

Aesthetics of Opposing Binaries in Contemporary Handicraft

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Abstract

The plastic contrast is one of the methods of contemporary artistic rhetoric, which appears to be far from aesthetic values and contradicts them, but in fact it gives the artwork a special aesthetic dimension, as well as its splendor in confirming and highlighting the idea through the semantic contrast and mental penetration generated by the combination of antonyms in the structure of handicraft.

The research therefore aims to study the aesthetic value of the variables of opposing binaries in contemporary handicraft and its technical methods and experimental inputs that correspond to the technology of materials and their synthesis in accordance with the developments of the concepts of handicrafts in our contemporary time. The researcher used the analytical descriptive approach to provide an aesthetic analytical reading of an anthology of contemporary handicrafts to confirm the idea of research. The researcher concluded that there is an aesthetic effect of opposing binaries in the structure of handicraft, namely the mental movement of the vocabulary systems and the corresponding structural relationships that have significant semantic dimensions.

The research problem was identified in the following questions:

- 1- What are the variables of opposing binaries in the plastic thought of handicraft?
- 1- Is there an aesthetic value for the variables of opposing binaries in contemporary handicraft?

key words: Aesthetics, Opposing binaries, Handicraft, Contemporary.

Research Background:

Generally speaking, thought is based on the idea of contradiction, and the issue of cross and divergence border. So, deep inside the human soul, it all came together, and were instilled. Everything in nature is subject to the laws of combining opposing binaries. So human beings feel that beauty is based on these laws as its relationship with the existence is infinity and inseparable. Nature's formations reveal a deeper beauty than the apparent beauty of it; it is the beauty of the well-protected truth in all its diversity.

The phenomenon of combining opposing binaries with its connotations constitutes one of the most visible features through which the aesthetics of formations can be tasted both in life in general and in the structure of the handicraft in particular. In this context, there are numerous studies and opinions in various areas. It has been stated in the Arab literature that "Beauty is perceived when opposites are compared." (Al-Monjid, Salahuddin, 1983, p. 14), and Robert Gillam Scott stated that "Opposition is a value that can be revealed in nature through some manifestations such as night, day, long and short - good and evil, and among these manifestations we get compatibility." (Scott, Robert Gillam, 1988, p. 41)

"Lucy Lamp also stated that "the real value of opposition in art lies in the construction of the concept or the idea of the work, and the combination of opposing binaries is one of the pillars of formation that gives clear results about achieving the aesthetic value that governs the relationship of the items of the artwork with each other, and the perception of that value leads to the creation of harmony and compatibility between these components according to the extent contained in these explicit and implicit binaries.

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The beauty of opposing binaries is not limited to this formal image. It has moral value in the artwork. This violent mental movement is found in systems of items and opposite composition relationships, converging, and then diverging in a quick and distinct motion show built on the power of mind perception of the item and its opposite, producing aesthetically diverse bodies with semantic and eloquent dimension.

The combination of opposing binaries is one of the formative methods that externally seem far from and contrary to aesthetic values, but it actually adds a special aesthetic dimension to the artwork, and contributes to creating a sense of harmony between the artwork, and the connotation generated within it, as well as its great role in affirming the idea and highlighting it in the existence of various graphic eloquence which remains a style and a means of expression and thinking in the artistic formation.

Based on what has been mentioned above, opposing binaries are only a relationship based on two objects that complete one another, which embodies the dual existence. Each and everything in this world have its own opposite which at the same time shows its value. (Similarly, opposition symbolizes the important formative element that gives a desire to diversify in order to prevent visual boredom resulting from monotony, repetition or the limitation on the structure of the artwork to one of the two binaries. Additionally, the increase in the varying forms in the formative text creates visible changes in the impact that helps to move the sight of viewers from a space to another one.) (Spring, Syed, 2019, p3)

The opposing binaries here mean that there are some elements that overlap in an implicit relationship; that is, they contain two opposing aspects that relate to each other. The structure of object is only a set of relationships that constitute the binaries. The concept of opposing binaries is not limited to the connection or relationship between them, but it goes beyond the level of unity, that means, something is a "binaries unity", and that unity is a source of internal movement of the object and its aesthetic development.

Accordingly, it can be said that opposition reflects the contradictions between objects. The variation in nature, which can be perceived and consolidated by combining the opposing binaries in the structure of the handicraft, has its dimensions and aesthetic values and carries many connotations followed by structural variables and formative values that correspond to the requirements of the development of artistic works in our contemporary time, and as a future vision that meets the needs of field artists by emphasizing variables that have an aesthetic effect.

Research problem:

Many studies focused on the value of variation and opposition in many fields of visual arts and related concepts, but the studies that examined the opposing binaries and related aesthetics were clearly directed towards poetry and literature. In the field of artistic works, there has been scarce research effort and thus it is still in dire need for further research to meet the requirements of the field in our present time. So, the current research is attempting to add more to the research in this area and meanwhile keep pace with modern trends, while being away from the traditional style in art, in the light of the development of the formulation of the handicraft, and the development of the critical concept of artistic work, which makes us in front of many interpretations that must be of effective relevance in detecting the connotations inside the handicraft's structure.

