

**RELATIONSHIP BETWEEN CREATOR AND RECIPIENT, (ANALYTICAL  
STUDY ON AESTHETICS THEORIZING AND TASTING)**

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**Abstract**

This paper deals with one of the artistic creation topics in the fine arts and standards values of taste aesthetic. The artistic taste means an individual's ability to respond to the beauty wherever it is found, also has a psychological relations, in addition to the existence of gender differences in aesthetic preferences, especially in photography, as well as a relationship between aesthetic preferences and some personality traits, and which already recognize that artistic taste is a person's sense of artistic beauty work, and varies from one person to another, according to grasp taster artwork environmental, cultural and educational factors so taster. Search follows the scientific analytical approach through the beauty rules, the philosophy of art and artistic taste.

**Keywords:** Philosophy of Art, Beauty Rules, Aesthetics, Theorizing, Artistic Tasting

**1. Introduction**

Differences in art definition are concentrated in two main axes, the owners of Axis, the first believe that: the artwork is a means of expression and an attempt to convey psychological ideas<sup>1</sup>, supporters of this trend emphasize the model matching panel drawn, picture or sculpture, painting quality here, it is determined by the extent of compliance with the reality of life, whether in our image of people or nature, while the second focuses on: that art is configurable design calls leading this trend, when organized shapes and meets, according to certain laws unknown and mysterious, move actually our feelings in a certain way, and that the artist's mission is to be collected and organized, so move our feelings<sup>2</sup>.

Supporters of the first direction focus on the expressive side conductive artwork<sup>3</sup>, while supporters of the second direction emphasize the visual artwork side. However, this does not mean - as some believe - that the two theories necessarily contradictory, both of whom agree that the image (Gioconda) for (da Vinci) is a great work of art, but the secret of its greatness for the owners of the first direction to come through an artist's ability to communicate and transfer of feelings to the viewer, as try the artist through his mastery of the precise model details (woman's face), while the owners of second direction supporters that the greatness of

the painting lies in the artist's ability to assemble the shape and organization, according to certain laws, so move our feelings toward it, who tasted the art they see, it is necessary to include great artwork on the formal elements function and expressive connectivity at the same time, forms, refreshing our memories filled with similar shapes, as circles, triangles and squares, etc., these forms have connectivity emoticons is stronger than just a traditional formal simulation elements and shapes as they are in reality, albeit indirectly, in some often.

So, the artwork may be a way to communicate ideas or just regular forms, but more importantly, to have the two together and creative stands here to determine what he wants from his artistic work, or what is the impact that he wants to leave him in the recipient? From here it was necessary to choose tools based on objective or technical destination and not vice versa. This means, that determines the idea first, and then, thinking about the appropriate technology to implement the idea, and the simplest examples here can we use for our paintings and sculptures by (Picasso), where there were many this artist styles from neo-realism to the future of Cubism and abstract or surrealist and others, but he sometimes mixes various art schools in a single panel, to produce a new experience and create a rhythm differently, that faces the plate (Guernica) carry of the severity, pain and misery in different ways to show the horror of war and cruelty, with the lines and flow of goods accurate in his portrayal of the girl with the necklace, measured, the large number artists such as (Salvador Dali) and his experiences and (Mandrian) and (Kandinsky) and (Man Ray), then the intent of the earlier technology and not vice versa.

Based on the above, (Nathan Noppler)<sup>4</sup> attempts to provide a comprehensive definition of the work of art that: a human product has a form or a particular system, and the delivery of humanitarian experience, and is influenced by subtle control of the materials used in its construction, in order to highlight the formal ideas and expressive that the artist would like to lead them to others, and when it comes to cohabitation aesthetic, it is obvious that the technical effect no longer the case, unless marked as preferred by other impacts or issues of life and other nature, and therefore, not all art finds to the heart input the same place, and that's what push to confirm the unifying concept in terms of the nature of beauty relationship between subject and object.

