

# Aesthetics of expression in contemporary Sudan sculpture

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## **Abstract**

*In connection with international art, Sudanese art has, since the fifties of the twentieth century, tended towards expressive thought using material, technology, and coming up with material and technical combinations that emphasize the creative aspect of contemporary Sudanese art. Therefore, this study came with the aim of revealing the aesthetics of expression in the works of contemporary Sudanese sculptors and to identify expressive and aesthetic values and stating the stylistic characteristics of it, this study is based on four chapters: The general framework of the research. As for the theoretical framework, it included three topics, the first was entitled Beauty in Human Thought, and the second was entitled Expression. The third topic was the development of plastic arts in Sudan. The researcher concluded with the indicators that resulted from the theoretical framework.*

*As for the research procedures, in which the researcher defined his research community with (20) sculptural works, from which the researcher intentionally chose his research samples, which were determined by (3) sculptural works. Adopting the descriptive analytical method in its analysis, and sealing with the analysis of samples.*

*The sculpture concluded with the results, the most important of which are:*

1. *The research showed that the material is no longer just a physical medium that carries the shape in contemporary Sudanese sculpture, but rather it became aesthetic to dealing with it, through its sensory and synthetic properties, which the artist revealed through technical synthesis.*

2. *The relations and connections in the Sudanese sculpture art were limited to the technical methods of processing, and the features of the Sudanese sculpture remained conservative and linked to the historical legacy and its historical culture.*

**Keywords:** *Aesthetic, expression, contemporary, sculpture.*

## **I. INTRODUCTION**

Artistic works in general and sculptural works in particular are related to the subject of expression represented by humanism, and give privacy to those visual products carried by any civilization by evoking the psychological and social dimensions and data of research and experimentation in the nature of the aesthetics of those works related to the style or idea of artwork or technology or the mechanisms of building specific elements And organizational bases.

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The plastic arts in Sudan witnessed several stages of development in the context of the general development of Sudanese society in an effort to crystallize its national cultural identity. This was represented in the relentless search for plastic aesthetic values of a Sudanese nature as a cultural project in line with the independence movement.

And the feature of expression has always sought to reveal the semantic data of the act of beauty in the products of sculpture and the adoption of one of the artistic frameworks from the available methods of symbolism of discourse or to make connections with existing reality or suggest structures unfamiliar to its sculptural products.

The effectiveness of expression may appear in artistic products through the operational dimension of the elements and organizational foundations, emphasizing the pictorial tendency of the forms and activating symbolic, real or abstract assignments or other methods used for visual units and within the limits of the subject of the current study, the sculptural achievement in Sudan and research in these works and technical treatments such as Obsessed with the researcher to investigate the aesthetic data for expression.

From here, the current research problem arose from answering the following question: What are the aesthetics of expression that relate to the products of contemporary Sudanese sculpture?

### **Study Significance**

Since ancient times, people need art to express their needs and ways of communicating with others, and the means of expression have undergone changes and transformations in their concepts, so their transition from the language of signs to the written and written language is the best good guide for finding ways, methods and formulas for daily dealings in society, and this is why art is one of the means of conveying those interactions that The importance of research in finding out what the aesthetics of expression are in the products of Sudanese sculptors and their ability to create categories subject to dialectical interactions for the entire elements of formal discourse as well as the symbol of the formative movement with information that may serve the field of art in general and sculpture in particular and the general values of artwork and its structural components for concepts related to originality and contemporary.

### **Aims of the Study**

This research derives its goal from its study to accomplish the contemporary Sudanese sculpting movement in the light of the concept of aesthetics and research in the influential expression that resulted from it and the study of its own codes and the development of performance methods and formulation therein and mentioning applications on that and indicating that the modern plastic movement in Sudan was closely related to the heritage of the people of Sudan and crossed in depth from Popular sentiment is the most important theme that Sudanese sculptors have taken interest in or prefer to work with. The research aims to: Know the aesthetics of expression in contemporary Sudan sculpture

### **Study Limitations**

a. Objectivity: The research is concerned with the study of samples with expressive aesthetics in wood, fiber, and putty, for the model works of contemporary Sudanese sculptors.

b. Spatial boundaries: Sudan.

C. Time limits: 1969-2007.

### **Search terms:**

**Aesthetic:**

**Language:** Aesthetic: "(Beauty) is good. (The camel) man is attached to (beauty). He is beautiful, and the woman (beautiful) and (camel) also with conquest and tide." (Al-Razi, 1981, p. 11). The meaning of (aesthetic) in the Oxford Dictionary is that it is: "a theory of taste, or it is a process of perceptual beauty in nature and art." (Osboran, 1988).