Hence the problem of research lies in attempting to identify the aesthetic variables of the opposing binaries in the artistic handicrafts which are highlighted by the artistic and aesthetic analysis of a variety of contemporary artistic handicrafts with connotations and concepts associated with the invisible and supportive forces to highlight the aesthetics of the opposition within the handicrafts' structure, and their aesthetic impact on the stability or change of the formal values, and then the aesthetic output of all.

Accordingly, the problem of research is determined by the following questions:

- 1- What are the variables of opposing binaries in the plastic thought of handicraft?
- 2- Is there an aesthetic value for the variables of opposing binaries in contemporary handicraft ?

Research hypotheses:

This research hypothesizes that:

- 1- There are variables of opposing dualities in the plastic thought of the field of handicrafts.
- 2- There is an aesthetic value of the opposing binaries variables in the contemporary artistic handicrafts.

Research Objectives:

The research aims to:

- 1- Standing on the variables of opposing binaries in the plastic thought in the field of handicrafts.
- 2- Studying the aesthetic values of opposing binary variables in contemporary handicraft through artistic analysis.

Research significance:

The significance of this piece of research is due to:

- 1- Its attempt to highlight the aesthetic dimension of combining opposing binaries in the artistic handicraft structure.
- 2- Its endeavor to discover new experimental entry points to develop the teaching process in the field of artistic works in line with the contemporary intellectual, educational, and artistic developments.

Research Limitations:

This research is limited to:

- providing a description along with an artistic analysis of some artistic handicrafts produced between 2010 till present time

Research terms:

1- Aesthetics

Ahmad Mukhtar Omar states that "the word "Aesthetic, transliterated as "*Jamali*" is a singular, and it is attributed to the word "Beauty", transliterated as *Jamal*". It means an impact caused by meditation on beautiful things. He also mentioned the word "aesthetic" transliterated as "*Jamaliya*" as a *masadarsnaa* from the word "Jamal". It refers to aesthetic aspects, value and elements that make the work artistic. (Omar, Ahmed Mukhtar, 2008, p. 398).

The researcher defines it procedurally in the current research as (the aesthetic values achieved in the artistic handicraft, which leave a positive impact upon the viewer.)^(*)

2- Opposing Binaries

Samar Al-Dioub states that binaries, transliterated as *Thunaiyat* is derived from the verb *thana* which means pair which means something which is repeated twice.,⁽¹⁾As for Al-thanni which means bending is to fold the parts of something together, and it was said that the pair is what is made up of two parts) (Al-Dioub, Samar, 2017, p. 15). Al-Dioub also states that "the linguistic meaning of binaries" indicates to the double value of one, whatever the number of binaries. There may be multiple binaries, but it remains in the sphere of two. This double may be similar, parallel, or opposite." (Al-Dioub, a previous reference, p. 15)

Accordingly, opposing binaries lies with the circle of the opposition interest, which means, as stated in the Al-Mu'jam Al-Wasit (the source of the verb is *tad'ad*, meaning two opposite such as black and white.) (Al-Mu'jam Al-Wasit, 2011, p. 92).

It was also mentioned in Mukhtar al-Sihah the words (*d'ed*, *ad'dad* (as a plural) and the opposite may be a group, as Allah the Almighty's saying "and become opponents to them"^(**), and they became opposites. It is also said that there is no opposite of it, i.e. there is no peer or equivalent. (Al-Razi, Muhammad bin Abi Bakr, 1999, p. 783).

Muhammad Taj Afifi defines the opposing binaries as "a variance between two or more elements of the structure of the artwork which does not negate each other, but rather engages in a balanced relationship, and in this form, they are not contradictory, but complementary." (Afifi, Mohammed Taj, 2003, p. 108).

The opposing binaries in the present research are meant to be (combining two contrasting sides of the artistic handicraft through the formal variation of two or more items and constructive components elements. This concept leads us to define the plastic opposition variables as the varied and different methods of the combinations of plastic opposites in the handicraft's structure).^(***)

3- Contemporary Handicraft

Fatima al-Mahmoudi defines it as innovative art works based on the utilization of all kinds of the environmental materials as available material media, which can be adapted by artistic plastic formation by synthesis with other materials developed to reach creative insights, to formulate utilitarian handicrafts that combine aesthetic values, functional suitability and technical performance quality.) (Al-Mahmoudi, Fatima, 2006, p. 9).

In this research, the researcher defines it as "one of the artistic formation systems which basically depends on the formation of all the materials available in the environment, whether natural, or industrial, prefabricated materials, or remains of used materials which are combined and mixed, requiring multiple

(*) An operational definition by the researcher.