## **2. The concept of aesthetics**

The concept of beauty, is the most prominent among the multiple aesthetic concepts, which reflects the diversity of the natural, social and technical phenomena, on the one hand,

and also reflects the diversity in the receive aesthetic humanitarian of these phenomena on the other forms, and because of the utmost importance to the concept of beauty, exchange old aesthetic thought his attention mainly to this concept from the rest of the concepts in varying degrees, and that is the case in the modern science of beauty, in some schools, while other concepts are not only the diversification of that concept, it differs in degree not in kind,

This means that given the beauty of that supreme importance is a common occurrence in the history of aesthetic thought and aesthetics, it seems clear that the aesthetic experience that assume the psychological and mental immersion in the subject and the distinction between the thrill of beauty and pleasure General, which was prevalent in the ancient aesthetic thought (Socrates) and (Plato) to (Hegel) and (Kant) and (Diderot) passing by Al-Farabi, IbnSena and Al-Tawheedy, not on the level of theoretical discourse, but also on the level of expression, so the beauty theory is based on the idea of relationships<sup>5</sup>.

The artistic beauty, can be determined in addition to the system and perfect, several elements are unity, clarity and honesty, and the representation of nature and the expression of the heart (no self) and the expression of aesthetic ideal or mental example, and if we are to benefit from these elements in determining the beauty in theory it may be assumed that the Beauty is the perfect recipes and order responsive and unity with oneself and the mouthpiece of the ideal, and stable in mind the thrill and learn together, including that respond to the self-expression of the ideal, of beauty conditions, it is obvious the adoption of relativity in beauty and in the attitude of it too, since the mental example, depending on the different people different, beauty classes also vary in the same proportion as the ethics of the meditator and inclinations<sup>6</sup>.

But the acknowledgment of relativity does not go by to connect the beauty of individual tastes linked arbitrator, as the beauty conditions do not bind individual taste, but it is one of the requirements imposed, namely that those relative fall in the framework of the disparity in responding to the beauty and the tendency to this level or that level, nor located in the framework of the dispute radical qualitative in thing characterization, whether it is beautiful or ugly, however, the meaning of words on corruption in taste and homosexuality in a sense, as for those requirements imposed, the intended objective elements in beauty like perfection, order and unity, which is over there individual tastes, and perhaps above social tastes too, so the pleasure sensations are all aesthetic pleasure and supreme aesthetic pleasure is the thrill of visual sensations<sup>7</sup>.

The definition of art is located in the three meanings: public and private, and

specifically, the meaning of the year, it is intended to know the rules by which is meant to work, and this is going to effect public perception to work through the planning process and determine the requirements necessary.

The art is, in a sense, no different from that in the general sense, but by binding manual work is directly related to, and the intent of the art in this sense it is extremely utilitarian, which is the core of the art's meaning, unlike art sense in particular, a definition of accompany the beauty and take in all the conditions of , and take it out of the shadows of thought and imagination to the light of achievement and the statement, and as the beauty of the foundation is this sense, it is natural that this kind of art is called industry succulent any of Fine Arts, she prefers what else conveniently connected to beauty, Art is not envisaged right as science theory (logic ), and also foresees good as science literature (ethics), meaning that the art of beauty, but beauty is not incompatible with the good or with the truth, but that it intersects with them.

The near goal of art give a ride - necessarily - to the far end, albeit through different from both the philosophy and ethics, in the end, the art is an expression of goodness or virtue, whether the goal so clearly or covertly, meaning that the artist while innovate It does not aim to profit, though he could after a moment of creativity to win or benefit from his artistic work, on the one hand, on the other hand, the emphasis on denying end, only the beauty revealed, resulting in that the art does not preclude work on ethical or philosophical substance If there was a cross between beauty, truth and goodness, there is no match between them, whether it's at the level of the phenomenon or concept, or the means, the answer, then, is to deny the material benefit for the art, and in the negation of moral discourse or direct cognitive philosophical issue if the emotional and sentimental no scientific knowledge.

