle) that they are mistaken: it may have been a war or battle. It's not clear that art isn't like this. If so, then the fact that an institution is collectively believed to be an art institution needn't suffice to make it so (Khalidi 2013; see also the entry on social institutions).[3] A second worry: if its failure to specify which subsets of the ten cluster properties suffice to make something an artwork significantly flaws Gaut's cluster account, then failure to specify which subsets of Gaut's ten properties suffice to make something an art institution significantly flaws Abellian institutionalism.

.3- 4- Historical Definitions

Historical definitions hold that what characterizes artworks is standing in some specified art-historical relation to some specified earlier artworks, and disavow any commitment to a trans-historical concept of art, or the "artish." Historical definitions come in several varieties. All of them are, or resemble, inductive definitions: they claim that certain entities belong unconditionally to the class of artworks, while others do so because they stand in the appropriate relations thereto. According to the best known version, Levinson's intentional-historical definition, an artwork is a thing that has been seriously intended for regard in any way preexisting or prior artworks are or were correctly regarded (Levinson 1990). A second version, historical narrativism, comes in several

varieties. On one, a sufficient but not necessary condition for the identification of a candidate as a work of art is the construction of a true historical narrative according to which the candidate was created by an artist in an artistic context with a recognized and live artistic motivation, and as a result of being so created, it resembles at least one acknowledged artwork (Carroll 1993). On another, more ambitious and overtly nominalistic version of historical narrativism, something is an artwork if and only if (1) there are internal historical relations between it and already established artworks; (2) these relations are correctly identified in a narrative; and (3) that narrative is accepted by the relevant experts. The experts do not detect that certain entities are artworks; rather, the fact that the experts assert that certain properties are significant in particular cases is constitutive of art (Stock 2003).`

The similarity of these views to institutionalism is obvious, and the criticisms offered parallel those urged against institutionalism. First, historical definitions appear to require, but lack, any informative characterization of art traditions (art functions, artistic contexts, etc.) and hence any way of informatively distinguishing them (and likewise art functions, or artistic predecessors) from non-art traditions (non-art functions, non-artistic predecessors). Correlatively, non-Western art, or alien, autonomous art of any kind appears to pose a problem for historical views: any autonomous art tradition or artworks – terrestrial, extra-terrestrial, or merely possible – causally isolated from our art tradition, is either ruled out by the definition, which seems to be a *reductio*, or included, which concedes the existence of a supra-historical concept of art. So, too, there could be entities that for adventitious reasons are not correctly identified in historical narratives, although in actual fact they stand in relations to established artworks that make them correctly describable in narratives of the appropriate sort. Historical definitions entail that such entities aren't artworks, but it seems at least as plausible to say that they are artworks that are not identified as such. Second, historical definitions also require, but do not provide a satisfactory, informative account of the basis case – the first artworks, or *ur-artworks*, in the case of the intentional-historical definitions, or the first or central art-forms, in the case of historical functionalism. Third, nominalistic historical definitions seem to face a version of the Euthyphro dilemma. Either for such definitions include

substantive characterizations of what it is to be an expert, or they don't. If, on one hand, they include no characterization of what it is to be an expert, and hence no explanation as to why the list of experts contains the people it does, then they imply that what makes things artworks is inexplicable. On the other hand, suppose such definitions provide a substantive account of what it is to be an expert, so that to be an expert is to possess some ability lacked by non-experts (taste, say) in virtue of the possession of which they are able to discern historical connections between established artworks and candidate artworks. Then the definition's claim to be interestingly historical is questionable, because it makes art status a function of whatever ability it is that permits experts to discern the art-making properties.

Defenders of historical definitions have replies. First, as regards autonomous art traditions, it can be held that anything we would recognize as an art tradition or an artistic practice would display aesthetic concerns, because aesthetic concerns have been central from the start, and persisted centrally for thousands of years, in the Western art tradition. Hence it is an historical, not a conceptual truth that anything we recognize as an art practice will centrally involve the aesthetic; it is just that aesthetic concerns that have always dominated our art tradition (Levinson 2002). The idea here is that if the reason that anything we'd take to be a Φ -tradition would have Ψ -concerns is that our Φ -tradition has focused on Ψ -concerns since its inception, then it is not essential to Φ -traditions that they have Ψ -concerns, and Φ is a purely historical concept. But this principle entails, implausibly, that every concept is purely historical. Suppose that we discovered a new civilization whose inhabitants could predict how the physical world works with great precision, on the basis of a substantial body of empirically acquired knowledge that they had accumulated over centuries. The reason we would credit them with having a scientific tradition might well be that our own scientific tradition has since its inception focused on explaining things. It does not seem to follow that science is a purely historical concept with no essential connection to explanatory aims. (Other theorists hold that it is historically necessary that art begins with the aesthetic, but deny that art's nature is to be defined in terms of its historical unfolding (Davies 1997).) Second, as to the first artworks, or the central art-forms or functions, some theorists hold that an account of

them can only take the form of an enumeration. Stecker takes this approach: he says that the account of what makes something a central art form at a given time is, at its core, institutional, and that the central art forms can only be listed (Stecker 1997 and 2005). Whether relocating the list at a different, albeit deeper, level in the definition renders the definition sufficiently informative is an open question. Third, as to the Euthyphro-style dilemma, it might be held that the categorical distinction between artworks and “mere real things” (Danto 1981) explains the distinction between experts and non-experts. Experts are able, it is said, to create new categories of art. When created, new categories bring with them new universes of discourse. New universes of discourse in turn make reasons available that otherwise would not be available. Hence, on this view, it is both the case that the experts’ say-so alone suffices to make mere real things into artworks, and also true that experts’ conferrals of art-status have reasons (McFee 2011).

4.4 Traditional (mainly aesthetic) definitions:

Traditional definitions take some function(s) or intended function(s) to be definitive of artworks. Here only aesthetic definitions, which connect art essentially with the aesthetic – aesthetic judgments, experience, or properties – will be considered. Different aesthetic definitions incorporate different views of aesthetic properties and judgments. See the entry on aesthetic judgment.

As noted above, some philosophers lean heavily on a distinction between aesthetic properties and artistic properties, taking the former to be perceptually striking qualities that can be directly perceived in works, without knowledge of their origin and purpose, and the latter to be relational properties that works possess in virtue of their relations to art history, art genres, etc. It is also, of course, possible to hold a less restrictive view of aesthetic properties, on which aesthetic properties need not be perceptual; on this broader view, it is unnecessary to deny what it seems pointless to deny, that abstracta like mathematical entities and scientific laws possess aesthetic properties.)

Monroe Beardsley’s definition holds that an artwork: “either an arrangement of conditions intended to be capable of affording an experience with marked aesthetic character or (incidentally) an arrangement belonging to a class or type of arrangements that is typically

intended to have this capacity” (Beardsley 1982, 299). (For more on Beardsley, see the entry on Beardsley’s aesthetics.) Beardsley’s conception of aesthetic experience is Deweyan: aesthetic experiences are experiences that are complete, unified, intense experiences of the way things appear to us, and are, moreover, experiences which are controlled by the things experienced (see the entry on Dewey’s aesthetics). Zangwill’s aesthetic definition of art says that something is a work of art if and only if someone had an insight that certain aesthetic properties would be determined by certain nonaesthetic properties, and for this reason the thing was intentionally endowed with the aesthetic properties in virtue of the non-aesthetic properties as envisaged in the insight (Zangwill 1995a,b). Aesthetic properties for Zangwill are those judgments that are the subject of “verdictive aesthetic judgments” (judgements of beauty and ugliness) and “substantive aesthetic judgments” (e.g., of daintiness, elegance, delicacy, etc.). The latter are ways of being beautiful or ugly; aesthetic in virtue of a special close relation to verdictive judgments, which are subjectively universal. Other aesthetic definitions build in different accounts of the aesthetic. Eldridge’s aesthetic definition holds that the satisfying appropriateness to one another of a thing’s form and content is the aesthetic quality possession of which is necessary and sufficient for a thing’s being art (Eldridge 1985). Or one might define aesthetic properties as those having an evaluative component, whose perception involves the perception of certain formal base properties, such as shape and color (De Clercq 2002), and construct an aesthetic definition incorporating that view.

Views which combine features of institutional and aesthetic definitions also exist. Iseminger, for example, builds a definition on an account of appreciation, on which to appreciate a thing’s being F is to find experiencing its being F to be valuable in itself, and an account of aesthetic communication (which it is the function of the art world to promote) (Iseminger 2004).

Aesthetic definitions have been criticized for being both too narrow and too broad. They are held to be too narrow because they are unable to cover influential modern works like Duchamp’s ready-mades and conceptual works like Robert Barry’s *All the things I know but of which I am not at the moment thinking* – 1:36 PM; June 15, 1969, which appear to lack aesthetic properties. (Duchamp famously asserted that his

urinal, Fountain, was selected for its lack of aesthetic features.) Aesthetic definitions are held to be too broad because beautifully designed automobiles, neatly manicured lawns, and products of commercial design are often created with the intention of being objects of aesthetic appreciation, but are not artworks. Moreover, aesthetic views have been held to have trouble making sense of bad art (see Dickie 2001; Davies 2006, p. 37). Finally, more radical doubts about aesthetic definitions center on the intelligibility and usefulness of the aesthetic. Beardsley's view, for example, has been criticized by Dickie, who has also offered influential criticisms of the idea of an aesthetic attitude (Dickie 1965, Cohen 1973, Kivy 1975).

To these criticisms several responses have been offered. First, the less restrictive conception of aesthetic properties mentioned above, on which they may be based on non-perceptual formal properties, can be deployed. On this view, conceptual works would have aesthetic features, much the same way that mathematical entities are often claimed to (Shelley 2003, Carroll 2004). Second, a distinction may be drawn between time-sensitive properties, whose standard observation conditions include an essential reference to the temporal location of the observer, and non-time-sensitive properties, which do not. Higher-order aesthetic properties like drama, humor, and irony, which account for a significant part of the appeal of Duchamp's and Cage's works, on this view, would derive from time-sensitive properties (Zemach 1997). Third, it might be held that it is the creative act of presenting something that is in the relevant sense unfamiliar, into a new context, the artworld, which has aesthetic properties. Or, fourth, it might be held that (Zangwill's "second-order" strategy) works like ready-mades lack aesthetic functions, but are parasitic upon, because meant to be considered in the context of, works that do have aesthetic functions, and therefore constitute marginal borderline cases of art that do not merit the theoretical primacy they are often given. Finally, it can be flatly denied that the ready-mades were works of art (Beardsley 1982).