(1) Bend the refining of the thing twice, or make it two things in succession or different, and bend: it is returned twice. See Ahmed bin Fares bin Zakaria, 2008, Language Standards, carefully by Mohammed Awad Mareeb, and Fatima Mohammed Aslan, House of Revival of The Arab Heritage, Athni.

(**) Qur'an: Surat Mariam, verse 82.

(***) An operational definition by the researcher.

performance techniques with integrated processes combining aesthetic and technical foundations for the production of contemporary artistic handicrafts by taking advantage of the opposing binaries variables.)^(*)

Research methodology:

This research follows the descriptive analytical approach to theoretical study and aesthetic analysis, as follows:

First: Theoretical framework and clarification of terminology:

1- Philosophical and aesthetic dimensions of the concept of opposing binaries in the artistic works.

A. The philosophical dimension of opposing dualities and its impact on contemporary handicrafts:

(Dualism is a philosophical theory believes that double principles interpret the universe, including opposing binaries and their alternation, which represent two equally "spiritual, material" essentials that are not dissolved in each other. The essence of the dualism philosophy is that it is where opposites come together; the opposite overcomes its counterpart. No situation does exist unless it involves contradictions with it. It is only full by the emergence of the opposite. According to philosophy, the oppression is the root of each biomaterial). (Hafni, Abdel Moneim, 2010, p. 203).

In the same context, Al-Dioub mentioned that (dualism is one of the prominent features of Plato's^(**) philosophy and was referring to the origin of the factor based on two distinct opposite principles: physical existence, and mental existence, each entity has its own qualities and is opposed to the other entity.) (Al-Dioub, 2017, reference Previous, p. 64).

In a related context, (Aristotle^(***) tried to go beyond Plato's dualism, so the opposing binaries emerged in his philosophy between the two poles of existence material and image. Aristotle rejects the opposites although they exist in nature: the material represents the existential place, and the image represents the actual existence.) (Al-Dioub, a previous reference, p. 65). In modern times, René Descartes^(****) gives us his concept on dualism. The mind and body are incompatible. He saw the mind as immaterial, as referring to perception and self-awareness, and differentiating it from the brain as being the object of intelligence. He was the first to formulate the dualism of mind and body as it is known today.) (Robinson, Howard, 2003).

It is noteworthy that these philosophical visions resonated with many artists such as the Dutch artist Escher^(*) who built his work on a philosophical foundation based on opposing binaries through the principle of symmetry and infinity. It is the opposed dualism whose two sides apply in parallel lines never meet, yet they are complementary in the final picture. As in figure No. 1 of the Angels and Devils painting by the artist Escher, whose work is based on opposing binaries, the white shape becomes the representative of angels, and black represents the devils in an endless circle and each of them is a shape or background.

(*)An operational definition by the researcher.

(**)Plato (427 B.C. - 347 B.C.) is Arstocklis Ben Arston, a classical Greek philosopher, mathematician, writer of several philosophical dialogues, and is the founder of the Athens Academy, the first institute of higher education in the Western world, his teacher Socrates, and his disciple Aristotle.

(***)Aristotle (384 BC - 322 BC) was Aristotle, an ancient Greek philosopher who was a student of Plato and teacher of Alexander the Great. He wrote on a variety of subjects including physics, poetry, and logic.

(****) René Descartes (1596–1650), a French philosopher, sports scientist, and physicist, nicknamed the father of modern philosophy, and many of the Western philosophical thesis that came after him, are reflections of his thesis, which are still being studied today.



Demons, print on paper, 1960, illustrating the aesthetics of combining opposing dualities. Quoted from:

https://www.reed.edu/reed_magazine/march2010/features/capturing_infinity, Browsing date



Figure (2) "Przemek Krawczynski", a lighting unit inspired by the work of the artist Escher, 2017, illustrates the aesthetics of combining opposing pairs. Quoted from:

<https://www.calabarte.com/lamp-overview/>

Browsing date 02/25/2022.

Many modern handicrafts' artists have been influenced by Escher's vision in formulating their handicrafts in performing methods of a range of relationships with sober connection and require some skill and

imagination as an effective system based primarily on the use of combining opposing binaries intentionally or through the plastic text and its crystallization with appropriate technical methods and treatments to achieve the artist's idea.

Figure 2 represents a light unit by the artist Przemek Krawczynski influenced by Escher in its construction by combining several opposing binaries such as dark, light, silent and fearful, all of them attract the attention, leaving a strong impact on the recipient, through which is shown the consistency and harmony of the opposites in a single plastic structure.

B. The aesthetic dimension of opposing binaries in contemporary artistic handicraft:

Combining the opposing binaries is a hallmark of artwork, and a basic pillar of the plastic text components. It is also an active element in (finding the balance and the creation of consensual relationships between opposing qualities. The structural image of the opposition lies in the creation of aesthetics that agrees to transcend the contemporary and new sensations with old objective visions and comes into play between the state of extreme emotion and the accuracy of the logical system). (Imran, Esraa, p.261).