As for the art and types of sections, it is different depending on these three meanings; however, we limit ourselves to the types of implicit meaning in particular, an art or Veronese industry, where it is divided according to the aesthetic senses to vision industry, hearing, vision and hearing together.

Al-Tawheedy, realized that the most important advantages of art and characteristics that industry is limited to human alone without other creatures, because it specializes characteristics but which are not available, and shows us how art simulation of nature, resulting in the need for that art without perfect nature, and that nature over art<sup>8</sup>, Perhaps this is the view of (André Gide), which is everything on earth naturally with the exception of the art, it is in his view, the only thing is the natural and the artificial in this life, with different

floor thinking<sup>9</sup>, and when the human is characterized by reason and look at things beneficial and harmful, and logic to highlight what benefited the mind-mediated view, and hands to set up industries, and to highlight the images which are similar to those in nature strongly self<sup>10</sup>, "it is very close to human excellence as a legitimate basis for a trade-off, making calls to arrange all the technical nature of the topics by this standard<sup>11</sup>.

There is no doubt in it, that the first and second of the two features a large role in the arts, in the arts and mind and matter, do not intuitively aesthetic and artistic, are aware of such things, and by inference, mental simulation draw and we plan to avoid damage and avoided, and take advantage of what can take advantage of it, showing the third feature how to move art power to act, any of the situation that artistic effect where just be sitting in the depths of the soul the idea, and then emerge a spark of inspiration, and move them to the state of the incarnation. This transition takes hands and direct means to him<sup>12</sup>, hands down is the tool that shape the artwork image received by the receiver, but such a denied (Santiana) to be human and art activity has arisen independently of the other aspects of human activity, but they grew up coherent to achieve the aesthetic and practical values and expediency<sup>13</sup>.

The relationship between nature and art and how the art restores nature produce K through aesthetic ideal technical and shape perception is based on the simulation, and the art is not only two factors mixed with two of nature and heart, manage nature into the soul is the aesthetics of simulation in the art, and without this , is a departure from the function of art on the one hand and on the technical modalities on the other hand, perhaps the reason for this is the shift to the knowledge of art, beauty and turning to the right.

The beauty of art is based on the beauty of nature, and this is the first corner in the full mental example, while the other corner is the human soul with claims to perfection. The first part of this statement refers to the aesthetic ideal, while the second part refers to the absolute idea on the one hand and references to divine the other hand, in all cases, it is inevitable to seek perfection in art, regardless of its nature, and up to the highest representation of what in nature and in the soul together, but perfect mental ideal of no value to him, in the art, without the art form.

Art form, is an artist to entertain the recipient, or is the channel that crosses both the creator and receiver to have fun or pleasure aesthetic derived from the artwork, pleased permission to speak, has great significance in the world of art and industry, but good expression kickstand nature and order<sup>14</sup>, that is, technical means should disclose the beauty in nature, and is organized in accordance with the particular system predicts for this beauty, the

system is healing ratio and unity to organize all the parts and expansion, in an effort to highlight the unity of mental example, which means that the technical means is the task of representing this example and it should not be stripped of that representation, if the artist wanted to make beautiful art.

The art form should seek to embody the aesthetic ideal, does not have only good expression and good achievement, or only by nature and order, unity and clarity, and taking into account the good morals, and for this, the shape is impressive aesthetically influential special or exciting for the thrill of high aesthetic, and the basis of all this lies in the simulation in form and content, and we have to stop at the two sides, namely the creative process, the art and the receiver, which selects the artist was the most matching what is in his mind, the greatest impact in himself, and in order to work in his heart, that the technique should be based on the selection, including commensurate with both example and emotion together, is that this method, which is the result of achievement is formed at the moment of creativity and does not need time to think or review, there is hardly any mental example is taking shape in the mind even deliberately thought to devise means to highlight to the outside.