Aesthetic: "A source derived from the verb is a beautiful camel, because it is beautiful and beautiful, and it means good." (Fayoumi, 1976, p. 120).

Idiomatically: "(Aesthetics) is a term in its traditional meaning referring to the study of beauty in nature and art. As for modern use, it involves much more, such as the nature of aesthetic experience, patterns of artistic expression, the psychology of art (meaning the process of creativity or taste, or both together) and the like. That is one of the topics "(Mahd, B, T, p. 42). He stated in the philosophical lexicon of (Saliba) that "it is attributed to beauty, we say aesthetic feeling and aesthetic activity, and some of them have toys free of imposition based on seeking beauty for its own sake, not for itself or its good" (Jamil, 1974, p. 682).

**Procedural definition:** The researcher adopts the definition because of the comprehensiveness of the research requirements:

**Aesthetics:** Those goals that make artwork in a state of privacy, which regularly meets the elements of artistic formation and which helps understanding aesthetics improve with their knowledge of how artists visualize, create and perform. The reason why artists' activities are different from those of non-artists is also trying to understand what happens to people's feelings when they try art by exploring how art affects people's moods, beliefs, and values.

**Expression:**

**Linguistically:** In (Al-Sahhah) of Al-Gohary, "The vision expressed an expression. In (Al-Munajjid in Language), it is identical with Ibn Manzur, so he says through the vision: Explain it (Maalouf, D.T, p. 33). It says in (the pioneer) that he sees in "express: that is, expressing thoughts and emotions in words and movements" (Masoud, 1981, p. 412).

**Reformation:** In ancient Greece and in the fifth century B.C., the expression among the philosophical philosophers was related to relativity and the importance of sense and senses, as stated by their philosopher Protagoras (480-410 BC) (man is the measure of everything). It gave way to "expressing sensual impressions, as it demanded the freedom to express individual emotions and emotions" (Matar, 1974, p. 16).

**Procedural definition:**

**Expression:** It represents the things, needs, verbs, desires, and emotions that a person tries to express directly, either through speech, sign, sounds, images, symbols, and manifesting the meanings of self and collective emotion, including motivations, sensations, and ideas by artistic means and material means, i.e. an expression of things by artistic means.

## II. Theoretical framework:

### The first topic: Beauty in human thought

Philosophical discourse emerged that fought in the aesthetic aspects and concentrated among some philosophers by referring to aesthetic features represented by (Pythagoras 582-507 BC) Harmonism, coalition, harmony, conflict of opposites and quantitative aesthetic measurements while taken by the sophists and the most

important (Georgias / T 480 BC and Protagoras / T 450 BC) a more sensual character, coupled with the beautiful with what is sensory, the aesthetic change of change, the conflict of opposites and their consistency within the world, the human being is the center of measurement, the means, and the purpose, in addition to the relative beauty, in comparison between the different levels of assets and confirming the role of aesthetic illusion in influencing the recipient. (Abdul Haider, 2001, p. 14).

By this, Greek reflections on art and beauty have been linked to metaphysics research, which is symbolized by the goddesses of legendary arts that emerge in a world beyond the sense, and the gods of legendary arts are symbols that express the idea of beauty and in this way the source of art in the end is the reasonable example of beauty and that transcendent unity On the sense that lies in a world beyond ours, which is the reasonable world (Abu Rayyan, 1989, p. 15).

The aesthetic view fluctuated between the materialistic and idealistic philosophical tendencies and left its repercussions for the aesthetic view of the body and its relations with other human bodies, especially when philosophical ideas crystallized among the most famous philosophers of Greece (Socrates, Plato and Aristotle). (Socrates 469-399 BC) has turned towards an idealistic philosophical construct that linked beauty with utilitarianism and morality, "Beauty is meaningful beauty, and beauty is what achieves the highest moral benefit or purpose" (Matar, 1983, p. 22).

As for (Plato 428-347 BC) he finds the absolute beauty in the world of the parable, so the beauty of the senses is a relative beauty because it is a secondary reflection of the beauty that exists in the world of the parable and must be elevated towards what is inherent in the world of parables and perhaps this is what made (Plato) demanding The artist does not mimic the senses because it is a second simulation of what was originally simulated so his position was negative. (St. Augustine 354-430 A.D.) departed from Christian influences in crystallizing his aesthetic ideas, considering that beauty lies in the content because it is related to God (glory be to Him) the reality of beauty, so he assures that "the origin of the beautiful concepts that pass from the artist's soul to his hands, is the existing beauty Above All Spirits." (Fernio, 2004, p. 23).