As to the over-inclusiveness of aesthetic definitions, a distinction might be drawn between primary and secondary functions. Or it may be maintained that some cars, lawns, and products of industrial design are on the art/non-art borderline, and so don't constitute clear and decisive counter-examples. Or, if the claim that aesthetic theories fail to account

for bad art depends on holding that some works have absolutely no aesthetic value whatsoever, as opposed to some non-zero amount, however infinitesimal, it may be wondered what justifies that assumption.

.5 -4- Hybrid (Disjunctive):

Hybrid (Disjunctive) Definitions

Hybrid definitions characteristically disjoin at least one institutional component with at least one aesthetic component, aiming thereby to accommodate both more traditional art and avant-garde art that appears to lack any significant aesthetic dimension. (Such definitions could also be classified as institutional, on the grounds that they make provenance sufficient for being a work of art.) Hence they inherit a feature of conventionalist definitions: in appealing to art institutions, artworlds, arts, art functions, and so on, they either include substantive accounts of what it is to be an art institution/world/genre/-form/function, or are uninformatively circular.

One such disjunctive definition, Longworth and Scarantino's, adapts Gaut's list of ten clustering properties, where that list (see 3.5 above) includes institutional properties (e.g., belonging to an established art form) and traditional ones (e.g., possessing positive aesthetic properties); see also Longworth and Scarantino 2010. The core idea is that art is defined by a disjunction of minimally sufficient and disjunctively necessary conditions; to say that a disjunct is a minimally sufficient constitutive condition for art-hood, is to say that every proper subset of it is insufficient for art-hood. An account of what it is for a concept to have disjunctive defining conditions is also supplied. The definition of art itself is as follows: $\exists Z \exists Y (\text{Art iff } (Z \vee Y))$, where (a) Z and Y , formed from properties on Gaut's cluster list, are either non-empty conjunctions or non-empty disjunctions of conjunctions or individual properties; (b) there is some indeterminacy over exactly which disjuncts are sufficient; (c) Z does not entail Y and Y does not entail Z ; (d) Z does not entail Art and Y does not entail Art. Instantiation of either Z or Y suffices for art-hood; something can be art only if at least one of Z , Y is instantiated; and the third condition is included to prevent the definition from collapsing into a classical one. The account of what it is for concept C to have disjunctive defining conditions is as follows: $C \text{ iff } (Z \vee Y)$, where

(i) Z and Y are non-empty conjunctions or non-empty disjunctions of conjunctions or individual properties; (ii) Z does not entail Y and Y does not entail Z; (iii) Z does not entail C and Y does not entail C. A worry concerns condition (iii): as written, it seems to render the account of disjunctive defining conditions self-contradictory. For if Z and Y are each minimally sufficient for C, it is impossible that Z does not entail C and that Y does not entail C. If so, then nothing can satisfy the conditions said to be necessary and sufficient for a concept to have disjunctive defining conditions.

A second disjunctive hybrid definition, with an historical cast, Robert Stecker's historical functionalism, holds that an item is an artwork at time *t*, where *t* is not earlier than the time at which the item is made, if and only if it is in one of the central art forms at *t* and is made with the intention of fulfilling a function art has at *t* or it is an artifact that achieves excellence in achieving such a function (Stecker 2005). A question for Stecker's view is whether or not it provides an adequate account of what it is for a function to be an art function, and whether, consequently, it can accommodate anti-aesthetic or non-aesthetic art. The grounds given for thinking that it can are that, while art's original functions were aesthetic, those functions, and the intentions with which art is made, can change in unforeseeable ways. Moreover, aesthetic properties are not always preeminent in art's predecessor concepts (Stecker 2000). A worry is that if the operative assumption is that if *x* belongs to a predecessor tradition of *T* then *x* belongs to *T*, the possibility is not ruled out that if, for example, the tradition of magic is a predecessor tradition of the scientific tradition, then entities that belong to the magic tradition but lacking any of the standard hallmarks of science are scientific entities.

A third hybrid definition, also disjunctive, is the cladistics definition defended by Stephen Davies. who holds that something is art (a) if it shows excellence of skill and achievement in realizing significant aesthetic goals, and either doing so is its primary, identifying function or doing so makes a vital contribution to the realization of its primary, identifying function, or (b) if it falls under an art genre or art form established and publicly recognized within an art tradition, or (c) if it is intended by its maker/presenter to be art and its maker/presenter does what is necessary and appropriate to realizing that intention (Davies,

2015). (In biology, a clade is a segment in the tree of life: a group of organisms and the common ancestor they share.) Art worlds are to be characterized in terms of their origins: they begin with prehistoric art ancestors, and grow into art worlds. Hence all artworks occupy a line of descent from their prehistoric art ancestors; that line of descent comprises an art tradition that grows into an art world. So the definition is bottom-up and resolutely anthropocentric. A worry: the view seems to entail that art traditions can undergo any changes whatsoever and remain art traditions, since, no matter how distant, every occupant of the right line of descent is part of the art tradition. This seems to amount to saying that as long as they remain traditions at all, art traditions cannot die. Whether art is immortal in this sense seems open to question. A second worry is that the requirement that every art tradition and art world stand in some line of descent from prehistoric humanoids makes it in principle impossible for any nonhuman species to make art, as long as that species fails to occupy the right location in the tree of life. While the epistemological challenges that identifying artworks made by nonhumans might pose could be very considerable, this consequence of the cladistic definition's emphasis on lineage rather than traits raises a concern about excessively insularity.

A fourth hybrid definition is the “buck-passing” view of Lopes, which attempts an escape from the stalemate between artwork-focused definitions over avant-garde anti-aesthetic cases by adopting a strategy that shifts the focus of the definition of art away from artworks. The strategy is to recenter philosophical efforts on different problems, which require attention anyway: (a) the problem of giving an account of each individual art, and (b) the problem of defining what it is to be an art, the latter by giving an account of the larger class of normative/appreciative kinds to which the arts (and some non-arts) belong. For, given definitions of the individual arts, and a definition of what it is to be an art, if every artwork belongs to at least one art (if it belongs to no existing art, then it pioneers a new art), then a definition of artwork falls out: x is a work of art if and only if x is a work of K , where K is an art (Lopes 2014). When fully spelled out, the definition is disjunctive: x is a work of art if and only if x is a work belonging to art1 or x is a work belonging to art2 or x is a work belonging to art3 Most of the explanatory work is done by the theories of the individual arts, since, given the assumption

that every artwork belongs to at least one art, possession of theories of the individual arts would be necessary and sufficient for settling the artistic or non-artistic status of any hard case, once it is determined what art a given work belongs to. As to what makes a practice an art, Lopes' preferred answer seems to be institutionalism of a Dickiean variety: an art is an institution in which artists (persons who participate with understanding in the making of artworks) make artworks to be presented to an artworld public. (Lopes 2014, Dickie 1984) Thus, on this view, it is arbitrary which activities are artworld systems: there is no deeper answer to the question of what makes music an art than that it has the right institutional structure.[4] So it is arbitrary which activities are arts. Two worries. First, the key claim that every work of art belonging to no extant art pioneers a new art may be defended on the grounds that any reason to say that a work belonging to no extant art form is an artwork is a reason to say that it pioneers a new art form. In response, it is noted that the question of whether or not a thing belongs to an art arises only when, and because, there is a prior reason for thinking that the thing is an artwork. So it seems that what it is to be an artwork is prior, in some sense, to what it is to be an art. Second, on the buck-passing theory's institutional theory of the arts, which activities are arts is arbitrary. This raises a version of the question that was raised about the cladistic definition's ability to account for the existence of art outside our (Hominin) tradition. Suppose the connection between a practice's traits and its status as an art are wholly contingent. Then the fact that a practice in another culture that although not part of our tradition had most of the traits of one of our own arts would be no reason to think that practice was an art, and no reason to think that the objects belonging to it were artworks. It is not clear that we are really so in the dark when it comes to determining whether practices in alien cultures or traditions are arts.

5. Conclusion:

Conventionalist definitions account well for modern art, but have difficulty accounting for art's universality – especially the fact that there can be art disconnected from “our” (Western) institutions and traditions, and our species. They also struggle to account for the fact that the same aesthetic terms are routinely applied to artworks, natural objects, humans, and abstract. Aesthetic definitions do better accounting for art's traditional, universal features, but less well, at least according to their

critics, with revolutionary modern art; their further defense requires an account of the aesthetic which can be extended in a principled way to conceptual and other radical art. (An aesthetic definition and a conventionalist one could simply be conjoined. But that would merely raise, without answering, the fundamental question of the unity or disunity of the class of artworks.) Which defect is the more serious one depends on which explananda are the more important. Arguments at this level are hard to come by, because positions are hard to motivate in ways that do not depend on prior conventionalist and functionalist sympathies. If list-like definitions are flawed because uninformative, then so are conventionalist definitions, whether institutional or historical. Of course, if the class of artworks, or of the arts, is a mere chaotic heap, lacking any genuine unity, then enumerative definitions cannot be faulted for being uninformative: they do all the explaining that it is possible to do, because they capture all the unity that there is to capture. In that case the worry articulated by one prominent aesthetician, who wrote earlier of the “bloated, unwieldy” concept of art which institutional definitions aim to capture, needs to be taken seriously, even if it turns out to be ungrounded: “It is not at all clear that these words – ‘What is art?’ – express anything like a single question, to which competing answers are given, or whether philosophers proposing answers are even engaged in the same debate.... The sheer variety of proposed definitions should give us pause. One cannot help wondering whether there is any sense in which they are attempts to ... clarify the same cultural practices, or address the same issue” (Walton 2007).

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2/ What does a paradigm mean?

In science philosophy terms, a paradigm is a way of thinking about a problem. The word comes from the Greek word *παράδειγμα* (*paradeigma*), meaning "pattern, example, sample"^[1] derived from the verb *παραδείκνυμι* (*paradeiknumi*), "exhibit, represent, expose"^[2] and that from *παρά* (*para*), "beside, beyond"^[3] and *δείκνυμι* (*deiknumi*), "to show, to point out".^[4] Paradigm can also be used to refer to a set of ideas about a given subject. The idea that the Earth is the center of the universe, or that the Earth and other planets move around the sun are examples of paradigms. One of the first modern people to use the word was Georg Christoph Lichtenberg (1742-1799), an 18th century mathematician and scientist.