The moment of creativity is one of the most aesthetic moments of intensity and harmony between the human self-elements of taste, intelligence, wit, subtle, sincerity and depth in the mind and the soul, as well as skill in dealing with art materials. Perhaps the above is the one who draws the attention of the recipient and his admiration for the technical work that has no value without this admiration, the mediator The more impressive is measured by the amount of good speech, good measure of expression is a measure of the genius of the manufacturer, and the admiration he is first and foremost the result of pleasing order and unity.

There is, then, a dialectical relationship between the artist and artistic recipient and work, or between the sender and the message and the addressee, if the recipient is at the core of creativity, from the perspective of the creative heads to it, taking into account the nature of taste, which is reflected in the artwork, but the creator is also affecting the recipient the rise by the taste and soul and mind that is, through his art, which also rise in the ranks of perfection, which entails that the artwork is the nature of social taste, although the expression of individual taste creator,

If the amount of good expression based on the amount of the recipient impressive, and it was genius measure is a measure of a good speech, it is obvious that the recipient involved in creativity, not through the artwork calendar, but by influencing the creative moment of

creativity, and also that the receiver participate creator in his creativity in terms of taste, the creator is also actively contributes in the formulation of the aesthetic taste of social, through his quest to embody the aesthetic ideals top, and presenting art imaginary shortcomings<sup>15</sup>.

Researcher believes that the definition of beauty in a work of art is devoid of the word beauty, which are always paired with technical work for many people, so many of us believe that the work of art must be beautiful, but some of the work they see and which was acknowledged tasters of art critics greatness is not beautiful in their eyes, as for the meaning of beauty, we find that there are two fundamental concepts of this word, I believe that beauty lies in the self-response by an external excitation, in the sense that the sense of beauty is in ourselves, but moved by something that made us feel beauty, that beauty is not in the thing, but lies with us, the other concept says that beauty is in the thing (outside of ourselves), and when you meet self-experience thing, it is that evoke a sense of beauty, work of art must be fully taken into the depths of consciousness and re-created there again<sup>16</sup>.

Many psychologists agree on the concept of the second most comprehensive, aesthetic in the work of art does not come from ourselves only, because it eliminates the role of the creator who made the painting in a certain way, configure and install specific tools, to provoke the eyes of the viewer and insight, words like: beautiful and ugly draw implications from the pictures entrenched in our minds the standards of aesthetic precedent, differ from one person to another and are formed through the accumulation of experiences and experiences that human is going through<sup>17</sup>, but what is new, it confuses these aesthetic systems, and rarely comprising the under the previous standards, so the receiver while watching the artwork in his mind the aesthetic systems inherited , it imposes the same restriction or barrier caused by inherited his vision for beauty, and therefore, to read the work of art becomes incomplete, without the awareness of it.

The beauty or ugliness words are not linked to art, to the extent that is very personal, what is beautiful for me may not prepare well for someone else, from here we see that it is necessary for the artist creator not be affected by what is passed down about beauty ideas, or what he knows his audience for beauty, because it imposes the same restriction keeps him from setting out on all that is new and stunning and painful or annoying sometimes, creative artist is trying to make the experience through the experience of self and understanding and awareness of the data space and time, and then the conscious use of technical tools, to be eventually provoke the viewer Technical work<sup>18</sup>, in light of that, and whenever the artist and the conscious decisions clear and specific objectives and to his thoughts, Away from

vulnerable eternal temptations of art, of money and power, glory, fame and brag, produced and excelled.

This creativity, you may give him a ride to an upscale place in human history, may never arrive, but in any case feel with the end of each plate with joy, childlike glistening, this joy is self-artwork response, but if the exhibits pleasing to others unconsciously, or emptying my soul from the artist to work, the results are usually disastrous, and work is nothing more than an offer tiny artificial, artist without the recipient is not recognized, and the artist, such as children rejoice in the achievements and loves that others shared, humanitarian instinct (childish) you had to show his ideas on people, In order to hear their views were negatively or positively<sup>19</sup>.