While the aesthetic issue in the opinion of the German philosopher (was 172-1804 AD) is to link the aesthetic model with the sensory human model and its potential for moral expression, the aesthetic model "... distinguishes it (was)" in the human image alone "because it is able to" express the moral "... (( Jadamer, 1997, p. 320).

(Kant) goes in the relationship of beauty with morality to the level of counting beauty as a symbolic model of morality "... where he sees beauty as a symbol of morality, for morality has a field of freedom that is embodied in laws imposed on itself, and beauty symbolizes this field in a way that intuitively reflects the reality of freedom That is why the aesthetics constitute (Kant) a central place between sensitivity and ethics "(Muhammad, 1998, p. 29).

Although the feeling of beauty according to (it was) may not be related to benefit because it depends the conscience to pass judgment on it, as Gemayel's role is limited to providing the human feeling of relief from his contemplation and contentment, but this distinguishes him in free beauty, while restricted beauty is the interactive communication between the external subject The imagination assumes utilitarianism and what beauty should be, because this is "what His Highness should be in conformity with his assumptions and guided by the mechanism of need, benefit, necessity and measurement in its vicinity." (Abdul Haider, 2001, p. 63).

While the German philosophy (Hegel 1770-1831 AD) was launched for beauty within the sensual and non-sensual dialectic, and the dialectic of senses exists as a result of the unity of its contradictions within the context of its aesthetic formation, the behavior of bodies stems from the contradictory act of the relationship of bodies, and the dialectical aspect unfolds in the formal (symmetry) more broadly than The formal (symmetry), and that the organization, as it is, generally lies in external equality, or, more precisely, the repetition of one particular face that gives the form the specific unit ... and symmetry is similar to the symmetry and the fact that the form does not cling to that exaggerated abstraction represented by the appointment in equality And, "For the artist, the work is a highly conscious mental process through which art resembles a reality under its control and not at all an inspirational and starchy state" (Fashr, 1998, p. 10).

While the philosophy of the German (Friedrich Nietzsche 1844-1900) went to emphasize the importance of liberation from the prevailing cultural values and associated with classical legacies, with a view to finding values that allow the possibility of a deconstructive creation of the truth, which made his nihilistic propositions aimed at transcending ancient artistic values that he did not see value and working on Creating new artistic values, so his approach formed a view that went beyond pessimistic nihilism but rather an optimistic call for life change (see: Sheikh, 1996, p. 14). And in the German (Edmund Husserl 1859-1938 AD), aesthetic concepts came together with (phenomenology) and an attempt to reveal its sensory and mutual relations. In the realization of the other, it withdraws to the realization of things within the dialectic of the elements of the (artistic) achievement, as it can be inferred from "(Husserl's phenomena) that each Consciousness is awareness of something and accordingly it is not possible to monitor the aesthetics of the (artistic) experience as a whole in isolation from the movement of its dialectical elements that constitute it as text (artistic achievement) ... "(Al-Harz, D.T, p. 118).

The American (John Dewey 1859-1952 AD) adopted the concept of utilitarianism as a basis in aesthetic production and that the process of perceiving beauty is through the sensory components that the mind is influenced by the senses while impregnating with self-knowledge that is the product of a group of acquired experiences, and (Dewey) indicates that each experiment has the ingredients to bear Aesthetic formulas within its texture, but for these formulas it is necessary for it to acquire the characteristic of beauty, to possess gratification in the sense of its completeness, and to be acceptable to the recipient as well as its consistency (see: Ibrahim, 1966, p. 226).

"The magical themes that the Negro example itself used to make were considered extremely beneficial to the people of its tribe ... but today it has become a beautiful art that fits ... as an inspiration that inspires many innovations in arts that have become traditional and conservative" (Dewey, 1963, p. 47) .

The artistic formation has a role in showing the personality of the sculptor and expressing what is inside it. Through the artistic achievement, the environment to which the sculptor belongs can be identified and whether it influenced the character of the sculptor. The research on the sculptors 'products enables the observation of the reflection of the environmental reality in their works as well. "For the artist to be an artist, he must possess the experience, control it and transform it into an expression, and transform the material into a form. The emotion is not everything for the artist, but he must know his craft and become a pleasure in it" (Fashr, 1998, p. 18). Coordination of the training elements in an integrated unit through which the special aesthetic value is achieved, and the sculptor before performing the technical work studies the composition elements as well as arranging and formulating it for the group of elements and analyzes what is characteristic of each of these elements and prepares it according to technical formulas and as he deems appropriate and the employment of these elements be Different from one sculptor to another according to the

arrangement of the elements in a harmonious way the aesthetic value of the artistic achievement is achieved and therefore we find that the formation is "the process of arranging and organizing those elements with the aim of creating a conceptual unit" (Manz, 1983, p. 226).