Also, the plastic combination of the opposing binaries in the artistic handicraft's structure has a deep aesthetic view beyond the direct and superficial combination of two opposite sides that are essentially bound by a strong bond where one does not deny the other, but they overlap in a balanced relationship. In this form, they do not contradict, but complement in harmony, as the Greek philosopher Heraclitus^(*) asserts (harmony is due to tension between the opposing.) (Matar, Amira, 2002, p. 28).

Combining the opposing binaries in the artistic handicraft has multiple functions, the foremost of which is to attract attention, as well as aesthetic values, bring realism and vitality, and stimulate active psychological influences, through the appropriate selection of the materials used to make the handicraft in a manner characterized by sublime feature taking the expression to a level that makes it an effective tool that makes the recipient perceive an aesthetic emotion. An artistic view of the material is an unspecified means of expression used to achieve different ideas and plastic structures, while bearing in mind that the selectivity of the material is a part of its aesthetic value.

Thus, the artist's technical methods become the means by which the material serves to highlight the aesthetic values of the opposing binaries in the artistic handicraft, both in terms of touch and its direct emotions, or through the opposing juxtapositions such as rough is adjacent to soft, sunken and raised, white with black, and so on to obtain the effects required to create a movement illusion. The plastic opposition is used to move bodies and forms and differentiate them from one another and helps the construction elements in the handicraft to invest them to achieve sovereignty and guide the recipient to his or her goal to give him or her unity of idea within the overall framework.

Thus, the inclusion of opposing binaries in artistic handicraft is crucial, and a part of its importance lies in its self-worth, which is directly linked to its implementation as an artistic beauty with its symbols and aesthetic values that does not accept what can be described as fake.

The nature of the opposing binaries that the artist actually formulates in the structure of the artistic handicraft shows permanence and continuity. "This is because the actual pattern accepts the change and transformation that brilliantly shows the aesthetics of this opposition, not to mention what it adds for the handicrafts such as preoccupations and semantic rhythm elements that emerge from the formal body which the artist used. It is an effective means of communicating his visions and ideas through the opposition that work to bolster its ties and harmonize its relationships.

In the same vein, it can be said that the combination of the opposing binaries in the contemporary artistic handicraft's structure leads to a state of balance between its elements and its items after a tedious experience of suffering that the artist went through to reach a superior state that combines careful detection of the underlying connotations, and impulsive amazement to compose the opposites in what is known as the creative energy of the handicraft's organic growth or the opposite energy law Dinerjee^(*) (Doczi, György, 2011, p. 32), then combines thought and sense in a coherent unit.

2- Experimentation and its impact on the variables of opposing diodes in handicrafts.

A- The concept of experimentation and its impact on contemporary handicraft:

(*)Heraclitus or Heraclitus, a pre-Socratic Greek philosopher. He wrote in an ambiguous style, dominated by sadness in his writings, and for this reason he was known as the weeping philosopher. His ideas were influenced by Socrates, Plato, and Aristotle.

(*)Dinerjee "Dinerjee": it is a combination of two Greek words (Dia) meaning the opposite, the word (Energy) and its meaning energy, and the term refers to the energy generated by the union of opposites that regulate all contexts of patterns that meet in physical forms.

Experimentation in the field of art works is not just a new plastic artwork as much as it is a behavior that helps to grow thinking, creative performance, and plastic fluency by showcasing the different aesthetic aspects of the subject, and the variety of plastic solutions.

Experimentation in artistic education in general and in the field of artistic works in particular has been of great importance because of its association with the philosophy of this era. Contemporary artist takes the method of research and experimentation as a starting point for the realization of new plastic attributes that develop awareness of the logic of artistic plastic that differs from the logic of plastic in nature.) (Saber, Shaimaa, 2012, p. 168).

So, the artist conducts experiments to extract solutions that fit the design shape or choose materials that are consistent with the handicraft to be carried out, so he is constantly researching to choose the best to achieve his goal, by developing many steps that help him to reach what he desires.

Experimentation in a contemporary sense in the field of artistic work includes the idea of openness to science and technology, where most arts are associated with many scientific theories and modern discoveries, as well as their close association with ore technology and tools. Such connection or communication with science and technology is of great importance in the thought of a common culture or exchange of cultures.

Accordingly, the researcher believes that the contemporary empirical thought is one that identifies opposing binaries in their reformulation in pursuit of new connotations and different plastic formulations of the same topic, in the sense that it is capable of diversifying and combining those formulations with its innovative and unfamiliar solutions to alternatives to one thought. Experimental thought is related to creative thought.

She also adds that experimentation with its contemporary concept of artistic works can be practiced in three directions to achieve an aesthetic dimension to combine the opposing binaries in the handicraft's structure by:

- Experimenting in raw materials.
- Experiment in the figure.
- Experimentation in technical performance (or plastic techniques).

In some cases, one axis may be closely related to another, and it may be compulsory and inseparable, and it may be on the previous three axes. Experimentation in the material may lead us to experiment in performance or form to fit and conform to it. For this reason, experimentation is an approach to deal with the material by reformulating to propose alternatives and creating plastic items from it that are processed by various solutions, taking into account the tight harmony between material, technology and plastic treatments in the artistic handicraft.