### **3. Artistic and aesthetic tasting**

As for the process of artistic taste the recipient, they are considered central behavior in the psychology of artistic taste, and passed through several dimensions are cognitive dimension and emotional dimension and the social dimension and the dimension of aesthetic and plastic.

If we are to deal with the technical product, it must recognize the relationship with creator, in that, he is the first recipient, we have to look at creative and is working to form a creative article, by selecting the taste, which plays a role in the implementation of the Action properties Creative by seeing the aesthetic, and creative while working in the implementation of a creative work, it can not be separated from the balance of his career, which he acquired over the old year, and it does not be separated from the culture of their community and the concerns of his time, so, it cannot be independently from the concerns of his contemporaries who receive him and enjoy his work, it is based at the same time the process of tasting technician to work, passing the creator three phases of the tasting, are: to prepare the stage, and are accompanied by the case of exploration, and the implementation phase, and accompanied by alternating of doom and fun situations, and post-implementation phase, and accompanied by state enjoy technical work, if the artwork has been well received and accepted by creator, who is the first connoisseur for his work.

### **4. Relationship between creator and recipient**

Simplistic process, can detect two-dimensional creative act are inseparable, not a comma limits of their understanding of complementary interacting hugging each other these

dimensions are: After the self-respect of by creator himself, and after an external relation to other, here is the recipient is supposed, elements of individual and collective cases, and perhaps public opinion, environmental elements of the diverse and different, and at the time that disrupted the relationship between creator and receiver in during so take the form of reluctance or dissonance, what we might call a crisis in the process of communication that should be going in two directions (from the creator to the receiver and from the receiver to the creator), so that they form the second movement feeding process feedback supports aspects where the recipient was a positive response, and other shortcomings of the actor seeks to avoid them in the future work or writing a supplement or clarify or rectify. The reluctance or disharmony that has continued in the breaking point, it leads to frustration creator and judge his production punishment commensurate with the severity inversely awareness of its receiver.

But the relationship between the creator and the receiver does not go by this virtual conjecture, may take the response from recipient's occurrence for so long or short. In all cases, the creator does not pay attention to the quick reaction, albeit stimulated to modify the path, pausing to review and reconsider, or change course completely, or be petulance that may lead to the creator of the risk, but the break may not goes on and just be an occasional case, creator suffers - in many cases - from denial of kin and their envy, calculated that he had become a lonely without owners can provide aid to continue his creativity.

There are creative works do not find the receiver is able to rise to the level for one reason or another, these acts lose the opportunity to qualify because of its right of appreciation and comprehension and understanding, and fortunately, that does not continue, soon the time that do justice to it comes, and given the attention it deserves . Though it may occur after a long time, and the formulas taken by the relationship between the creator and the recipient which, denial of the creator and his production or shun him personally while branded insane or deviation, becomes his personal goal to demonize, which have a basis in the life of the creator and his behavior or unfounded, but the original creator goes on his way and leaves the fate of its time.

The relationship between the creator and society will not be - always - negative and non-harmonious relationship, the creative afternoon in the areas of multiple and diverse life have contributed to the beauty of life, so that the follower of human history and its presence on the planet, discovers that human life was a series of creative processes that launched his hand and mind in this universe, contributed to a growing unity between him and his

community, while contributing to creativity in making human individuals of achieving a form of unity with himself, as if he - by creativity - was able to realize unity within diversity, there is a contradiction is not opposed, and this is the secret of delinquency the relationship to the kind of balance that the movie has some bugs to get back to a state of harmony in terrific tune.

This is one of the results of the positive relationship between the creator and society, feeling of satisfaction and delight at the completion of the creative work, and then when you taste it, is the foundation of this harmonious relationship and harmonious, and looks creator's ability to entertain the receiver and pull him toward the subject, and in terms of his ability to make the theme of the recipient Position the same or close to it, this harmony between creative work, which mediates the relationship between the creator and the receiver<sup>20</sup>.