### **The second topic: expression**

Artistic expression appeared in the past with the appearance of man, and it is older than writing in the history of humankind. People in various eras sensed the beauty of nature and expressed it the most beautiful expression. They did not transmit nature, but the artist was influenced by what was around him and added to him his feeling and feeling, then he formulated his ideas with a new and innovative formulation based on his artistic experience, so his expressive works came in a strong, sincere and distinguished with their aesthetic artistic composition (Husseini, 1960, p. 10).

A general concept can be given to the expression that it is a presentation of a speech that highlights the secrets and potentials of any subject that resides in the minds of man. The aesthetic significance in the artwork, which expresses the relationship between the artist and the subject, and it is a manifestation of the artist's control over his media that deals emotionally with the subject, which is the living link between the artist and his production and is a center of radiation and the process of artistic creativity, or it is the language of his family to bear a unique pattern that does not emulate The removal of the tangible reality, but it reveals to us its emotional dimension in a specific aesthetic format that explains the creative process by experiencing the creative experience. Art begins with the aesthetic incentive and the fruit of this incentive is artistic expression) (Abu Talib, 1990, p. 123).

The human being is a measure of everything, it is the means and the goal, and he is free to express anything and interpret anything according to what his individual senses and emotions dictate to him. The philosopher Prathagoras (480-410 B.C.) also put forward his famous saying, "Man is the measure of all things that are present and nonexistent, so he changed in his concept this problem of knowledge from the state of the subject to the state of the self" (Al Yassin, 1971, p. 131).

The expression in sculptures is the result of the interaction of an idea, whether objective, spiritual, mystical, or cosmic, with the spirituality of eternal matter as if the aesthetic forms represented by plastic works fuse in a single formula with a dynamic interaction to the process of expression, so there is no expression without what is intellectual, nor an expression without A clear vision in the context of the content and no expression except by the interaction of all of this with the components of the artwork, and this is supported (that we remember the face that we know, not with its divisions and features, but rather by its expression and meaning, by that expressive indication that it removed from it. Hence the works carried out by the major sculptors of some subjects They were not just pictures of a kind of silent nature, but rather artistic works that reveal to us deeper meanings than what the features reveal (Abu Talib, 1990, p. 126).

Malraux says the French critic (the artistic work begins when the task of photographing features ends, the task of expressing meanings begins, by this it means that the image of a person becomes an artistic work where it means his life and refers to it and indicates it) (Zakaria, 1977, p. 37). This concept is also reflected in sculpting. Even after completing the sculptural work of a person or subject, the artist leaves, after its completion, indications that express his style and specificity, meaning that the expressive subject is that subject that tells us something about life and the environment.

The value of the work (is represented in the formal organization of the graphic elements, or what we call the elements of artistic composition, and the resulting natural relations between them and allow us to study the

composition of art to extract these elements and appreciate their significance, so once we understand the elements that make up the work and its mutual relationship, so that we become more sensitive to all What is included in the idea of work, and in this way the aesthetic vision becomes more acute, and consequently the aesthetic experience becomes more enjoyable (Stolnitz 1974, p. 321).

We must not forget a single moment that the content, material, expression and form, in relation to a single artwork, do not exist except within the work, in which some affect and interact with some of them, and they are not what they are, and they have their value only as a result of their mutual relations As the form and the content go hand in hand from time immemorial and the two give the required expression to any artwork intended by the artist, whatever its type and material. "It can be said in general that the artwork is based on the convergence of three partners: the visual reality world from which it is launched and from which it borrows its material no matter how it can be interchanged, and a world The form, that is, the imperatives imposed by the material from which work is made and the way in which it is made. And the world of thoughts and feelings that drive and imprint the artist who wants to embody it (Hueg, 1978, p. 30). And expression is always possessed and overwhelmed by the conceptual image over the visual image because the artist, and if he relies on it, it transcends it to creativity and this does not happen except by the imagination and imagination, so the artist and that nature is adopted "but nature is modified by its merging into new relationships that generate a new emotional response" (Ibrahim, 1966 , P. 29). This means that art is not imitation, copying and simulation of nature, as the expression transcends the simulation theory as it is in the similar form, if the "forest is different among the artist than it is with the hunter, the fire fighter, or the park" (Zayour, BT, p. 199). Forests are considered by many different artists according to their different mental perceptions, artistic styles, techniques, and productive formulations, and if they all depend on similar physical mediums and on laws and technical rules, but "art does not lie in these same laws, but rather (playing) with its keys and playing its strings" (Jonah, 1969, P. 48).

