The Development of a new Strategy in Visual Reading of Paintings

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Introduction:

Visual reading is considered as an effective and important tool to aquire a lot of knowledge, ideas and different sciences which lead to the development and the sophistication as they open new horizons. In addition, it is a way of communication that depends on the recipient attempt to understand and taste the artwork and its values that differ from one person to another according to his vision, his way of thinking, his culture and his experiences. The visual reading represents the first and the fundamental stage in the visual communication process between the recepient and the artwork in the light of the cultural changes and the successive technological development. The visual reading of the art specialist recepient differs from this of the unspecialist who could look at the visible part of the artwork considering description of the shape without paying attention to the details. But, the specialist recipient must look at the artwork deeper than this as he sees the invisible part of the artwork and its multiple dimensions. However, the researcher noticed lack of awareness of the visual reading process by some art specialists and absence of clear dimensions that suit the diversity of artworks in the cultural change and the technological development.

Research Problem:

Research problem is determined as follows:

■ Finding deficiencies in the visual reading process of paintings and absence of clear dimensions for some specialists in the field of art.

■ No visual reading strategy suits different paintings in the light of the cultural change and the technological development.

Research Hypotheses:

■ New strategy in visual reading of painting can be developed to copes with the cultural change and the technological development.

■ Finding clear dimensions for visual reading of paintings can contribute to the enrichment of visual culture and artistic experience of the specialist in the field of art.

Research Aims:

■ Emphasizing the importance of visual reading and activating its role in appreciating and criticizing paintings by specialists.

■ Developing a new strategy for visual reading that suits all paintings and enriches field of art in general and painting in particular.

■ Enriching the visual culture and artistic experience of specialists in the field of art.

Research Importance:

■ Activating the role of visual reading by developing a new strategy that has clear dimensions and suits different paintings in the light of the cultural change and technological development.

■ Limited number of foreign and Arab students who are specialized in the concept of visual reading of paintings and its strategies.

Research limitations:

■ Objective limits: They are determined in visual reading of two-dimentional and three dimentional paintings.

■ Time limits: They are represented in the application of a new visual reading strategy on works of artists from the twentieth and twenty-first century and the application of a questionnaire in 2020.

■ Place limits: It is limited to specialists in the field of art in Saudi Arabia.

■ Human limits: The questionnaire is limited to experienced spicialists in visual reading.

Research Methodology:

The research follows the analytical descriptive approach for a group of painting in order to find clear dimentions to a new visual reading strategy so that it suits the diversity of these works with the cultural change and the technological development. Then, an open pre- and post-questionnaire has been conducted to measure the effectiveness of the new strategy in the visual reading of paintings.

Research Pocedures:

The Conceptual Framework: and it includes the following:

1. The concept of visual reading, its importance and its types.
2. Levels of visual reading and its stages.
3. The relation between the specialist recipient and reading painting.
4. Visual reading strategy for paintings.

The developed strategy consists of three stages, as follows:

■ What is happing: It involves what the recipient see in the painting including knowledge and attention.

■ Why do we see: It involves what the recipient realizes from the style and the content of the painting represented by understanding, remembering, conclusion and analysis?
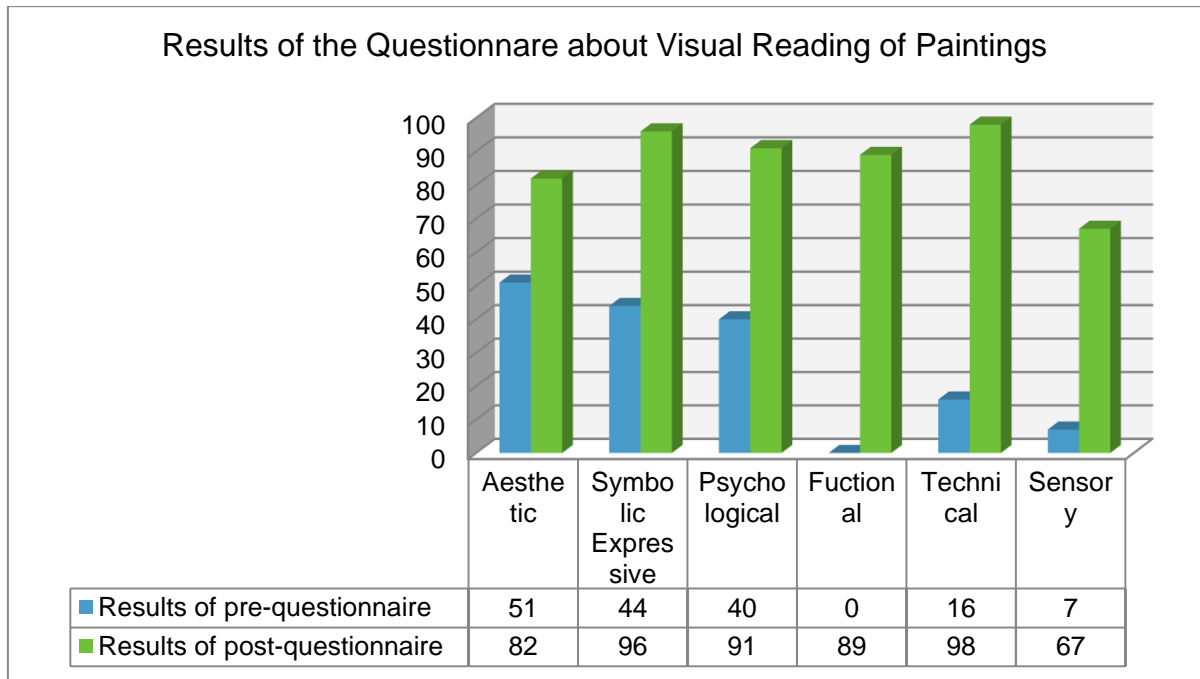
■ Other dimentions: It involves many different dimensions as the esthetic, the symbolic expressive, the psychological, the functional, the technical and the sensory by which reading process of paintings occur in order to help art specialists. In addition, these dimensions are appropriate to different implemented in the light of the cultural changes and the technological developments.