The effectiveness of human communication depends on a number of psychological motivations, and creators further distinguished in their ability to raise the motivation and satisfy them, the behavior is able to choose between two channels, namely:

1. Raise cheap desires the recipient and follow the means and methods that meet the desires of real-time menial has.
2. Exciting motives Activity supports the give and take between the parties to the equation and work to escalate.

The recipients are further distinguished in the affected and their interaction with the communicative message in terms of setting the cognitive, system of knowledge, opinions and beliefs that the individual taken towards the environment and towards himself and his conduct a cognitive controls being able to pick the appropriate information, and vigilance in the interaction and responses for each stimuli that is exposed. But, that does not mean relevant discontinuity between the creator and the recipient or coercion of their relationship to the characteristics of each of them, the picture that will help in the clear vision of the interaction between them, so the creative interactive process-strong direct and positive friction between the individual and the group<sup>21</sup>.

German philosopher (Bumjartin) year (1736-1750) was the first to use the term aesthetics, and when he tried to examine the acquisition of knowledge through perception and achievement, as opposed to reason and logic, and used the word (Aesthetics) to refer to some of those characteristics, which is linked to cognition beauty of simplicity and complexity and diversity<sup>22</sup>.

German philosopher (Kant) used the term (Aesthetics), concluded in his theory to:

Understanding the aesthetic values of the work and not due to personal motives and private reasons, given that the artwork evaluated must be an abstract of the utility<sup>23</sup>. (Haug) ended up in the (1984) concluded that: the response and cognition aesthetic baseless and sentimental which are related to the emotional state of the recipients of content or configuration emotional work of art, which calls for the term of taste, which is linked to the field of aesthetic behavior addressed (Appreciation), which means discretionary judgments handed for connoisseurs result enjoyment of technical topics, but these provisions vary within a wide range of beauty to the referee pleasure to enjoy to the description of the technical subject in attributes<sup>24</sup>.

(Shield) found that the taste is: pattern composite of behavior, requires, in essence, making judgments about the value of an object or an idea or a theme from an aesthetic point, the distinction between the three operations of this compound behavior are: aesthetic sensitivity, aesthetic judgment and aesthetic preferences.

Aesthetic sensitivity means an individual in response to stimuli aesthetic consistent with a certain level of quality in art, aesthetic judgment means the degree of agreement between the judgment of the recipient on the artwork and the provisions of the experts in the art, the aesthetic preferences<sup>25</sup>, it is a kind of aesthetic trend towards a specific category of art without the other or to the agenda of an artist without the other, and there are factors aesthetic perception controller, is the genetics and the ability innate and the role of the environment, and it is based on the aesthetic intelligence and optical component that is intelligent and hereditary, while the aesthetic judgment is the calendar rule is due to the experience, and includes the perception of aesthetic values and preference and includes private contemplation emotion and cognition<sup>26</sup>.

The term preference aesthetic to the direction of the individual to prefer something for its own sake, which is the result of aesthetic experience that characterized in that the attention of the individual in the aesthetic experience, strongly centered on the subject, so that there is absorption of the subject of the aesthetic, and the aesthetic experience with some force through which draws attention, making it a cohesive and high integrated degree, and calls for a comparison between the subjects perceived, and pays the receiver with the aesthetic experience to the sense of taste aesthetic, passing through a period of psychological preparedness in all its emotional, dynamic and mental aspects, through the cultural context to the receiver, the common and the preparations for the issuance calendar provisions works of art, perception and starts overall, then move on to the details, to fall back then to realize all

aware and clear<sup>27</sup>.

The recipient is undergoing a taste of not less fertile or profound about the journey undertaken by the creator, where he passes the same psychic activity which allows him to bring a new building for his own account, and fulfill the his new production is characterized by creative, where artistic taste is subject to the same controls process creativity, and that the recipient voluntarily under the influence of an act of art<sup>28</sup>.