In rhetoric, *paradeigma* is known as a type of proof. The purpose of *paradeigma* is to provide an audience with an illustration of similar occurrences. This illustration is not meant to take the audience to a conclusion; however, it is used to help guide them there. A personal accountant is a good comparison of *paradeigma* to explain how it is meant to guide the audience. It is not the job of a personal accountant to tell their client exactly what (and what not) to spend their money on, but to aid in guiding their clients as to how money should be spent based on their financial goals. Anaximenes defined *paradeigma* as, "actions that have occurred previously and are similar to, or the opposite of, those which we are now discussing."^[5] Aristotle uses the word in a similar way, in inductive logic. Usually, induction is used to get from a number of special cases to a general one. Aristotle uses the word to get from one special case to another.

The original Greek term *παράδειγμα* (*paradeigma*) was used in Greek texts such as Plato's *Timaeus* (28A) as the model or the pattern that the Demiurge (god) used to create the cosmos. The term had a technical meaning in the field of grammar: the 1900 *Merriam-Webster* dictionary defines its technical use only in the context of grammar or, in rhetoric, as a term for an illustrative parable or fable. In linguistics, Ferdinand de Saussure used *paradigm* to refer to a class of elements with similarities.

3/ Why the arts need to rethink what matter?

Thousands of people from every background are developing and displaying their creative skills online in a huge variety of forms, easing the stresses of lockdown. « The nurturing of this ‘Everyday Creativity’ in people’s homes, communities and workplaces should be at the forefront of arts policy as we emerge from the current crisis, says Nick Ewbank. (6)

Yes, every day creativity: « Not merely from personal experience but also professionally as a curator of the visual arts at an arts university, I promoted and experienced the health benefits of art on a daily basis. I can only concur with the views expressed by Nick Ewbank (6) about the importance of creativity to us all and to a fairer society. This very claim - that art in whatever form needs to be part of everyone’s life - passes the revue in England at seminal moments and ‘times of exceptional national stress’: read the Charter of the Arts Council, founded in 1946 right after the horrors of WWII. Today, in spite of 75 years of peace and pandemic absence, I feel sure discussions about the future of the arts will again feature as indeed essential to the health of the nation. The wish for a paradigm shift towards the recognition of this intrinsic benefit is as urgent as it ever was. Were it not, however, that the government of the day holding the financial key to walking that talk has too little cogent evidence for this need and is let off the hook. With the discontinuation in 2014 of art as a core subject, including music, the Grad grind era appears here to stay. No doubt, the art world and ACE at the time found some feeble voice of pundit protest. Know truth, the woeful absence of consistent evaluation within the public visual arts sector has really led to a lack of evidence underpinning the intrinsic value of the arts. So, forgive me, but having borne the brunt of decades of mismanagement of the arts and their Higher Education, I won’t hold my breath...” *C M Kapteijn (7)*

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7- M Kapteijn replied on 07May2020 [Permalink/](#)

[artsprofessional.co.uk/magazine/article/paradigm-shift-why-arts-need-rethink-what-matters](https://www.artsprofessional.co.uk/magazine/article/paradigm-shift-why-arts-need-rethink-what-matters)

2 - Second part : from the
theory to practice.

1-Art is a new MODEL OF DEVELOPMENT AND REAL CAPITAL FOR THE FUTURE in Morocco...

It was a pleasure to day to be with you here ,I will not talk about my experiences : art and peace in the world , but we are here to gather , to talk about how we can tell the others that the art can be a message of peace, coexistence and new model of development?

Supporting art means advancing knowledge in all fields and serving the noblest of professions of artists. Today we launched the world happiness; we are building a new reality for people, a new future for our children, because art is a new model of development and perfect message of peace and tolerance for youth and the future. To make this work, we must believe artist peoples, Human beings – their ideas, innovations, dreams, and connections – are the capital of the future. In this sense, the “ art ” is not so much an achievement in itself as it is a leading indicator of development, because where great art minds go today, great things will happen tomorrow.

The art has been the driving force behind the transformation of modern life and the establishment of the peace on the world stage. Today Morocco stands as a major center for international trade as well as tourism and is home to over many people representing many nationalities. As a passionate proponent of open service-led governance, and strategic planning, his majesty the king Mohammed 6 has led major reforms to make government more business-like. The swift, yet progressive, governmental improvements have taken place through a bundle of well-thought-out initiatives driven by innovation, creativity and the principles of transparency and accountability. His vision for Morocco has been proven successful through achieving in the excellent relation between south/south, and Africa and the world: the King s Moroccan African Dream. For King Mohammed VI, south/south cooperation should be an economic and political reality, not a shallow slogan. He is a spiritual leader, a commander of the faithful, preaching an open and tolerant Islam and our land has always been a safe harbor for great thinkers. We have welcomed innovative minds and given them the freedom to create by working together.

Morocco will collaborate with many Europeans, Americans, Asians and Africans countries to share intelligence and successful ways to

combat terrorism and art is a perfect one for this .Sure some of these countries still suffer from a chronic talent exodus But now in Morocco something remarkable is happening, the brain drain has reversed its flow. The causes are fascinating, and there is reason to be optimistic that the vicious cycle can be broken, transforming the balance of hope and opportunity between developing and developed economies. Really, we can admire the governance capability of Morocco Government and especially in the Health, Safety and Environmental field and place where keeping all religion comfortable to stay. So, we say: Give people an art chance and see the difference, and create enormous art opportunities for artists, to realize their dream like now. There are many people out there just waiting for a chance like this! Moreover, as artists, we hope that we have this challenge. Because, many poor countries still suffer from many problems, therefore, don t be the first forgetting the many years of experience that we have. Let us build the bridge of peace, coexistence and tolerance between these countries, because people are still willing to learn more about art, peace and development. We can show them the wayfor their goals. We can put a full stop for many wars just by art, because the artist’s job is to achieve happiness for people. Let us make the different countries in the world will be one home for everyone, where he can live in peace and he can say: “My home is where I can eat and be safe and realize my own dreams.”... khira jalil president of Art's wings Forum.

Khira jalil

The book: Aesthetic application and problematic documentation- P: 70/Copyright2017Morocco

2-Some art`s experiences:

2-1- The semiotics of Mediterranean color as a form of art



acculturation

The case of Dr. Redouan Saidi, a Moroccan visual artist

Like other regions of the world, most of the countries of the Mediterranean basin have undoubtedly been exposed to the intellectual and cultural momentum recently imposed by globalization. Culturally speaking, the Mediterranean demography has influenced and has been influenced in a reflexive fashion by processes of acculturation since the dawn of time. Such a situation has had a deeper impact on myriads of activities taking place in this corner of the world. Chief among these is the field of arts, notably visual arts. Taking account of the previous brief background, I am intrigued today by some visual-art experiences that have not only been able to clearly express what I described above – a topic that forms the substance of the current article, but also to present a real case of productive acculturation in the ambit of arts, the case of the emerging visual artist *Redouan Saidi*.



In the current article, the focus is not on the many national and international contributions and the long bibliography of *Redouan Saidi* as a researcher, as many writers do. Rather, the focus is exclusively on his own experience as a visual artist throughout his artistic career, irrespective of the number of exhibitions he participated in or staged in the past. As a curator and art critique, I am particularly interested in *Redouan Saidi*'s artistic itinerary emanating from his own art interest, along with the intellectual and philosophical references underlying his visual art practice. My study interest falls neatly within the framework of an exploration of a possible aesthetic order – on its own merits, that emanates from his artwork.

Dr. *Redouan Saidi* is a self-taught Moroccan artist, keen on continuous research and training. In a short period of time, he has been able to attract attention with his solid enfilade of unique artworks that required considerable time and efforts.

For a long time, he declined requests for exhibiting his artworks in exhibition halls and made his office an art atelier open to writers, artists, close friends and/or those with a mere fascination for visual arts. It has been his hard-to-dislodge belief that art and artistic practice are sources of self-enjoyment. Such self-enjoyment does not relate to time and/or place, but rather relates to a moment of inspiration that should not necessarily be displayed to the public in exhibition halls.

In most of his artwork, he has opted for creativity as defined within the framework of impressionist realistic school, operating with a complex binary approach. As a result of this orientation, his artworks reflect a richer range of themes, a fertile memory, and a cultural cross-fertilization involving not only African, Amazigh, Arab and Andalusian heritages, but also literature, history, geography and sociology to mention but a few.



Morocco, the blue color covers the walls of most northern cities in general, the beauty of which has bewitched many international artists, visitors to the region, some of which settled in the northern region for good.

Most of the themes underlying *Redouan saidi's* paintings are derived from the surrounding environment, most often peopled with the faces, the houses, and the doors - of *Tangier, Tetouan, Asilah,* and the *Kasbah* horses, and warriors, all evoked from the depth of Morocco's history or literary writings.



Usually I notice that he deals with painting acts mostly spontaneously and does not imprison himself in most of his works within such academic measurements as the perspective level or the center point, but they all come into interaction with shapes and sizes and

harmoniously interfuse with color, giving his paintings aesthetic strength, which attracts the attention of the “*beholder*”. He recreates from within a culture he belongs to, and he knows almost everything about its source and extension, including the northern *Jebli* woman, with her clothing and unique colors. Likewise, his paintings come to restore the symbolism of woman’s body with all the involved dimensions and icons of the regional identity, fertility and richness, and document woman’s existence for fear of disappearing from the collective memory. In actual fact, elements of collective memory are in constant transformation and are differently conceived of by the new generations, such as the case of clothing and patterns of thinking.

Saidi’s color mixing reflects his knowledge of color composition and light, which enables him to work with professional intelligence, a product of daily practice that turns out to be a ritual of the daily life. His artistic performance has not been a twist of coincidence, but rather came into fruition as a result of his participation in a number of visual art workshops and organization of art workshops for university students, as well as his exploratory analysis of visual art discourse and color semiology of a number of Moroccan visual artists like cheibia Talal, Al-kasimi, Al-Gharbawi and many others.

The artist *Saidi* operates primarily with an aesthetic consciousness that places art for pleasure – a pleasure for its own right as a first aim, irrespective of all other functions of art. Still later, he opens up on the *Other*, as he believes that visual art is an effective means of changing the behavior of individuals and groups alike, insofar as it is a means of acculturation and spreading historical awareness among the emerging generations. Likewise, visual art for him is an effective means of self-expression, taste refinement and communal integration, through a bunch of artworks such as “*Warriors of Tazegzaou*”, “*On the road to Mystery*”, or “*Knights and Horses*”. His paintings reflect full of movement, and figures with articulate physical features but vague facial expressions – like human specters passing through times and linking their past and present with the line of a vision that looms as a line of demarcation between the innovative vision of the creative self and the collective imagination of the society in which he lives or yearns for through a high-order artistic nostalgia.