Stolentis describes the expression as a dimension of art, such as matter and form .... In other words, the ideas and emotions that the artist goes through during the expression that we tell about in his diaries, letters, etc., may help to explain the expressive ability of the work, and it cannot help it unless it turns out that it is in Working in one way or another, as the problem with the word "expression" at Stolentis is its ambiguity. It is difficult to formulate a single, clear meaning of the term expression, and it may seem surprising as long as the term "expression" is one of the most frequently used terms in our technical language (Stolnitz 1974, p. 275).

The intended expression in art is to establish a reflection equivalent to the content to be proven, given that the artist must guarantee his work as an artistic drama that should be published or identified through art, as well as proving the artist's point of view and himself within the stage of expression itself (Santiana, D.T., p. 214 ).

It is possible to know the non-expressive aspects of the work by realizing the work, so we can feel the material and get to know the form and realize the subject, yet the subject remains rigid and has no life in it as it does not tell us anything and it is possible for the work to express an image, emotions or ideas, and when the work is expressive For us, we send life into it and become charged with imaginative excitement, as it suggests more than it expressly expresses as it is gaining depth and resonance from its emotional echoes (Stolnitz 1974, p. 277).

Each individual has a different view of others towards life, and therefore the methods of expression are different according to the degree of influence and emotion with what is surrounding him "as a result of his vision

of nature with the addition of his feeling, feeling, experience, or skill, which depends a lot on the individual artistic culture and what he has acquired from a young age." (Hussain, 1960, p. 54).

The word (expression) has witnessed many interpretations, comments, and definitions over the past two centuries, and many philosophers have dealt with multiple perspectives and the expression is (the external travel of internal feelings. Here we must differentiate between expression and expression. Expression is a trend in art that mainly excludes the self and has no understanding but This ((Zechariah, 1977, p. 36), and this word gained continuous importance until it became one of the technical doctrines and some of the views of the philosophers who were interested in (expression) verbally and content can be reviewed, and since the eighteenth century the word of expression and the like have dominated both theories Aesthetics and artistic criticism As for modern art, the importance of this word lies as it is one of the modern artistic doctrines, and according to its practice a kind of self-artistic activity took from the word expression as a name to denote it (Reid, 1986, p. 243).

As Herbert Reed says, "Kandinsky suggested that form and color are in themselves elements of the language sufficient to express emotion just as the musical voice does (with spirit)" (Abdel Hamid, 2001, p. 109). Kandinsky says that the artist "should free himself from the subject because the latter prevents him from expressing himself by means of exclusive graphic means alone" (Stolnitz, 1974, p. 199).

The truth from which the artist begins "is the presence (an internal necessity) and a will that compels us to seek an expression that we do not know what it is" (Reid, 1982, p. 116). In the light of such diversity and choice in the factors of the natural environment, differences emerged regarding the type of civilized thought based on human awareness With the nature of the environment, "the aesthetic thought in its diagnostic individuality must be in harmony with the environment according to its external conditions to achieve its equivalence of existence" (Zuhair, 1996, p. 85). The plastic artist tries to treat the world according to his self-vision, "as a result of the unity of the photographer's direct awareness of the subject in front of him, and this is the hidden element that the senses do not perceive, as it is an expression of the artist's individuality" (Reid, 1982, p. 79).

This is what was later adopted by abstract expressionism and kinetic art in America, as Herbert Reid sees that art begins when a person tries to re-stimulate a "certain feeling" and a certain idea in himself that he had previously suffered in light of the influence of the surrounding reality, and then tries to express this feeling And that idea using "specific images that are formed according to the level of development of this mental person on the one hand and according to the material used in expression on the other hand" (Reid, 1970, p. 299).

