

## **Fifth research**

### **A visual art exhibition titled**

**( Formative values of lion figures )**

**"Formative values of lion figures to enrich the handmade  
formation of contemporary woven textiles"**

#### **Research data**

<b>M</b>	<b>statement</b>	<b>Content</b>
<b>1</b>	<b>Research area</b>	<b>Handmade textiles</b>
<b>2</b>	<b>Type of search</b>	<b>Exhibition</b>
<b>3</b>	<b>Exhibition venue</b>	<b>Aon Hall</b>
<b>4</b>	<b>Exhibition date</b>	<b>September 2024</b>

## **Figurative values of lint figures to enrich the handmade composition of contemporary woven textiles**

### **Introduction:**

The art of weaving is one of the oldest expressive arts practiced by man, which involves a great deal of creativity and innovation that cannot be overlooked, as handmade weaving carries within it various artistic, innovative and tactile values, and anthropomorphic weaving is the best example of this, where the loom abandons its traditional form to coexist with modern textile materials and techniques, forming an anthropomorphic textile work characterized by innovation and uniqueness?

The realization of anthropomorphism in textile works has changed the familiar structure of the textile work, which the eye used to see as flat and soft, and what we currently see is that the textile work has become standing firmly and proudly, challenging soft materials, influenced by modern artistic trends to express the artistic values of the real-dimensional anthropomorphic object. As a result of scientific and technological progress in the choice of materials and tools, the weaving artist in this era has been provided with exciting material tools and media for artistic expression, freeing the artist's Formative abilities to express his senses and feelings away from the limits imposed by the traditional materials of weaving. He began to choose his own materials or try to solve the issues he encountered with alternatives to the usual weaving methods.

Handmade textiles in general and lint in particular are characterized by the presence of protrusions on the surface of the textile in the form of cut lint, and lint is characterized by the flexibility of formation and its aesthetics represented in color and texture effects, so the current exhibition tends to try to take advantage of the Formative values of lint figures to enrich the handmade formation of the contemporary woven textile.

The current exhibition adopts the work of textile models in which the experimental vision in the field of handmade textiles is emphasized and appears clear and growing in the weaver's practice with different materials with the aim of building occupied in unconventional bodies and his vision of them with a contemporary vision through the formulas of

formation and textile practices.

### **Exhibition idea:**

Contemporary textile works reveal the extent of the weaver's determination to search for new horizons to express his ideas and freedom from traditional boundaries and his constant desire to renew and innovate with a contemporary formative vision, as contemporary textile experiences have transcended old philosophies and aesthetic standards, as it now stems from the core of the weaver's thought and philosophy and not for imposed external principles, contemporary weaving creates its own aesthetics, whether in terms of form or content.

Linting techniques are considered one of the weaving techniques suitable for manual performance because of their prominence and wildness that achieve a distinctive type of rough or soft, dense or sparse texture. Linting techniques vary in their images between the cut lint in their shapes, and the lint loops as well, showing a variety of textures on the surface of the woven textile.

Hence, the idea of the exhibition is based on the formative values of the lint figures to enrich the handmade formation of the contemporary holographic woven, which is suitable as decorative units using lint techniques to achieve a new vision for the weaving figure through implementation on Formative water pipes with multiple innovative bodies as an alternative to the traditional loom and combining the utilitarian function of the weaving figure along with its aesthetic value.

### **Objectives of the exhibition:**

The exhibition aims to:

- 1- Open new horizons to realize formative visions for weaving figures.
- 2- Introducing a new alternative material to traditional looms that can be relied upon to create textile sculptures with contemporary visions.
- 3- Reaching contemporary formative solutions to implement and build textile models with loom techniques in new bodies.

### **The importance of the exhibition:**

- 1- Adding a new artistic and formative vision to promote and develop the construction of contemporary wilderness sculptures.
- 2- Revealing the aesthetic values of lint techniques to enrich the surface of the textile model.

- 3- Raising the capacities of designers and weavers to contribute their abilities and creativity in the production and continuation of weaving models.

### **Exhibition philosophy:**

The artist in the modern era thinks about everything that would present us with new ideas that represent new perspectives that go to aesthetic novelties that invade several areas of life, especially in the field of textiles, and this requires more experimentation to reach multiple formative solutions that are commensurate with new intellectual concepts that would create a new addition that contributes to the enrichment of the art of stereoscopic textiles.

Despite the softness of the material used in the weaving process and the difficulty of achieving anthropomorphism, artists have overcome it through Formative and technical formulas to achieve this, as the three-dimensional textile work must be convincing in its relationship to both the internal and external spaces as we look at the textile works. The artistic vision of the textile sculpture is not a fixed system, but has several overlapping systems to connect the formative relationships, and each angle of the textile sculpture is a composition in itself in which the relationships must be harmonized in order to be perceived comprehensively, achieving unity and a general connection between them.

The philosophy of the exhibition is to take the weaving sculpture out of the traditional boundaries to new patterns that rely on the formative potential of stereoscopic Formative pipes and various lint techniques to create three-dimensional weaving sculptures that are suitable as decorative units to enrich the handmade formation of contemporary weaving and achieve a new vision for the weaving sculpture.

From the above, the artist's knowledge and understanding of the material and the techniques used is the ability with which she controls and reveals her Formative and expressive capacity, and this leads to the development of Formative and expressive performance through artistic formulas characterized by creativity, renewal and uniqueness.

### **Contents of the exhibition:**

The exhibition contains (10) weaving figures, through which the

artist tried to present a number of Formative values of the pile figures to enrich the handmade formation of the contemporary woven.

### **Materials and tools:**

- 1- Synthetic wool yarns in a variety of colors and textures.
- 2- Synthetic silk yarns.
- 3- Decorative threads (crystal).
- 4- Formative water pipes of various sizes and sizes.
- 5- Multi-shaped wooden flat (base for the figures).

### **Textile compositions and techniques used:**

The researcher used a number of textile structures and techniques, including:

- 1- Guders knot.
- 2- Unstretched weft technique.
- 3- Inverted sumac.
- 4- Herringbone weaving.
- 5- The liny buttonhole technique at the base.
- 6- Plain weaving 1/1.

## Examples of artwork