This brings me back, as I previously mentioned, to the point out that art remains a product of the emotional discharges of a society, the culture of which is the mirror and the product of this art. Visual art does show the reciprocal relationship between genres of arts, in terms of cultural values presented to the public as a vivid embodiment or interaction with these values, and not only as an act of simply upholding values of beauty appreciation. But this applies also to such other processes as upholding the concept of the body and investing on it other values, linking it to morals, virtue, hard work, science and homeland defense and perhaps other similar values that constitute the backbone of any contemporary civilized society's success and development.

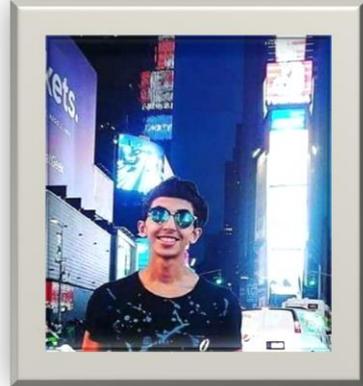
Therefore, the role assumed by the visual artist *Redouan Saidi* here is clear. He is always and always a positive and influential agent in promoting this reciprocal relationship between art, body, power and beauty to the top and never plunges it down, especially that he is one of the artists who belongs to the elite of society, as a creator, artistic mentor and academic researcher. Such a consideration places on his shoulders a greater and greater responsibility in promoting the geographical region he comes from to a higher cultural status, leading it to the global interactive level through some human awareness of the reality of beauty and artistic acculturation.

Finally, it is worth mentioning that *Redouan Saidi*, as a visual artist, has been able in a self-taught way to demonstrate through both his personal artistic experience and his supervision of students' workshops that visual art practice is an effective way to involve individuals into the creative movement and artistic activities in the region because he believes that visual art is a productive way of expression and a universal visual language.....khira jalil

**2-2- INQUIRY INTO THE COMPONENTS OF A COSMIC
FORMATION PARADIGM : THE CASE OF THE YOUNG
MOROCCAN ARTIST IDRIS SBIRA.....khira jalil**



As previously mentioned in many of my previous articles, the elements of an artwork are inextricably interwoven and cannot be separated, given the relationship between the materials and the image. When we study an image or a shape, we cannot separate it from the whole constellation of elements, that is, “the material, expression, and content,” except in the abstract or during the study and analysis of the relevant issues.



While following his artistic career from the beginning until now – as part of my current study of the Moroccan visual artist *Idris Sbira*'s artworks, I extensively focus on a number of questions raised with respect to his artwork in general, notably: Does his work fall neatly within the framework of a particular school of art? What are his sources of inspiration at the level of paintings themes? Which aesthetic philosophy underlines his artistic creativity? How does he deal with the artwork in terms of space and background? How does he work with color mass, light and particularly color distribution? Broadly speaking, what are the characteristics of his artwork? How does he conceive of visual art performance as a visual language? What artistic foregrounding or deviation does he develop in his work to capture the imagination of artist groups and gallerists in America and elsewhere? What is his future outlook on art?

When we talk about the experience of the young visual artist and Moroccan university student, we are talking about a rising star who breaks the tradition. He was born and grew up within an artistic and literary milieu, influential at both the Moroccan and international levels. He was discovered by the Saudi Foundation Arab Wings (FAW), especially by *Naglaa Filemban* president of FAW and professor of fine arts.

In an exhibition held in Marrakech in 2013, *Idris Sbira* was still at the age of thirteen when he participated with the largest painting, as the youngest visual artist in the event. Despite his early age, the Foundation has embraced his paintings, along with many great Saudi artists such as *Nahar Marzouq*, *Said Al-Alawi* and *Mona Sonbol*. When he was fifteen,



he moved to New York where he participated in the Art Connection Gallery exhibition. His artworks were, later on, exhibited in the Yerbabruja Long Island Gin the USA, and he was the surprise of the session, where he achieved sales and mainly the respect of artists in the city of Patchogue, USA.

Idriss Sbira joined the Art Wings Forum and participated with his artworks in many countries around the globe, including Ecuador, Chile, Venezuela and Pakistan. He still pursues his university studies, and often participates in artistic forums and local exhibitions. To further develop his artistic talent, he participates in art workshops supervised by such professors of fine arts as the Moroccan visual artist *Lamia Haddoush* and many others.

With the persisting initial questions in mind, we go back to the study of *Idris Sbira*'s artworks, using observation, analysis, and synthesis. We find out that he prefers to work within the lyrical abstract school, resorting to the use of foregrounding strategies to insert a number of symbols, seen as mechanisms to control the relationship of color and color mass, which are eventually distributed on the canvas space. Such a technique determines the strength of their density and texture at the same time.

He usually tries to break the conventional color mixing in terms of gradation, and in so doing, he achieves complementary color harmony. He works on the edges overlooking art as aesthetic consciousness - that places art outside all the scopes except the scope of pleasure itself, and

art as a source of communication with the outside world about himself, to finally reach a reality he yearns for. He, in fact, works according to intellectual references, finding expression in the idea of art for art sake, irrespective of all other artistic functions. He does not deal with art from the perspective of art sales and fame. Rather, he conceives of art as a tool for producing facts and disseminating them within the limits of his own life experience.

According to many thinkers, there is no single path, but rather myriads of paths to the truth. The path of art, however, is a smooth shortcut. In fact, what is reached through art may be much deeper than what can be produced by research in different fields. This idea of truth succinctly emerges via Idriss Sbira's paintings, especially that art is a daily life experience, depicting his relationship with the other and his relationship with his surroundings – often governed by multiple and complex patterns of relationships. For this young artist, each painting encapsulates a general human experience, the concept of which can be demonstrated in its existence in everything the individual produces, as a creator interacting with other beings in an open or closed field or fields shared with others outside the utilitarian reporting rules and restrictions.

Color semiotics for him goes beyond the aesthetic visual language to reach the down-to-earth level. Idriss Sbira considers color as an energy from which he draws inspiration to innovate within the scope of



recognized schools. But he might as well break the tradition and aspires to surf the worlds of artistic sources. Color mass and its distribution in his artwork comes without prior planning. For him pre-planning color distribution is part of the academic rules that might kill creativity. Each painting is an unpredictable journey. Even in case a painting is accomplished, he would simply feel momentarily satisfied. Thus the painting remains open on a timelessness perspective for its own pending crystallization. He might



turn back to the painting after a while to add a finishing touch, as dictated by own contemplation.

When asked: “What is art for you?”

Idris Sbira smiles and says: For him, art is not only a painting on the walls of a particular gallery to be meditated by a “beholder”. Rather, art starts the minute one enters the *atelier* and the rituals prior to the art

performance and its processes, until it is put on the wall, marking the end of the artist work. At this moment, the time of the viewer starts, particularly with the reading of the artist’s piece of art. Reading turns in



multiple readings as a result of the multiplicity of perspectives, times, viewers. The question is again whether and to what extent the viewers are proficient in the visual language and reading, who often indulge in the extra compliments of the owner’s achievement instead. In actual fact, the painting must feel like a child who will always carries the genes of his father, even if the latter

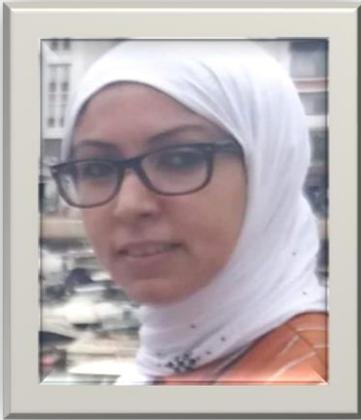
moves away from him.

Through the analysis of his first, second, and last paintings, and age variability, we note that the visual artist t *Idriss Sbira* touched upon an important but thorny issue for many artists, that of what is artistic about a piece of art when accomplished. Art form as an artistic performance on its own merit has been a real issue. "Herbert Reed" – introduces the term

“form” to mean the shape or arrangement of things, a visual aspect, and not necessarily the form of an artwork beyond its form and the arrangement of its parts or its visible aspect. Rather there are two or more parts combined to create a visual system. The philosopher «Kant» who argued that the form defines and determines artistic performance touched this concept. Art performance shows an internal, finite and natural unity under the form of a whole, and this characteristic is special compared to anything else and calls for aesthetic emotion. It is (characteristic) independent from content. But *Idris Sbira*'s artworks are found to be different according to the canvas he chooses and the material used. These range from acrylic colors to pure crushed soil. His painting turns out to become like an old wall to express his modern ideas, which in fact makes him a distinguished artist.

In general, the planning of the medium elements included in his paintings often achieves mutual coherence, including medium elements, colors, lines, points and simple, complex and compound zigzags. This makes me think he will surely have a brilliant future art career, open up on other world experiences in America, Europe, and Asia. In actual fact, *Idriss Sbira* derives his originality from the Moroccan cultural heritage, but frayed it with this kind of multiple heritage and artistic sources.....

**3-2-THE COLORFUL SEASONS OF LAMIAA HADDOUCH
REBELLION**



As I have debated in many previous articles, the worlds of art have a multiplicity of references, which incites the audience to mentally or visually associate the shapes and colors in a painting, for instance, with other “things” they have previously experienced. Such past mentally



and/or visually stored experiences may cause artworks lose some of their aura. Lots of these experiences are clearly intertwined with Western traditions and schools, notably realism, impressionism, surrealism to mention but a few. Abstract painting, which is often represented, at least, either geometrically with plain areas of basic colors or lyrically is also another relevant tradition in this direction.

In the current article, whereby I focus on Moroccan artists' experiences, the aim is primarily to unveil the personal touch of the artist under consideration. The visual artist in question either follows the tradition and/or the current or rebels against the academic rules by embracing clear or attenuated artistic deviation. In fact, the issues briefly discussed so far forms the substance of the present research interest in the Moroccan visual artist *Lamia Haddoush*'s experience in particular.