### **The third topic: The development of plastic arts in Sudan**

The overlap of the arts is a firm behavior in the history of plastic arts, and undoubtedly the implementation of the arts is a practice that has its motives and multiple causes between what is ideological, social or aesthetic and it is a practice that confirms its presence today in a broad field in the visual field because of its ability to diversity and form rich and sensory expression through its recruitment of many Of the techniques and aesthetic foundations and what is taking place today from a visual activity is only a summary of this practice because art today is far from classifications and cultural identity, it is necessary to read the history of this practice and know the mechanisms and the extent of their importance in producing artwork (Dewey, 1963, p. 49).

Therefore, the product of arts in Sudan was characterized by having an attribute that depended on the skills of amateur artists who practiced their hobbies in the cafe and public places, which were important cultural forums in the twenties of the last century in which poetry and literature were displayed besides the art of sculpting and coloring which is considered a popular market for art marketing And ideas in the form of artistic works that



reflected the prevailing Sudanese life at the time, including its heritage, social and national occasions, landscapes and heritage symbols. From this standpoint, people at that time practiced sculpture within the group of well-known arts despite their beginnings and their drinking, and they reflected it in their public life (Al-Zubayr, 2017, p. 106)

There was a variety of formations through drawing, sculpting, and ceramics to reflect ancient cultural and social customs and traditions and environmental influences that combine desert and rich and poor forests as well as the historical roots of these discovered artifacts that bear great problems of symbols and the language of artistic discourse in ancient Sudanese civilizations despite its scarcity and the inability of the artists at that time to trace their ancestors with awareness and know-how (Hassan, 2002, p. 19).

Folk art in Sudan has established its method on life tools and more than motifs with an African abstract sense and followed Islamic rules, so he moved away from the diagnosis except in a few parts in Sudan according to the boundaries drawn by the colonizer and according to the requirements of the divisions that were acquiesced to the European colonial powers and we find the diagnosis in wood carvings and in some African sculptures where the pagan effect is strengthened (commoners, 2013, p. 34).

Just as Sudan's life appearances and its cultural products unite, adding each other to a cultural dimension in which its divisions were integrated in all parts of Sudan, especially the impact of the Arab conquest in the seventeenth century and the subsequent migrations of Arabs and Africans who penetrated into the sub-Saharan regions and beyond these migrations of climate and famine or colonization, which led to this mixing and mixing between the Negro dynasty and the Sudanese peoples (Ghani, 1978, p. 247), and this feature is essential in Sudanese civilization and its development, so we find that the components of Sudanese civilization have integrated throughout Sudan in its formation and if we look at it in its cultural vocabulary (Al-Sadiq, 2004, p. 43).

We also find that the spread of the cult of the god Amun, which is symbolized by the ram in the temple of the Barkal in the civilization of Nabata, a sign of the cultural connection between Egypt and Sudan in the Nile Valley basin. 300 B.C., and that this technique came from abroad and is likely due to the Meroe Empire, which was famous for the iron industry, which confirms the cultural and mutual communication between the Pharaonic Egypt and the Meroe Empire and other Nubian kingdoms and the human, cultural and linguistic communication between parts of the continent. (Hassan, 2002, p. 23).

We find that every part of Sudan has fragments from these vocabulary, we find those of which are dominated by the character of simple motifs of zigzag lines, triangles, points, squares and circles, and this is clearly seen in local (Zafiyah) dishes, and those utensils from the village of Wada are pottery vessels made in their shape and structure. And its clay red color and its skill in building and installation for a specific purpose (Alina, 1996, p. 32).

### **III. The indicators produced by the theoretical framework**

1. The expression is based on the artist's inner impulses and his visual vision. It is an embodiment according to the artist's vision and obsession, an attempt to reach the interior of things.
2. The expression depends on the repercussions that reflect reality, and that is not necessarily due to the large number of details technically and realistically, but in suggesting the least and least.
3. It is not necessary that the expression be a projection of the artwork, but rather that it has a basis in the material

formed and in the content, so there is no expression without seeing an effective formality.  
4. The installations of artwork themselves play a major role in generating expressions, including material, form, and expression.

5. Several levels appeared for the recipient who is working to generate new expressions subject to his vision and interpretations, so the recipient is naturally invited to practice the process of analyzing the artwork and its composition and to be aware of this process with all steps.

#### **Search procedures**

The research community: The research community included three-dimensional and prominent sculptures of contemporary Sudanese art. The research community was limited after its survey of the years from 1969 to 2007 AD The work of seven Sudanese artists included the researcher examined the published pictures of sculptures in books and art magazines as well as what is available Including on the Internet and the sites of some artists and benefiting from them in a manner that covers and achieves the research goals. The total number of samples of the research community after the survey was twenty sculptures.