B- Variables of the opposing binaries in the contemporary artistic handicraft:

Combining opposing binaries in contemporary artistic handicraft are various. The composition of which is mainly based on the investment of sensory and synthetic properties of diverse materials through multiple plastic processors in an attempt to combine opposites to form relationships with aesthetic effect felt by the viewer when seeing those handicrafts. These variables can be classified into:

B.1. Dualism of combining natural and artificial materials:

The methods of combining binaries of materials used in the construction of the artistic handicraft in modern times have been numerous. Contemporary handicraft has relied on the mating of natural and industrial materials, developed alongside traditional materials. This has led to addressing new and diverse concepts that have contributed to the development and change of the artist's vision of the handicraft through his ongoing research and experimentation in identifying the potentials of these materials and the methods of their formation.

B.2. Dualism of combining organic and geometric shapes:

These relationships depend on the binaries resulting from the combination of shapes and organic spaces whose external lines are characterized by curvature and rotation, and the shapes and engineering spaces which external lines are characterized by straightness and different angles, in the structure of the artistic handicraft in accordance with the nature of the plastic materials and its physical and structural properties.

B.3. Dualism of combining flat and tridimensional:

This relationship is one of the entrances to the artistic plastic where the construction of artistic handicrafts based on the combination of two-dimensional flats and three-dimensional and their graded levels in a single plastic structure characterized by consistency and complementarity between the parts and their components.

B.4. Dualism of combining dark and light:

The relationship of contrast between the dark and the illuminated in the handicraft is one that depends primarily on the factor of light and its impact on the surfaces of the artworks through the diversity of formation levels, and the different angles of light fall at those levels.

In addition, the use of specific materials may also be an entry point for achieving the relationship between the dark and the bright, such as the use of materials that are in themselves a source of light or have a high luster and shine in the structure of the handicraft such as copper or glass... and other materials.

B.5. Dualism of combining the deep and the prominent:

The binary variable of combining raised and sunken is an entry point for the achieving of the previous pattern, the relationship between dark and light through the diversity between them and their interaction with the light falling on them, we get light areas - raised - and other dark or very dark - sunken - depending on the angle of light, the relative height of the sunken and raised areas of the handicraft's structure.

B.6. Dualism of combining light and dark colors:

Mean the difference between the elements that occur during the diversity that the artist uses intentionally to get some kind of visual perception to feel the beauty through the use of a set of dark-colored materials and a light-colored material ", which means that the artist relies on diversity and asymmetry between units and obtains disparity in the same kind while the opposition occurs between opposing or contradictory kinds in their elements.

B.7. Dualism of combining solid and hollow:

Space is an essential element of the important elements that enter into the construction of the artwork, and an influential form of the energy it contains, affecting the regularity of the other formal elements and is affected by them and their relationships.

Combining hollow and solid binaries is one of the methods that an artist uses to create a measure of balance and to reduce the physical weight of the handicraft; it is also used to show all the inspirations that were formulated in a dramatic form that has an aesthetic impact on the viewer or the recipient.

B.8. Dualism of combining a rough texture and a soft texture :

The various experimental trials performed by the artist or practitioner in the field of handicrafts in light of the concept of synthesis depends primarily on changing and manipulating raw materials, by choosing to fix a material and trying to change the other materials used with it, or by creating rough tactile effects in some parts of the work versus soft ones in other parts. Through this process, we can achieve intellectual and performance benchmarks in light of the concept of synthesis by conscious selection of materials with opposing properties in the composition of the handicraft and trying to integrate them into harmonious plastic formulations with renewed artistic and aesthetic visions which leads to the formation of reciprocal relations of an aesthetic nature as a result of the interaction and mutual influence of the rough and the soft textures of those materials and the dramatic effect it creates on the surface of the artwork.

Second: Technical and aesthetic analysis of a collection of handicrafts.

In this section of the research, the researcher will analyze artistic and aesthetic selections of contemporary handicrafts to determine the aesthetic values of combining opposing binaries in their plastic structure.

The items of the description and technical analysis of these artifacts will be as follows:

- The artist's name.
- The name of the handicraft.
- Dimensions.
- Date.
- The materials utilized.
- Explanation and illustration of the plastic idea of the handicraft.
- Technical analysis and extraction of aesthetic values.

The researcher will provide a description and a technical analysis of the selected handicrafts below:

- **The first handicraft - Figure No. (3) combining binaries (natural and artificial materials)**
- **Artist's name:** Geoffrey Gorman.
- **The name of the handicraft:** Paromius.
- **Dimensions:** 32 × 29 × 11 inches.
- **Date:** 2010.