By exploring her artworks and following her artistic itinerary since the onset of her career as a student of visual arts until now, I focus on a number of issues in some detail: Can we categorize her artwork according to a given art school? Where does she get inspiration from, with reference to her paintings themes? What is the aesthetic philosophy that motivates her creativity? How does she deal with the visual artwork in terms of space, background, subject matter and color

composition? How does she cope with color mass, light and their distribution? What artistic value could be seen as a personal trait in her self-quest and her artistic foregrounding?

Having been academically trained and having mastered the visual art language technically and intellectually, the Moroccan artist, *Lamia Hadoush*, has for a long time been a fervent adherent of realism in art. Still, she has often been very close to nature as her sole source of inspiration and creativity. With respect to art teaching, she teaches her art students about the schools of art, along with drawing techniques at both the practice and application levels. It is



this intellectual and scientific pleasure she derives from her daily practices of working as an art teacher that often makes her further seek the exploration of all the material components involved in art process. She is more familiar than other known painters with the material and cognitive richness underlying artistic creativity, that sometimes goes beyond the scope of physical, psychological and intellectual of the audience, getting them thus involved with purely intellectual and aesthetic themes.

She clings to whatever comes from nature or what comes out of man's existence within it. She proves through her last visual artworks that only by art alone, we can, through pure aesthetic forms, create a state leading to have what appears clearly before the eye, with no repercussions other than the embodiment of the physical existence itself. She constitutes a special case experiencing direct contact with "things", taking their idiosyncratic simple and complex colors and employing them with her artistic works. She showcases what Hegel used to call the visible for the eye in the representation of the absolute spirit itself as an ideal. She might also inspire through her artworks a kind of joy or nostalgia for a given time. She would inspire autumn using colors ranging from orange, brown to yellow and all their shades including mass or strength, or light reflection or, winter time through dark colors like black and gray to dark blue or spring mood, rich with its diversity or warm summer-like colors. Viewers of her artworks are often impressed by this interfusion of colors and feeling, which is called by Kant an emotion, a pure fact conceived of by the viewer outside the scope of all media. Sometimes she would reduce or collapse "things" and condense them in a work of art despite their small size to reflect a display of a perfect sensibility in its own right, as Schneider contends.



In all these cases, the issue is related to what looks like a "living experience". After her arrival from the Mediterranean region of

Tangiers, she settled in the Middle Atlas region, which has often attracted her and which enriched her chromatic visual memory. The Atlas region normally knows regular succession of the annual seasons and reaches maximum thresholds in terms of temperature, that often goes below Zero in winter time. This concomitant climatic, social and psychological fluctuations, often manifested in terms of emotion, pleasure and ecstasy, and whatever leads to loss or disappearance in a lapse of time outside the ordinary temporal moment.

According to her, art - as daily practice as opposed to emotion, is often placed outside the mediation of concepts. Her art output is often fertile and rich in terms of concepts, symbols and methods. She works in all directions, horizontally and vertically particularly in terms of material, texture, composition, mass, distribution, subject matter. With the art knowledge she gleaned in the Visual Art Department in Tangiers, with feedback from her trainers in art education at the Visual Art Teachers Training Center of Marrakech, and the art education she received from her father, *Abdelkader Haddouch*, a visual artist and photographer, who educated several Moroccan generations, she could develop skills she applies in her daily practical work with students. In her earlier realistic works, she tried to prove to others the extent to which she masters the realistic, technical and artistic sides mainly to declare her rebellion under the colorful cloak of the different seasons of the year. It should be mentioned ultimately that she focuses on lyrical abstraction to explore the relation between symbols and identity on the one hand and the color composition on the other - which she will work on in the future to develop her art quest in this direction.

By and large, a sweeping look at *Lamia Haddouch's* artworks shows their constant dynamism, psychological emotions, contemporary ideas, and many other features linked to visual art language, which she practices with knowledge, technical and intellectual mastery. Her art creations have significantly developed in recent times to go beyond the simple aesthetic value as reflected by the principles of the realistic school often governed by technical mastery, to reach the value of beauty, morals and values, seeking issues of contemporary philosophy through lyrical abstraction, which is guided by a desire for artistic and architectural rebellion. Her artworks often express her movement and bewilderment in the constant quest for new “things” to be represented in her paintings in

the art scene, by adapting the visual art materials at hand. Likewise, they express her great creative energy, and her art research is similar in many respects to research on universal visual language vocabulary derivation and roots, which is not limited to the Moroccan context only but intended for the worldwide audience as a whole. She is somehow the founder of a rational art rebellion, which she develops through her daily practice of art, as a profession, a hobby and a specialization.

4-2-When stones turn into plastic paintings within the framework of the beauty visual language: artist Latifa Brikdens



Today's talk about the experience of Dr. Latifa Brikdens leads us to return to adjusting a set of scientific and philosophical concepts in the field of formation in order to simplify many things for the non-specialist reader; and at the same time put the specialized reader within the framework of the deviated picture of art in which this formation is carved. These concepts are generally gradual to fall within the framework of overlapping problems, and separating them is only in order to facilitate the process of analysis and handling of the problematic construction of the concept of art and its artistic displacement.



Art refers to technical skill and industry. In the French connotation art, we find this word derived from the Latin word *ars*, which means a scientific word for a specific subject and based on a special skill and industry. As for the philosophical connotation, art means every production of beauty that takes place through works performed by a conscious being. Here we come to the real problem:

Is art a free creation, or is it just a profession, a craft, and a mercenary activity?

What is the aesthetic judgment and what is the difference between it and the cognitive and ethical judgment?

Is it autonomy or cosmic? Or is art autonomy and universal at the same time?

What is the relationship between art and reality? Is it a simulation of reality or is it creativity and renewal?

By searching within the framework of this problem, we find that art is every production of beauty and is carried out by works performed by a conscious being, and awareness of the creative process is not the result of chance, but rather from research and knowledge.

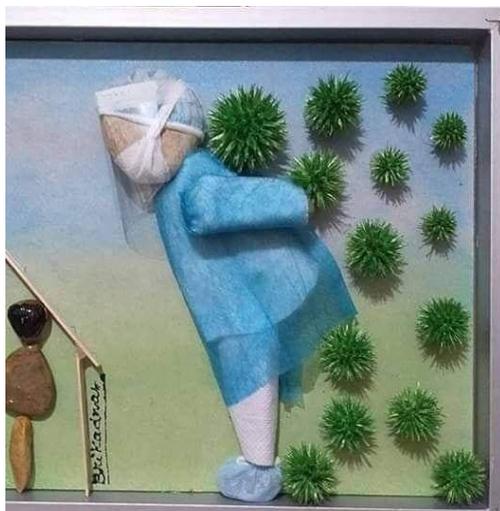
The plasticine theory derived its theory from the ancient Greek conception, which sees that art is to give an image to a “heaplasm”, or is to make something, but it developed the concept of its art within the framework of “Jerome Stolnitz” theory so that it made the form a precious value for art and the translator of its emotions in general, translating it into the beauty of Certain degrees of measurement range from the extent of the recipient's awareness and awareness of the creative work in its intellectual and philosophical dimensions and its spiritual repercussions. Thus, with this work, she confirms that the form clarifies, enriches, regulates complexity, and unifies the structural



elements of the artistic work to elevate individual taste within the system of human creativity Cosmic. Since stones are stones, they are an element or a solid body that is difficult to form, but it is easy to arrange them in some way to form an artistic and aesthetic creativity, so it has introduced other materials to volunteer the idea that inhabits it and brings it out to the ground from the abstract imagined, deriving its embodiment from an intangible and abstract cytological body to a tangible and tangible body. she utters an aesthetic language that is organized into a philosophical intellectual framework. The elements that she used are arranged in a way that makes them have a deep artistic value, to make the form give the artwork that total character and self-completion as a symbol of beauty, solidity and steadfastness, which makes it stand out from the rest of the

experience and appears as an artistic world of high value for creativity in itself.

Today, while standing in front of the fine works, I find myself in front of various stone art forms that were consciously organized, in a way, to form artistic paintings that derive their themes from the daily life of



the plastic artist, Dr. Al-Mans. Her artistic ideas....especially during the quarantine period, in front of the exacerbation of the severe consequences of the Corona epidemic in her area far from health centers equipped with the latest means to resist its penetration into the daily life of the residents of the region. It was only that it derived its means from its surroundings and its semi-desert environment, exploiting stones of all shapes, colors, and mineral ores and reflecting light such as sparkling, opaque and multicolored semi-earthly.

In some of her works, she also inserted the flowers of thorny plants to symbolize the Corona virus, to volunteer these two materials of her will to create paintings that enter the framework of awareness and awareness of the dangers of what threatens our lives, but this awareness process passed with an aesthetic sense that makes it in the category of easy and abstaining and it is nothing to create aesthetic things that respect our taste The recipient has different intellectual and political affiliations, economic capabilities and social class.

She also removed art from the aesthetic space towards utilitarian awareness; to send encrypted and symbolized messages sometimes clear and direct at other times. Thus, she eliminated all barriers of various kinds between people, materials and artistic raw materials to give us an

aesthetic product that derives its creative legitimacy from its environment and its topics from its reality, to elevate it from the category of craft to the category of free creative and innovative artistic creativity.

5-2-Artist M. Ismail Bourkiba risks everything by embracing gigantic dimensions and a radically limited palette.



Art is a product of a highly creative mind. It includes the creation of images or objects in fields including painting, sculpture, printmaking, photography, and other visual arts. However, culture is the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought. Culture refers to all the things that make up people's way of life. So, Art is one of the most important means of expression developed by human beings. Art is manifested in every aspect of life. In addition, Artists have always shown a deep concern about life around them. Many of them have recorded in paintings their observation of people going about their usual ways, and Moulay Ismail is a Moroccan one who has his interesting touch in Moroccan art creativity

Moulay Ismail Bourkiba is a Moroccan artist who lives in Beni Mellal; he was born in Khouribga where he finished his high school study; later Bourkiba continued his study in France where he had his doctorate in sociology.

For the past 30 years Bourkiba's work has been shown in many exhibitions in Morocco, France, Spain,..... His artworks manifest an originality characterized by his use of different motifs and Arabic calligraphy written on goatskin, painted, carved, and woven materials. To artist Bourkiba, texture means so much more than a sensation brought on by touching something physical. It can tell a story and make something two-dimensional appear three-dimensional. It can be applied, established through paper choice, scratched into a surface and built upon. The possibilities of texture in art are practically limitless. The common thread that connects most of Bourkiba's work is intricacy and texture.