The research sample: The research sample was chosen according to a specific classification of the movements and technical trends of the research topic intentionally in line with the nature and subject of the research, where the researcher chose samples to represent the necessities of the research amounted to (3) sculptural artwork.

Research tool: In order to achieve the goals of the research, the researcher relied on indicators for the expression systems on which the (cognitive) framework was drawn as an analysis tool using the descriptive analytical approach as a method for analyzing the research sample where the work is described and analyzed on the basis of (aesthetics of expression, intellectual references for expression, formal systems and techniques) .

#### **Research Sample Analysis:**

##### Sample (1)

Work name: Face from Sudan

Artist name: Abdul Rahman Abdullah Hassan

Where did the work go to: Sudan – Khartoum

Date of manufacture: 1987

Work size: 30 cm

Work material: wood

Aidia: the artist's archive



The work is a cylindrical shape from the bottom (neck) and our component rises to the shape of the head and from the front (face) and from the back (behind the head) There are details on the face of the eyes, nose and mouth, and then the palate in the form of an arc hanging down and in contact with the neck, while on the top of the head there is a shape of twisted cords In the form of a spiral one over the other to end with a high rope to the top and a part of the rope hangs from the back to the bottom on both sides, and the work was built on a single item in which stability was achieved by taking the material of wood that the sculptor invested for its proximity to the human dermis, as the color effect would determine The path of sculpting is the tradition, and the artist relies on

curved and curved lines in most of this work, which is evident through the general form of the work. The work appears in a state of movement and softness between the lines and curves in which the sculptor excelled in embodying it through the contact area of the head with the neck and embodiment of high elongation is generally Subject to the primitive African environment combination that depends on shorthand and simplification as well as the spirit of meditation and sharp visual memory of a society that adopts the language of expression in which the self overlaps in addition to the symbolism that is inspired by reality and the search for meanings d A machine that the artist tried to adapt to a beautiful style.

Where the shape depends on its rhythm on the movement of the arcs, where we find the shapes moving in the vacuum, and we find that there is a balance in the movement and inclination of the work in the vacuum and that the rhythm of the oval moving and the curved and curved lines where we note that there is a free rhythm in which the shape of the units is completely different and in which it has undergone The artist in arranging his vocabulary and formulating special systems where the artist carries in the style features of expressive formative construction and its details, which clearly occupy its place in the oval face.

What distinguishes the artist's works is nobility, originality, and characters that have elongation and are characterized by their delicate soft lines and simplification in form, as well as in most of his works of naked faces and women in his style by relying mainly on the soft, flowing lines that realize the essence and through which we realize the essence without cost and resort The artist in expressing his ideas in a style, curved lines, and simplicity, in addition to this expression, which he put in the face and form of the work, which shows the extent of his expressive skill in depicting sensations, revealing hidden feelings of sadness and sorrow that are confirmed by those lines to the oval face and deeply and that the way of expression appears in disclosure On the entity of the visual discourse adopted by the sculptor in an opportunity to interpret the recipient and enhance the sense of visual perceptions structurally and aesthetically, especially the elongation in the palate area, the symbolism of the representation of eyes and the elongation of the nose, as well as the representation of hair with a spiral movement and the investment of the rope shape to indicate it.

### Sample (2)

Business name: No title

The name of the artist: Ahmed Hamed Al-Arabi

Where made: Sudan

Date of manufacture: no date

Dimensions of work and dimensions: 70-50-3 cm

Work material: wood

Aidia: the artist's archive



The work is a wooden mural for the intersection of the branches of a tree, on which some branches appear a bird, and a moon appears between the branches of the tree and written on it is any (80) of Surat Yassin ((who made you from the green tree a fire, so if you are from it, the work is done) In his design where we find strength in the balance of the exponential lines of the branches and give the suggestion of the content (the idea) on which the artwork is based without losing sight of the aesthetic value in the work, then the work came completely balanced and the cohesion of the work as an artistic unit in terms of subject, form and material, where misleading

appears as repeated spaces limiting light spaces Fatiha sculptural formation depends on the budget and the vitality of symmetry that reflects the craftsmanship of the sculptor in which he relied to show the elements of the formation unit as color and flow, which appeared in some dark areas to give expressive spirituality and reduce the static integrity.

Where he used straight and curved lines intersecting and overlapping to the point that it actually includes moving and arranging according to a specific system that makes them fluctuate and move with the addition of some effects on surfaces.