- **The materials utilized:** wood, cloth, metals, and discarded objects.
- **Explanation and clarification of the plastic idea of the handicraft:**

The plastic idea of the handicraft is to build a swan in honor of the birds that fell in the oil slick in the Gulf waters. The artist used a mixture of contrasting binaries of natural and artificial materials; to form its legs he used the handles of an old croquet mallet, its chest were covered with a white bicycle tire, its feathers were fashioned out of a mixture of dry twigs, old metal tubes, pieces of tires and a rusty bicycle chain, its throat was made of an old glass door, and its feet were tinted blue.

- **Technical analysis and extraction of aesthetic values:**

The handicraft is characterized by achieving a set of aesthetic values, highlighted by the variables of opposing binaries such as the combination of natural and artificial materials to achieve the artist's own vision in expressing public issues. The work in its entirety is a technically integrated and expressive formation, combining stillness and movement at the same time in aesthetic relations that the artist relied on to create this handicraft, the most important of which are proportion, and technical proficiency.

A contrasting rhythm was achieved that gave the work a lot of dramatic effects, its effectiveness was increased by the morphological and color diversity of the materials used, which added a degree of integration and consistency between the parts and shapes in the structure of the work.

The tight distribution of the elements in color, space, and size also played a clear role in achieving balance and harmony between the parts of the handicrafts, giving them a kind of power parity that increased their aesthetic value.

Through the aesthetic analysis of the work, the researcher believes that it bears a sign that the general meaning in this composition represents a demonstration of the aesthetics of the formal symmetry of birds in nature in an expressive manner that indicates the ability to synthesize materials and combine opposing binaries and systems into one integrated entity in a realistic form of real life with a hint of plastic fantasy.

It is also consistent with the value of the contrast in the organizational structure of the work; in addition to that it reflects the psychological state of a distinguished artist who has the ability to adapt materials despite their different nature and compositional properties to reveal the hidden meaning behind the formal structure.



Figure No. (3) Artwork by the artist "Geoffrey Gorman", Paromius , 2010, wood, cloth, metals, and discarded things 32,x 29 x 11 inches, SOFA Center Chicago.. Quoted from:

<https://geoffreygorman.blogspot.com/2010/Browsi>



Figure (4) "Shayna Leib", BERING II, 2012, a private collection, illustrates the aesthetics of opposing binaries by combining the raised and the sunken.

Quoted from: <https://shaynaleib.com/bering-i-ii>

• **The second handicraft - Figure No. (4) Combining opposing binaries (raised and sunken)**

- **Artist's name:**Shayna Leib.

- **The name of the artwork:** BERING II.

- **Dimensions:** 6×6 inches of six parts.

- **Date:** 2012.

- **Materials utilized:** blown glass and silver paper.

- **Explanation and clarification of the plastic idea of the handicraft:**

The handicraft is a wall hanging consisting of six adjacent parts of the same dimensions, from which emerges a raised group of jelly shapes of various shapes and varying colors between light and dark interspersed with sunken spaces, executed in the manner of assembly of both glass and silver paper.

- **Technical analysis and extraction of aesthetic values:**

The handicraft is characterized by achieving a set of aesthetic values, highlighted by the plastic contrasting binaries such as the combination of raised, pointed organic bodies and flat and sunken surfaces. In order to achieve the artist's vision of expressing movement, the artist used irregular repetitive distribution of organic bodies that appear as living organisms emerging from the depth of the work and spreading in different directions on the surface, which gave the work a clear rhythm and made it full of movement and dynamism that was achieved through the context of contrast between colors, shadow and light.

The diversity of angles and directions of vision between straight, tilted, and curvilinear with the movement of lines contributed to providing the dynamism of values and plastic properties and stimulating eyes and minds to follow the paths of aesthetic values between parts, elements and levels of formation.

Through the artistic analysis of the work, the researcher sees that it bears a symbolic significance that the artist seeks to achieve through her unique style of shaping, by assembling hundreds of glass pieces with each other to build three-dimensional paintings with graceful cones with pointed and prominent edges as if they were a fabric of similar lyrical forms that reflect the concepts of creation and infinity in a wonderful aesthetic picture through which the artist

depicts these bodies as the first element to break the rigidity of the flat shape, and at the same time the last element that reaches the sky.

- **The third handicraft - Figure No. (5) Combining opposing binaries (flats and solids).**

- **Artist's name:** Sommer Roman
- **The name of the artwork:** Extension and Spread.
- **Dimensions:** 17 × 14 inches.
- **Date:** 2013.
- **Materials utilized:** wire, beads, thread, colored linen, wood.
- **Explanation and clarification of the plastic idea of the handicraft:**

The handicraft is a wall hanging that has been crafted in the style of hand embroidery and synthesis between different materials, and it represents organic shapes and bubbles of various sizes adjacent and superimposed together on a wooden surface. The handicraft shows how affected the artist is by the aesthetics of the color formations of microorganisms under the microscope.