He evokes Many things distinguish Bourkiba's work. It is distinguished by his decision to use a highly restricted palette, to start. He uses primarily Winsor & Newton. His paintings are dominated by Moroccan's colors, which he then augments sparingly with soft colors. These often serve as accents. They lift the work away from an insistent monochrome and suggest a world of color. And recently he works on Moroccan's Saharien heritages and symbols in a modern concept.

The effect is distancing — perhaps even alienating in some way — as though color has become little more than a memory in some sort of dystopian future. That's why its use adds to the highly charged atmosphere of his work.

When I asked him about his choose of colors, he answered me: «I like how the eye begins to discern more and more color in a reduced palette over time ,he take on purple and yellow and blue casts, or a black can lighten into sepia or buttercup as it's lifted or thins.»

Eventually, in finding the Finish, Ismail must face the moment when he has to decide when a work is done. “I know it's finished when the surface is developed enough to match the scale of the piece,” he says. “It must have a feeling of energy, which I think derives from contrasts. One of the many lessons I took from a long practice of art, is a notion of areas of density and areas of openness in a composition. Especially in a large work, the ‘body’ or treatment or layers of the surface really has to increase to have a weight and contrast that carries at that scale. What's more than colors, there is the texture who can also be used as a tool to spark a certain emotion from the viewer. This is especially true when used in an art genre like portraiture. Texture can help me to capture a glimpse into the mood, personality and thoughts of the subject while also assisting in making the viewer feel a certain way.



To ins Artist Ismail finished paintings are both spectacular as tours de force of acrylic and oil colors and mix technique on the Egypt paper or goat skin and deeply affecting as evocations of a contemporary landscape dominated by technology and haunted by the ceaseless movement of human beings. Hence, he works with a power and physical authority that is rare in oil color.

“One thing I’d love to contribute to, is a growing sense that watercolor has possibilities well beyond a sketch medium or delicate translucence,” says the artist.

In some of his artwork, he added a bit more water, and it will make a very interesting texture, rich surface. These contrast beautifully with areas of a light wash. Sometimes he embraced watercolor’s movement with the acrylic colors and look for beautiful things that happen within the traveling of the paint. For him, working on more than one piece at any given time prevents overworking any one piece.

Below, in his studio, He works hardly and shares his larges painting; anyone can visit him and see them in his studio in Adouz. Enjoy!

6-2-Surrealism Art-Delta N.A. Delta N.A.



" DELTA N.A. is a couple painting four hands and traveling among their innumerable exhibitions and solo shows in Los Angeles, Beverly Hills, Genoa Biennale, Turin , Miami, Prato, Jakarta, Montecarlo, Paris, Bargemon. Their artistic inspiration unravels from the inner dichotomy of contemporary man between the earthly and divine forces. Delta N.A.'s expression is made up of shapes and appearances that sometimes overlap in levels, like in a code, the first level reveals the following. Overlaps of geometrical signs on iconic structures reproduce man and nature in a pictorial intrigue in a synergistic creative commitment aimed at unifying the male and female soul in art, giving life to an intense, unprecedented success."

Melinda Miceli, Italian Art Critic, on the Italian Encyclopedia of Art, Artist Catalog : Delta N.A. "Delta N.A. have proven to be harmonious union of old souls, together they have produced a wonderful synergy of art in which inextricable qualities of their creative energies merge to elicit forms of ethereal beauty.



Few artists have been able to address the discussion of aesthetics so completely from inception so thoroughly. The union of two becomes the strokes of one". (David Zelikovsky, Curator CATM New York)

Delta N.A. is comprised of artists Neva Epoque and Alessandro Vignola. They met at the university of Psychology in Turin were they graduated in 2003 but art was always a great passion they have cultivated since childhood so after falling in love and becoming a couple they chose art as way of living becoming professionals and using their psychological

background to explore themselves deeply so to express completely their souls. After portraits and figurative works (in 2007), they started describing their inner world expressing themselves simultaneously, in tandem, while working on the same canvas; this technique gave them the name of “Instinctive Expressionists” (Galeria El Lunario, San Jose del Cabo, Mexico 2012).

“By removing all boundaries between themselves and their medium, including the use of brushes, the transference of their combined emotional energies paint an homeopathic palette. Their work expresses a true sense of being and reflect a new-found meaning to spiritual connectivity”. (David Zelikovsky, CATM New York).

Delta N.A.’s art is the result of a total and complex collaboration between two hearts beating at the same rhythm and two hands (sometimes four) painting and sculpting simultaneously. They mix in this way male and female, two different souls, two different way of seeing the world. “The story of this couple of artists seems to come out of the pages of the “Elective Affinities” of Goethe, where an irresistible force of attraction is binding inextricably two people.” (Armando Brignolo, La Stampa).

CATM New York and Irreversible Magazine welcome Delta NA to Giants in the City NEW YORK - July 7, 2014 - PRLog -- CATM New York and Irreversible Magazine are proud to welcome Delta NA to Giants in the City . Giants in the City will take place September during Miami’s Downtown Art Days. Delta NA will be part of the ever-expanding installation and will provide a unique dynamic to this formidable public art project. Something so foreign to the post-financial collapse of 2008 is Delta NA’s ability to celebrate the future and counterbalance the often misunderstood growth pains of the new global economy. They reveal the potential good of humanity and act as ambassadors to a newer understanding of collaboration. Many live life with their noses to the ground, rarely elevating their view to see the beauty of their surroundings. Yet there are those, such as Delta NA, that persist in the propagation of beauty, aesthetics and optimism. It is with such persistence and intention that hope truly springs eternal for the creative duo. Their wondrous imagination is transformed into a monumental declaration during Giants in the City. The work’s soft,

almost Oldenburg-sequel sense of the organic deceives the senses and its true physicality. While other artists only succeed in imitating the ethereal, mitigating the natural unnaturally, Delta NA compose a symphonic movement of unity that engrosses the public's heart and due attention. Giants in the City is a growing nomadic community. Their expressive caravan magically transforms space into a fantastic equilibrium of imagination and interaction. Through engaging the public, Giants in the City successfully provides temporal worlds to explore, expanding the public's awareness and horizon . Delta NA's inclusion this year notes an evolutionary change. Where in the past, all the art work has been impermanent and inflatable, Delta NA are the first to present work more tangible and prominently tactile. Their work, "In Love", will act as the central juxtaposition, anchoring the ethereal world of Giants in the City.

7-2-Art in woman`s touch : artist Zahra Elhanssali





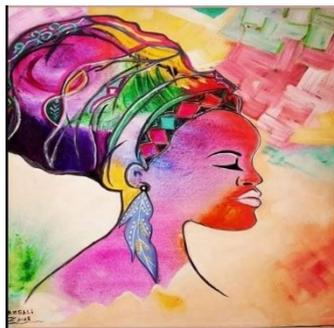
Zahra Hansali was born in 1959 in Marrakech, in Morocco. With a Baccalaureat she went to EL Cadi Ayad University, she completed her study and she was a teacher. For the past forty years Zahra's work has been shown in exhibitions in Morocco, France, Spain, Her artworks manifest an originality characterized by her use of The African script or symbols and color and motifs in written, painted, carved, and woven materials. The common thread that connects most of Zahra's work is intricacy and texture. She evokes the interconnectedness, interrelations, and interdependency of the world we live in. Identity, memory and daily encounters are her major themes. Earlier in Morocco, She presented his work permanently at Royal theater gallery in Marrakech and crated the biennial of : " Africa is our home" . Her works were featured internationally at "Salon International de l'Art Contemporain" in Marrakech , she was subsequently invited to participate in the International Mural Art Festival at Saouira. Upon relocating Marrakech , Zahra presented lectures at international conferences and panel discussions around African identity and expressive cultures in EGYPT with many galleries in Online.

Every time when Zahra starts working on her art works, she gives us a deep feeling. She first picks up a pen or pencil and starts making marks on paper or Canvas, she begins with line. Whether self-taught, through trial and error, she doesn't like to be guided by others, she learns how line defines form, creates structure, divides a frame, traces contour, creates tonal variation (cross-hatching, for example) and leads the eye from one part of a work to another. Initially a mechanism for getting outlines on to paper – identifying edges – she begins to applaud



lines for their own merit: celebrate their presence...whether a jet flick of charcoal on paper or a streak of graphite. She works with her hands, mind, and emotion that is why her work is deep and rich. Everything goes flowingly in her hands and in her art space.

In most of her works, she tacks more time than she spends in coloring. She uses the blind contour drawing who contains lines that are drawn without ever looking at the piece of paper. This forces her to study a scene closely, observing every shape and edge with her eyes, as her hand mimics these on paper. For her the aim is not to produce a realistic artwork, but rather to strengthen the connection between eyes, hand and brain: a reminder that, when she is drawing, she is like teaching us how to see things in our space.



Later, she makes a gesture drawing quickly in short timed durations. She uses fast, expressive lines, and makes capture basic forms and proportions – the emotion and essence of a subject – without focusing on detail.

For Zahra, continuous line drawing is a very powerful way to create a piece that is both hard-edged and fluid, representational and abstract, rational and emotional all in one. Sometimes she uses a planar analysis drawing to simplify complex curved surfaces into flat planes by using straight lines. As well as representing contours, she also uses line to apply tone (light and shadow) to a drawing by altering the: Gap between the lines, Lightness / darkness of the line, Thickness of the line.....



Sometime, emotion, Mood and Feelings.... This is what she captures through her photographs when she is in Downton in Marrakech. Whether it is landscapes, architectural elements, still life, or macros - it is a very personal journey as her own fears, triumphs, beliefs, and shortcomings are exposed with each artwork of her photo.

Much of what I shoot is done spontaneously without preconceived thought or plan. I let what is around me dictate what is photographed, and the shooting is only the first step, a jumping off point. She takes the raw images and create what she see in her mind's eye. Coaxing out textures present in the shot, sometimes adding them. Enhancing the contrast of light and dark to create the mood and emotions she feels. In the end, it's all about listening to her heart and mind and creating a visual representation of what she feels the moment art is released.

8-2-Moroccan Artists Series – Redouan Saidi

Khira Jalil - Life of a Painter, Art Critic and Curator





There are no rules. That is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.

In today's world of specialization, it is vital to remember those multi-talented people who have been masters in a number of fields—the great talents not limited to one form of artistic expression. Khira Jalil is a painter, curator, art critic, poet and writer who just published a beautiful novel the title of which could literally be translated as “Without doors, without windows” (2021). Of course for time constraints we will limit our talk to her art, with a special focus on “Black Angel (2017) – the substance of my interview with her.