The practical framework: and it includes the following:

1. An analytical study that involved reading paintings of artists from the twentieth and twenty-first century by applying the new strategy to verify that it goes with different developments represented in two-dimensional and three-dimensional works.

2. Preparing an open pre- and post-questionnaire about the visual reading of paintings for specialist recipients in the field of art in order to test research hypotheses. The pre-questionnaire includes the following :personal information such as name, educational qualifications,major and photos of five paintings, including two works in two- dimensional shape represented in one digital painting and another oil one. The pre-questionnaire also includes three painting in three-dimentional shape representedin one painting and two interactive sensory works in addition to

a table divided into three sections and including the following three questions :What do you see? -Why? -and other details.

3. The post-questionnaire includes the visual reading stages as mentioned in the new strategy that has been discussed in the fourth theme.

4. The questionnare has been distributed manually and has been sent by email. Besides, an online questionnaire has been created to be filled in online using Google Drive .

5. Through 45 pre- and post-questionnaires that have been filled in, the researcher has reached the following results:

Results of the Questionnare about Visual Reading of Paintings

	Aesthetic	Symbolic Expressive	Psychological	Fuctional	Technical	Sensory
Results of pre-questionnaire	51	44	40	0	16	7
Results of post-questionnaire	82	96	91	89	98	67

From the above, we find that the visual reading of paintings in the pre-questionnaire dealt with the aesthetic dimention by 51%, the symbolic expressive dimension by 44%, the psychological dimension by 40%, the technical dimension by 16% , the sensory dimension by 7% and it did not mention the functional dimention. However, in the post-questionnaire, the aesthetic dimension has been represented by 82%, the symbolic expressive dimension by 96% , the psychological dimension by 91% ,the functional dimension by 89%, the technical dimension by 98% and the sensory dimension by 67%.

  Through the pre-questionnaire, the researcher has found decrease in the percentage of visual reading of painting by some specialists because of the absence of clear dimensions in reading process. This is notably manifested in the decrease of reading percentage in the sensory dimension and non-existence of reading in the functional dimension. Unlike the pre-questionnaire, the researcher has applied the new strategy in the post-questionnaire and has found increase in the percentage of visual reading process by specialist recipient. This proves the effectiveness of the new strategy with its clear dimensions that helped in better visual reading experience and therefore, this proves research hypotheses.

Results and Recommendations:

Through the study that the researcher has conducted in the conceptual and practical framework , the following results and recommendations have been found:

Results:

■ There is deficiency in the visual reading process of paintings by some specialists in the field of art.

■ Devolopment of a new strategy of visual reading that suits all paintings and finding clear dimentions to it contribute in the enrichment of the visual culture and the artistic experience of specialists in the field of arts.

■ Effectiveness of the new strataegy of visual reading and how it is appropriate to different paintings in the light of the cultural change and the technological development.

■ Application of the visual reading in the field of art has a crucial importance and plays a significant role in appreciating and criticizing paintings by the specialists.

Recommendations:

■ The researcher suggests that specialists should study the concept of visual reading.

■ It is necessary to pay attention to the visual reading and activate its role in the field of arts.

■ Training students in the Faculties of Arts on the process of visual reading and how to do this correctly on a scientific basis to achieve the most of the educational process.

■ Conducting more researches that address the concept of visual reading and its strategies in the field of painting in particular and arts in general.

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