- **Technical analysis and extraction of aesthetic values:**

The handicraft illustrates the artist's ingenuity in achieving a reciprocal relationship between the flat and the solid in an aesthetically striking and interesting way. The kinetic rhythm of the work is displayed through the tight distribution of the plastic components used so that they appear as centers of gravity that give the work a clear balance confirmed by the threads dropping down from the bubbles to give us the feeling as if they are floating in space.

The contrast in size and color diversity increased the dynamism of the work and gave it more energy and vitality, especially in places intense with solid elements in contrast to other spaces devoid of any solid elements.

The unity and interrelationship of the handicraft borders was achieved by the unity of the elements' bodies and contributed to achieving harmony between the dimensions and levels of the handicraft in terms of the type of the material and the methods of its formation, equivalence, and complementarity of the proportions of the formation levels all of which was formulated within a framework of harmony and proportion.

Through the aesthetic analysis of the work, the researcher believes that it bears a symbolic significance that the artist seeks to confirm by adopting semi-regular repetitive formations with various plastic methods and treatments that provide an opportunity for the multiple parts of the formation to form units within the gestalt that suggest continuity and movement.



Figure No. (5) "Sommer Roman", Extension and Spread, 2013, Laura Bell Studio, illustrates the aesthetics of opposing binaries by combining solid and flat.

Quoted from:

• **The fourth handicraft - Figure No. (6) combining opposing binaries (solid and hollow).**

- **Artist's name:** Michelle McKinney.
- **The name of the artwork:** bird.
- **Dimensions:** 60×80 cm.
- **Date:** 2017.
- **Materials utilized:** woven copper, brass, steel, pins, and Perspex
- **Explanation and clarification of the plastic idea of the handicraft:**

The handicraft is a wall hanging its plastic idea is based on employing one of the variables of opposing binaries, where the combination of hollow and solid shapes and forms is used. The handicraft represents a bird soaring with its wings in space, touching its right wing is a semi-circular form resembling leaves, interspersed with a void that takes a radial shape which the bird seeks to penetrate.

- **Technical analysis and extraction of aesthetic values:**

Perhaps we notice in the work the artist's ingenuity in emphasizing the expressive dimension of the bird's movement in space by formulating it in flight through a semi-solid body that ends with a pointed tip, and wings intertwined with an incomplete circular shape that resembles the sun with its rays in reference to freedom and flight. We also note that the hollow shape intertwined with the mass of the bird in one entity is characterized by the intended transparency achieved by the woven copper, which gives the work a rhythm and dynamic movement confirmed by the repetition of the units and the diversity in their size and shape at the end. Also, the good distribution of those solid units against the hollow part highlights the values of balance and interdependence between parts and forms an integrative unit.



Figure No. (6) "Michelle McKinney" Bird, Woven Brass, Brass, Steel, Pins, Perspex, 2017, illustrating the aesthetics of opposing dualities by combining solid forms and hollow shapes.

Quoted from: https://mymodernmet.com/michelle-mckinney-woven-metal-sculptures/#.WPg-IEa_q74.pinterest

The void here has a clear effectiveness in emphasizing and demonstrating the movement, as it links the handicraft to the surrounding space, and gives a sense of broad horizon and freedom of movement, and at the same time decreases the physical weight of the materials constituting the art piece.

Through the technical analysis of the work, the researcher sees that it is a work of elegant simplicity, and it is in itself an entry point to many intertwined relationships in a pure void between opposing binaries; where motion is depicted in stillness and the fragility and transience of nature is displayed in the strength and continuity of man-made artificial materials; The handicraft represents uncompromising freedom within the constraints of space and that is the intrinsic aesthetic value inherent in nature.

- **The fifth handicraft - Figure No. (7) Combining Opposite binaries (Rough and Soft Texture)**

- **Artist's name:** Amy Genser.
- **The name of the artwork:** inside and outside.
- **Dimensions:** 48 × 72 × 4 inches.
- **Date:** 2021.
- **Materials utilized:** Paper, fabric, acrylic colors.
- **Explanation and clarification of the plastic idea of the handicraft:**

The plastic idea of the work is based on the employment of opposing binaries. It depends on the combination of rough and soft textures, where artist Amy Genser used paper as a dye or paint through which she explored a combination of media such as color and texture by arranging countless rolls of paper wrapped in charming artistic formations inspired by the macro and micro ecosystems found in nature, their actions closely resemble groups of cellular processes; From afar, they look like abstract aerial scenes of colorful landscapes and oceans.

- **Technical analysis and extraction of aesthetic values:**

The artist adopted a unique system in crafting the handicraft that relies on achieving a set of aesthetic values to combine the plastic opposing binaries associated with the varied rhythm of the diversity of textures and their contrast between rough and soft, and using a special method of shaping that may seem random but offers a different tactile richness that gives the piece more movement and dynamism. This achieved an interactive, dramatic body with a clear balance resulting from the unity of the materials used in the formation of the handicraft.

Moreover, the handicraft in its entirety is formed by a framework of unity and proportionality between the parts used to create plastic formations created by the overlap and harmony between opposites, which led to activating the role of the aesthetic effect of the contradicting elements in the handicraft, making it full of expressive drama that makes the visual appeal of the work exciting and enjoyable.