Khira Jalil, “Black Angel

Khira Jalil, whose career spanned more than three decades, has long been recognized as one of the great Moroccan female artists of the post-independence period. She has been an eminent figure among the second generation of post-independence Moroccan abstract-figurative female painters and is widely credited for playing a pivotal role in the transition from abstract expressionism to color field figurative painting. Through her own natural and spontaneous brushstrokes and personal innovative techniques, she expanded the possibilities of abstract painting, while at times referencing Moroccan culture including figuration and landscape in unique ways. She produced a body of artwork that continues to thrive over time. Surely, Khira Jalil's artistic impact on the Moroccan and international contemporary artists will surely be profound over time.

Starting from 2014 onward, Khira Jalil began to be a regular presence in major international exhibitions, especially in the United States of America, where she participated successfully in many group exhibitions. She has her first major gallery exhibition in Yearbabruja

Theatre Gallery in New York, USA (12th-24th July, 2018), and her second in Art Connection Gallery, New York, USA, (July 30th-August 25th, 2016), followed by a second exhibition - then, in partnership with Peace Wings of Fine Arts and Art Connection Sun Rise in Long Island, New York. Her international tours led her this time to the University Edge in Turkey where she participated in group exhibition in April 2019. That where she started a mysterious journey to the Orient, opening up on countries like China, Pakistan, Bangladesh to mention but a few. Such a journey is still to be elucidated in future interviews.

Obviously we cannot go through all the artworks and other creative works by this lustrous artist but the focus on this rubric on a seminal creation entitled “Black Angel”. It should be signaled at this level that Very interesting art projects by Khira Jalil include the creation of a series of paintings where she embodied the relationship between the woman and the body in the Arab society, and art and human sufferings respectively.

A breakthrough painting of Moroccan abstraction for which she poured thinned paint directly onto raw, unprimed canvas laid on the studio floor, working from all sides to create silhouettes of human beings under different postures, which refers the genetic history of men on earth. She confirmed in a personal communication that humans carry genes of death.

By and large, Khira Jalil highlights in the aforementioned series of paintings the tragedy of the human being. One can, in a sweeping look, perceive a number of white circles and other geometrical forms and translucent yellow and green colors floating over the central figure, a female, most probably Moroccan, trying to make sense of life. “Black Angel” must immediately be influential for the new generation of artists in Morocco.

9-2- The art of Metamorphosis of Khira JalilMaria Marchese



In "The Meamorphosis" Khira Jalil seems to tell the story of the salmon's journey to generate new life: she expresses on the canvas an ascent, whose compositional background is filled with the color reminiscent of that of tenacious fish flesh; the creative



dynamisms, on the other hand, deal with the meaning of the multitude and the solidity of the ascent, the experimental space involves the expressive power of the existential sea and, also, that of the saving mouth, while the interstices recall filiform tributaries. "Metamorphosis" embraces a polysemous reflexive depth: multiple cognitive planes, indeed, overlap, lifting sign and color from their purely physical and aesthetic roots, to create small erratic platitudes, which moan, caressed by the brush of the artist, and interact, symbiotically. "Innards". the author therefore "chisels" these microscopic spaces, of minimal severity and gentleness, which are, finally, the tribal alphabet of an ancestral social and human idiom. In the work, she infuses a care, aimed at the integrity of the individual: the features, minutely illuminated, distinguish and preserve the truth of the latter, but the author confers them in the context of a minimal poetry, which is, in fact, a universal lyricism. "In my opinion, you have written so many metamorphoses of yourself that you no longer know who you are or who you have been." Philip Roth Each diastema is therefore symbolic of an autonomous reality, but belongs to a gestational consequentiality, which matures into a single "uterine involucre". There, these "genesis" coexist and succeed each other in a prolific way. break the sense of the current identity and contemplate the advent of the same. In "The Metamorphosis", Khira Jalil distinguishes, through chromatic intuitions, filled with the immediacy of acrylic pigment, values and atmospheres: there are clear references to nature, mystery, candor, spirituality...



"The world of art is not that of immortality, it is that of metamorphosis". André Malraux The Moroccan artist is also an author, a poet, an art critic: art is in cohesion with his life and his works, whatever their nature, are a manifestation of the construction of her life.....



Maria Marchese
.....critical art writer from Italy and director of Zoom on art magazine

"The art Paradigm between Renewed Artistic Dislocation and Serious Criticism “ book n 3 in Arabic language in 2020 Written by: Khira Jalil ...by Doc Hatem Trab



Dr Hatem Trab in University of Gabes in Tunisia, Fine Arts Division says About this book: “It deals with Discourse and other discourse, and it is not hidden from everyone who knows the reality of plastic arts in the Arab world, the urgent need for texts accompanying many artistic experiences, which need establishment and definition. Many believe that the written text comes at a stage pro-creative to the creative act, Or, it is of a complementary degree to further embellish that artistic practice. On the contrary, we believe that the text accompanies and is adjacent to the creative act, and with a little audacity it can be said that the written texts that accompanied a number of creative experiences are almost decisive for the advancement of that plastic act towards creativity and universality. The history of art is a testament to this, and perhaps the most prominent example confirms this belief, the complementary relationship between the artist Yves Klein and the art critic, Pierre Restani. From this perspective, it became necessary to pay attention to what was written in the attempts of the rising generation of art critics in the Arab world, So that the text accompanying the plastic practice attains the position it deserves. This does not mean that the Arab arena is devoid of serious pens or traditions in artistic criticism, but in the face of the plastic impulse that we are witnessing today, and in the face of the multiplicity and accumulation of artistic experiences, we fear the absence of some serious practices and their disorientation within this ferment of plastic surgery. For that, we must be aware of the idea of difference and multiplicity. Is that the art criticism letter one? Or is it multiple? ... It seems that asking a question in this way implies a plurality of discourse. This is natural if we return to the nature of the focus of interest in the discourse of art criticism, which mainly addresses the issue of



artistic work and the artist in general. The "artistic impact is open" as guided "Umberto Eco", whether written or photographed, includes the field of vision and interpretation, and the reader is a participant in determining its significance. Rather, artistic reading is a way of understanding the world, a way of seeing things and a way of thinking that is renewed with the renewal and multiplicity of artistic experiences. It is the question of perception, vision, and self-interpretation: who is there is "paradigm." As for the difficulty related to paradigm, it is limited to overtaking and shifting in order to represent another vision, a new concept, and a different thinking style. This is basically what can be seen in the book of the critic "Khira Jalil," the paradigm of formation, through which the reader will stop at a group of readings that bend on a renewed vision that may exceed, I believe, the artist's intentions. It can even discover itself anew within its texts. It is the art paradigm and critical vision: it is the discourse art and other art's discourse point of view that heralds unconditional recognition, which is a creative condition for the artist and his artistic work. At the beginning of her book, the author was exposed to the critical writing justifications that push her to pursue Arab plastic experiences, and to establish them through a critical and renewed discourse. The book was presented in the form of collected texts, all related to the field of reading art. Through it, the reader will notice the existence of an organizing thread that collects and embraces various artistic experiences, not for the purpose of documentation and compilation, but in order to establish a critical discourse based on the appreciation of the local and openness to the world, in the context of supporting serious plastic practices and with the background of excavation in abandoned and abandoned areas. Here lies the value of this book, which introduces new, non-expendable material and establishes a plastic act that was not treaded by other pens, was ignored, or was not paid attention to, and through it the author flips the question of what art and creativity are. The writer chose, in her writing style, the style of dialogue that addresses the reader and questions him as to what makes him a partner in the ideas of the book. It is a motivational pattern that calls for the reader to interact and share. The funny thing about this method is that the writer comes out with what we have learned in the circulating critical discourse, whose structure is either philosophical, conceptual, or deeply involved in the problem of ideas, or literary driven by a poet's soul, or a plastic form directed to an elite. Meaning that the

reader with "the best of the great," will find himself inside this multiple discourse. From this standpoint, and on the basis of this diversity in the artistic discourse, we point out that the aspects of creativity are multiple, and cannot be confined to one form or one style. And stereotyping is fatal. Rather, going beyond the search for the different is part of the spirit of creativity, since it is "creativity". After the general articles framed for her ideas, the author has dealt with a group of individual experiences that she believes deserve to be analyzed and contemplated because they provide the criteria for plastic creativity in its various schools, materials and references from various Arab countries and age groups, and from amateurs and professionals such as: the experience of Dr. Radouan Al-Saidi, a researcher in aesthetics from Morocco, and Ibrahim Al-Sahli from Sudan Others, who are settled in England, and Dr. Hamid Qashmar in Washington , Najlae Falambane from Arabic Saoudia in New York in the United States of America Hatem Trab from Tunisie, Doc Latifa Brikadnas in Rachidia, Sbira Molay Idriss from Beni Mellal ,lamiaa Haddouch from Tanger, Zakaria Messalak from Fez in Morocco and Hakima Jenh from Canada, and Hussein Nashwan from Jordan. Finally, if we can download this book in terms of the reality of the Arab criticism of contemporary plastic arts, then we condemn it within the framework of the efforts exerted to unify the critical discourse that has suffered and is still fragmented away from the logic of classification and differential arrangement of texts and outside the controls and constraints of academic research. The attempt of " khira Jalil", through her book "The art Paradigm between Renewed Artistic Dislocation and Serious Criticism" is a free expression and a wandering reflection of a dream that it has wagered on achieving, with the sincere intentions it shows for a systematic project that resonates with human dimensions that permeate its psyche. It is a voice tweeting from the brotherly Morocco, weaving through art criticism silently and restlessly, his obsession with a different imprint and a brilliant effect within the contemporary Arab formative critical discourse, and I think her voice has begun to be heard This book and his writer will have a great impact on Arab art, especially the writer khira jalil has traveled the world and has a great deal of experience among international galleries and museums in china and USA, Bangladesh, Pakistan.... " Dr. Dr. Hatem Trab / deppartement of fine art - University of Gabes / Tunisia

3- Some art`s interviews



1-3- KHIRA JALIL, A CITY CURATOR OF THE WORLD

Posted on November 16, 2020 by Alessio Musella

Art and investemet magazing



Whenever we have the opportunity to interview professionals in the art sector, from different cultures, who live abroad, travel and treasure their foreign experiences, it is always interesting and instructive.

Today we interview Khira Jalil , born in Morocco, but a citizen of the world as regards art.

*Let's start by asking you what was your first encounter with art, what did you study?