By expressing his influence on the Islamic religion and Islamic society as a result of cultural mixing and that the artist mocked the material and its difficulties and its technical adaptation in formation and completely and appropriate to the idea and content that he wanted to communicate to the viewer, by including this topic and extracting the essence and expressing it in forms it presents to society and communicating the truth by making architecture And the geometric figures work as a means of communication with sculpture.

### Sample (3)

Business name: Motherhood

Artist name: Abdul Rahman Abdullah Hassan

Where made: Sudan – Khartoum

Date of manufacture: 1989

Dimensions and dimensions: 50-40-20.

Work material: Viber paste

Aidia: the artist's archive



Where it depends on the circular lines as an auxiliary element in the formation of the external contouring elements and lines and the components that are in its entirety that tend to reduce and express through this through the soft lines that he used to define the features of this formation as well as the smooth and polished texture that represents the smoothness of the skin of women, and how it is used for the free spontaneous style in Formulating the subject of expression in order to achieve the deepest goal and this enriches the artwork and gives it vitality, which helps the recipient to respond to the feelings of the artist, analyze the artwork and taste it for him. Also, the curved lines that the artist followed are characterized by beauty when expressing the feelings of the person who uses them and its effect is clarified in the general form and the shape in its rhythm depended on the movement of the arches, so we find the shape moving in a vacuum and there is a balance in its movement and its strength in its formulation and grace in its movement and the large number of curved lines That suggest movement and flow and highlight the role of these lines in the beauty dimension of composition more than other lines, and The artist's focus in his works on simple direct lines and that he selects the work and polishes it individually to an infinite degree, thereby getting rid of the false appearances, expressing it in a simple way, and expressing the complex meanings of the unknown shapes through its influence on African arts and the Meroitic sculptures in particular, and by this he was able to express the meanings in poetic and symbolic simplicity Streamline and looking at the essence of things, through what we find in African sculpture, where he continues to search for semantics, metaphors and philosophical puns

## IV. Results and conclusions

Through the foregoing and in light of what the researcher has reached and consistent with the objectives of the research and what has been proposed in the theoretical framework of aesthetics of expression in general and binding to the standards of the times and its proportion according to the vision of some philosophers in their aesthetic judgments with their synergistic philosophical data and appropriate concepts of taste, it is clear to us the effectiveness of these provisions in Monitoring the aesthetics of artistic expression in contemporary Sudanese sculpture, similar to other plastic arts. The research sample discloses an attendance of the compressor philosophy in Sudan sculpture. The current research sought to reveal the aesthetics of artistic expression in contemporary Sudanese sculpture. The goal was achieved by analyzing the research sample of (5) samples. Explaining the most important findings of the study in the following results:

1. The sculptor emphasized the aesthetics of artistic expression in contemporary Sudanese sculpture through the elements of expression drawn from the cultural heritage, in a way in which he emphasized that it is an integral part of history by linking the past with the present, which is what appeared in the works of all sculptors

2. The research showed that the material is no longer just a physical medium that carries the figure in contemporary Sudanese sculpture, but rather it became aesthetic to dealing with it, through its sensory and synthetic properties, which the artist revealed through technical synthesis.

3. The relations and connections in the Sudanese sculpture art were limited to the technical methods of processing, and the features of the Sudanese sculpture remained conservative and linked to the historical legacy and its historical culture.

4. Fine vocabulary has been addressed in the works of plastic artists according to aesthetic vision and intellectual references such as employing and extrapolating the local heritage, civilization and daily life with a new vision in order to find a new, original and contemporary plastic language.

5. The study revealed the development of the concept of technical synthesis among the contemporary Sudanese artist with the development of his experience and skill, by investing types of materials and technologies, as well as emergency issues in the relevant society.

6. The international artistic trends influenced its diverse ideas in the sculptural work formulations. The diversity of these trends was a point of attraction and launching the ideas of contemporary Sudanese artists. The contemporary Sudanese sculptor was inspired by forms with elements of composition having its own sculptors in the sculptural work that achieved the aesthetic expression.

### Recommendations:

- Study and analyze the works of contemporary Sudanese artists in sculpture to know the style and direction of every Sudanese artist

Conducting a study of Sudanese folklore, as it contributed to setting the roots for the modern Sudanese formation

Extending the current study to include larger samples than the current study

### Suggestions:

1. Study the technical and technical features in contemporary Sudanese sculpture
2. Aesthetic values in the work of the pioneers of Sudanese plastic art

3. The stylistic effect of contemporary western sculpture on Sudanese sculpture.
4. Aesthetics of folk art in the works of the contemporary Sudanese artist.

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