Through the aesthetic analysis of the workpiece, the researcher has noticed that it carries a connotation that is mainly about the essence of formation as it represents a reflection of the aesthetics of system, when compared with randomness, which tends towards expressive abstraction. This adds a sense of pleasure to discover the meaning beyond the plastic form for which the artist chose the title of "inside and outside" as if she desired to give a clue to interpret its connotation that implies that the end of everything –even if it seems to be random – it represents a beginning to a new system that emerges from within it to take its role. This comes to an end once another system emerges. This is how the life cycle goes.



Figure No (7) "Amy Genser", Inside and Outside, Paper and Acrylic on Canvas, 2021, Stanford Apartment Building, illustrates the aesthetics of opposing pairs by combining rough and smooth textures. Quoted from: <http://www.amygenser.com/home>
Browsing date 02/28/2022

Figure No. (1) One of Escher's works, Angels and



Figure No (8) "ZainabSabra", A cosmetic dialogue, Remnants of Various Fabrics, Threads and Materials, 2021, General Exhibition 42 Cairo, demonstrates the aesthetic of contrasting binaries by combining dark and light. Quoting: The artist.

• **The sixthhandicraft - Figure No. (8) combining opposing binaries (dark and light).**

- **Artist's name:** Zainab Sabra

- **Artwork name:** A cosmetic dialogue

- **Dimensions :** 100 x 47 x 25 cm

- **Date :** 2021.

- **Materials utilized:** some pieces of fabrics, threads and various materials.

- **Explanation and clarification of the plastic idea of the handicraft:**

The piece of art depicts an abstract vision of a peacock in which the artist used one of the variables of combining opposing binaries, namely the color contrast between dark and light. This artwork, according to the artist, represents (an experience in which the subconscious mind weaves - from its threads - a being that is perplexingly "still in motion," while engaged in a dialogue and glows within it an imaginary energy of intense symbolic dimensions that fills the three-dimensional cosmic void, with the ability to reveal ideas revolving in its sphere while dissolved in the subconscious.) (Sabra,Zainab (2022, p. 13)

- **Technical analysis and the extraction of aesthetic values:**

The technical analysis of that artwork is based on a good understanding of the reasons for its general composition, which depends on technical treatments where there is a synthesis of raw materials in an unconventional manner and the artist employs the remains of fabrics with threads as if she were weaving harmonious formations to express her idea and formulate the shape of the peacock and show it in a state of calm loftiness with poise and sobriety coupled with simplicity and cheerfulness feature, creating a sense of illusion of movement through its reliance on the contrast between the yellow colors in the form of a peacock and the black which goes under it to give it a light value enveloped by touches of red, and flexible formative lines as a basis for organizing building relationships. This is to create a clear and strong change in influencing the recipient's vision to add a factor of attraction in the contents of the artwork and its existing items, which resulted from excitement. This provided a great deal of aesthetic features for the artwork through the interaction of its formal components with the surrounding space, which is cut by a scarf of fabric as a contrasting color block, which is rested on the ground to achieve a harmonious and coherent system characterized by a dramatic dimension and a dynamic movement of varied rhythm.

Through the technical analysis of the work, the researcher realizes that it carries an indication based on transforming the symbolic meaning lying beyond the composition into a group of relationships based on the opposing binaries between black as if it is only a virtual image that contains behind it multiple aesthetic values represented by the bright yellow. Perhaps the artist's intention here was to create a shape that, while it appears gloomy and still, is full of joy and beauty that he needs to show the viewer.

Results and Recommendations

First: Results:

1. The study revealed that there are variables of opposing binaries in the plastic thought of contemporary handicrafts.
2. Through the technical analysis conducted, the researcher has realized that there is an aesthetic value for the opposing binary variables in the contemporary handicraft.
3. The study demonstrated that the material plays an effective role in highlighting the aesthetics of combining opposing binaries in the structure of contemporary handicraft.
4. Through this research, the researcher concluded that there are treatments and technical methods appropriate for using the changing relationships between the structural elements of the handicraft.
5. The researcher found out that using opposing binaries in the creation of handicraft has a high ability to draw attention, as evidenced by the violent mental movement in organizing items and the opposite structural relations, in which the mind perceives something in opposition to it, resulting in aesthetically different bodies with significant dimensions of eloquent meaning.

Second: recommendations:

1. The researcher recommends emphasizing the aesthetics of opposing binaries variables in the research because they represent one of the formulations of formation and construction utilized in contemporary art works.
2. More technical treatments that fit the use of the changing relationships between opposing structural elements within the handicraft must be revealed.
3. In order to benefit from them in a way that achieves a new dimension to art education and the method of teaching it, especially in the field of handicrafts, modern art research requires a more analytical, critical, and conscious study of the methods of gaining experience and activating their role in society.

4. Further research is required to see if there are any other concepts of plasticity that the research did not address.

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