Before introducing myself as an artist and talking about my stadium, I go back in time and I can say that I was a very lucky girl. I was the first girl the family sent to school in the small town of Midle Atlass in Beni Mellal in Morocco.

I started drawing right away, as children often do, but I continued to high school by participating in various competitions. .Once I got my baccalaureate, I asked my father if I could attend an art school at Casa Blanca , and his answer was:

With the Art degree in Morocco, you would not live happy. You have to study at university something that can help you find a good job, and let art be just a hobby, try to practice it in your free time.....



seriously followed his advice,
 studied History and Geography for 2

Years at university..



-I discovered art in history and it was very interesting to discover more and more details in the Art's club in my university, participating in many group exhibitions.

Subsequently, I continued my studies to get my degree in Geography in urban planning until I have

my diploma in 1994, but at the same time, I attended a private art school studying and participating in many art exhibitions, until I became a professional artist.

- To talk about art, is it necessary to have studied it?



In my opinion, yes, if not in some art school, however self-taught.

You must try to be in contact with museums and galleries and follow all the artistic activities.

You have to read more and more about art and its philosophy and history... You must have the keys to the language art (drawing, color, mixage, texture, space, golden point, perspective).

Learn about the great art schools in history, the philosophy of creativity in art, the most famous artists of each century, only in this way will you be able to understand the creativity of many famous artists in history such as Van Gogh, Dali and many others.

You have to participate in critical activities on art, and visit different museums in different countries, participate in different biennials around the world...

- Is it necessary to have studied it to sell art?

No, but you have to be very lucky and have a good connection with excellent curators in major galleries, and have money for the monthly rent of a major studio in different countries or pay a famous curator of some major galleries in some famous cities like New York for example, whoever invests more earns more in art.



- An anecdote that you remember with a smile.

I curated a group show in some New York gallery in 2017, I worked so hard on my art work for a year.

When I traveled from my hometown, Beni Mellal, to Casa Blanca to pay for my Airbus tickets, I saw the first Starbucks coffee shop in the city center.

I asked myself: who knows how many women and children have worked hard on the big coffee farms in Africa, Latin America without ever drinking coffee?

When I got home, I took a coffee bag made of burlap and tried to draw my feeling of suffering. I gave it its name: inspired by the Moroccan writer Mohamed Chokri's novel: naked bread. At that moment in my studio was my son who was drawing on canvas.

In New York, in the opening exhibition, the first work of art I sold for the Maha Muniy Museum in Bangladesh was this work of art, and my son's "work of art" for art connection gallery.

-How do you choose the artists to talk about?

In your art writing you have to have the keys to the language of art in your hands, but when you want to choose the artist to talk about him, you have to be more and more intelligent in your choice, because you want to introduce him to people and you have to confirm your choice at the gallery or museum with a strong language. Therefore, you have to choose the active and serious one, and see his strong work.

You need to ask yourself these questions:

*What is your new art in your work?

*Work on the colors, the texture, the chromatic fabric, the idea, the feeling, or the contrast Subject?

*Do you work with concepts from a traditional art school or a new one? What is the artistic innovation that you brought into your creative research?

-How important is the curator for an exhibition?

A good curator means a successful exhibition, a good gallery, an opportunity to introduce yourself to a good art writer or critic and to introduce your art, exhibiting in galleries means having the opportunity to be presented at very important museums.

-What is art for you?

Supporting art means advancing knowledge in all fields and serving the noblest of artists' professions. Today we have launched the world of happiness; we are building a new reality for people, a new future for our children, because art is a new model of development and a perfect message of peace and tolerance for young people and the future. To make this work, we have to believe in artist peoples, in human beings - their ideas, innovations, dreams and connections - Art is the capital of the future. In this sense, art "is not so much a result in itself as a main indicator of development, because where great artistic minds go today, great things will happen tomorrow".

-If you could go back in time, which artist would you like to interact with and why?

I was just a very young country girl when I dreamed of myself as an artist traveling from country to country in the world and here I am, professor, writer, artist painter, curator of international exhibitions. I travel from Morocco to China ... and to the United States... I never lose hope of being able to build something important, I work hard and I believe in myself, as my family believes in my professionalism.

I would like to meet myself....

-What do you think of sector publishing?

Very interesting and very important for the artist and his art. A good art article in famous newspapers is a strong boost for the artist; it gives him an excellent opportunity to have the best introduction to the art business and the art market.

And sector publishing is the real power for everyone: art, artist and the art market

Thanks Khira Jalil/ Alessio Musella/Website creation www.sc-agency.it

ART Alessio Musella: Art and investemet magazine



2-3- Black Angel”: An Interview With Artist Khira Jalil

By Doctor Redouan Saidi



The artist says “the world is a reflection of our internal state of mind” Redouan Saidi, September 29, 2021 This part of a whole interview with the Artist Khira Jalil about “Black Angel” is first published on Facebook and has been lightly been edited.



R: Could you describe the size and the painting media for “Black Angel”?

Khira : “Black Angel” is 3m/3m, acrylic paint on cotton cloth.

R: Where has it been exposed before?

K: You know! This painting was exposed in 2017 in at the Yearbabruja Gallery in New York, USA, and in Puerto Rico during the American Century festivities, as an artwork and installation.

R: What is the main theme of “Black Angel”?

K: The main theme in this painting revolves around one of the biggest ever challenges for the female body, breast cancer. I think that the world is a reflection of our internal state of the mind. If we experience internal feeling of confusion, anger, and turmoil, then we will see the world in these terms. A sort of self-projection! Unfortunately, as an artist, cancer took away from me my beloved close friends, family members and sometimes ordinary people I am just acquainted with. And my mother is still suffering. It makes me feel sad that cancer still threaten human lives on this earth.

R: Big size painting (3m/3m) and without frame, why?

K: Big size is meant to enhance the idea of agora, which a space for life. And we should lead our life in place without a frame, without restrictions, that is, in full freedom. We do not need social or political consideration to get to know each other on this globe. We must not feel alone! That is why we should meet. And if one loses a hand, a leg or

anything else because of cancer, he or she must not be left alone. ONE will never be let to walk alone! Or be let to feel ashamed because of an imputation or so! The sick should still enjoy their moments of life! People are sent to fellow people as angels to make our grief and sadness melt away! I used the cotton cloth to insinuate the idea that it is never late to enjoy life and show your beauty, though the lack of optimal conditions!



R: Could you please elaborate on the symbolic load of “Black Angel”?

K: I painted bodies of women and men without their hands, or legs. I wanted to hammer home an articulate message for people to stop talking about the “human handicap” in negative terms. Let work on what ordinary people call “handicap” and give it a positive twist.

R: Why did you opt for dark colors?

K: In the paintings, there is an amalgam of dark colors in the background and bright colors as yellow and white as if announcing the sunrise, trying to say that the future will surely be better and hopeful.

R: How?

K: Viewers’ sadness will melt away if they look at the “Black Angel”! And people with cancer will feel relieved by allowing their eyes linger the garden the painting!

R: Thank you dear Lady! It was a real pleasure talking to you!

K: The pleasure is mine dear Sir!

Conclusion:

Creation, Reflection, Imperfection

One of the things I love so much about colored art is no matter how skilled I become at achieving an effect that conveys the character and feel of my subject; there are always variables beyond my control that enhance the art work I'm doing. However, as art critical writer the work is so different. I must write about the art work, about colors and texture and heat colors and soft colors and how the artist move his colors and his feeling, and is there any search in this field? Not to mention variations in lighting the finished piece and my viewing angle.

Painting, by definition, is described as a narrative technique that is made with lines and colors on any surface, and today, almost any type of material can be used in terms of being handled in a conceptual dimension. Pictorial drawing on anything is very nice. When we look at the color spaces, we discover that each color is a verse that demonstrates the beauty of a unique environmental element within a huge artistic poem in the splendor of our environment and our life, whose concern is to highlight and preserve the splendor of life. This was a wonderful way to start every day. Creativity exists in everything if we are willing to see. Thank you for sharing your way if seen and creating. I can intentionally override some of these while others I cannot when I paint some artwork. Nevertheless, there will always be spontaneous decisions to make with when colors are in hand, but not when I write about it. I must show the strongest of the artists artwork, his new ideas in art's field and his serious search because I must be so professional writer with specifically critical words. I must know when I must stop writing.

Art in a challenging pandemic moment of covid 19 We always asked ourselves: What kind of advice we can give to others in such hard moments?

In fact, this question revolves in mind during all these years. No body denies that we were all worried and we faced many problems to express our point of view in such a hard moment of lockdown by Covid 19.

In the End, we can join our friends all over the world from our homes in Morocco and share with them our experiences and say:

_stay safe in your homes, you must be more hopeful people and have strong personalities to face all issues no matter how,

_Have more inspiration for your creativities .

_Tack your next step in your careers,.

Sure, it is not always easy.

_A professional career coach as other artists can give you personalized guidance to help you overcome hurdles.

_put your best steps forward your goals.

_To get started, just try to be in touch with many artists from all over the world.

_Try to work hard from your home for your safe

_share your art with other artists in some online exhibitions

_Try to accept more and more pieces of advice from the good critical art writers or curator for galleries that are known for good experiences in art fields.

_When you do your work with more hope and love and When there is no more lockdown , you will lately discover that you are hard worker with many excellent art works, and that you had spent this time by achieving good things for you as a self , for your careers as artists and for you societies as a good citizens

_ So stay safe in your homes....

_let's be in touch and communicate with each other,

In the end remember that:

Art is an expression of the soul of an individual, it is a language, it's a view of the world.... all question about the meaning of art will have different answers and These answers are fine in their way but my definition of art encompasses simple trivial things not just deeply profound reflections of the soul etc. In one sense art is anything created (not simply a beautiful rock etc) that the person believes to be art but has produced to express something not all art is good. Some art is much better than others are usually, because it expresses something universal often in a skillful way, art also is the result of a lifetime of experiences.

For me the outstanding book on attempting not merely to define what art is but how we can decide what is good art and what bad or mediocre is a book called *The Dialectics of Art* by John Molyneux. It was published in December and can be ordered from Bookmarks in London. Absolutely brilliant. Most other critics dodge important questions "Art" is at the very basis of human existence. The need to separate ourselves and connect ourselves to our environment (world) is a primary need of all human beings.- Keith Haring Individual evaluation of that word rules for you as no commonality of meaning Art is the visual or auditory expression of thoughts and emotions. Art is a marriage of the conscious and the unconscious." –

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