In this regard, we must differentiate between artistic taste and artistic criticism and watching: we have already seen that the artistic taste is the process of evaluating the material submitted by the other party, that is a calendar in response to afford pleasure by the receiver for a work of art, through the creative has certain characteristics , the creativity of a work of art and certain message created by the creator, and the channel bearer of this message, and the recipient has certain characteristics, play a role in shaping its response to this letter and enjoyment by one degree or another, either cash process, are different tasting process, the critic can be performed evaluating work without to enter the characteristics of self in the evaluation process, that is the objective approach synthesized in his study to work before it, without intercalation own inclinations or personal emotions to judge the artwork, while watching, it is a kind of receiving consumer artwork, which is governed by subjective standards governed by emotions and personal preferences self and enjoy the patterns in the community, and the spectator does not mind works or cultural governs the high earnings to evaluate it receives<sup>29</sup>.

The people imagine, that the response to study the characteristics of the dynamic behind the artwork or a study panel of paintings, offers the opportunity to detect depressions abysmal in the character of the artist and the motives that dictated his work, it has scholars trying to link work items and what may be contained in it of the symbols and the personal life the creator, the owners of this theory and embrace the point of view of analytical (dynamic) in the interpretation of behavior.

Study of creative output is possible, using a practical approach objective which is based on the artwork or product, is the secretion of a creative person, this creator has its possibilities, characteristics and motivations, a sample of the behavior of the creator, and therefore, his abilities are formed in this work, but defensive issues or ad valorem or specific ideology to the creator, it is not necessary to be a work expressed completely.

There are several dimensions<sup>30</sup>, constitute the effective functioning, including cognitive, emotional and expressive, cultural and social hub, in the cognitive axis, creative

skills such as: capacity for originality, flexibility and fluency, and to continue the trend, these capabilities translate itself in the form of the contents, images, or changes can be investigated and disclosed in show creative work:

1. Emotional axis: includes personal motivation and values espoused by the creative aspects of the work, away from his personal behavior, which may or may not agree with what aired in the creative work of the insights and implications.

2. Social axis: can look through it to work as a socio-cultural document bearing a specific vision or a special invitation or trend a certain ideology, presented by the creator of this work, without that being expressed firm trend at the same depths.

3. Expressionist axis: Contains own expressive characteristics as creative, such as rhythm preferred patterns of specificity that are repeated in the same act, or in the overall work capacity and shortness of expressions he uses, and other aesthetic factors, all of these and other dimensions or graphical elements aesthetic recipient can be explored through creative product<sup>31</sup>.

Therefore, the creativity and taste are intertwined; together, the creator who is the creativity of the work does not creates for himself, Art is the legitimate intermediary between the creator and the receiver, so it is a message of social content, and therefore message assumes the existence of many elements and parties.

Under the study of artistic taste addressed several elements:

1. Dimensions of artistic taste process.
2. Taster properties (receiver).
3. Artwork from the point of view of the characteristics of the recipient.

## **5. Aesthetic theorizing and tasting of art**

Section aesthetic philosophy was not a feature of a striking, if (Arab-illuminati) despite the diversity and plurality in the areas that cared for them, or they went away to think about and theorizing socially, politically and culturally, as well, in spite of the great their care literature, creative and cash, though - too - from the overall consistency in the aesthetic perception, which drove them in their handling of the beauty in life, art or literature, and the relationship between pleasure and interest, literature, ethics and society, and the issue of honesty, which enters the aesthetic artistic thinking rather than enter into aesthetics, especially those issues closely related to art and its relationship to society, on the one hand, on the other hand, those issues were often raised casually or part-suit, or my taste, so they do

not require endoscopy aesthetic only limited exceptions.

Perhaps this is due to that art criticism has not reached the level of specialization that can be played by one or the other of the critics, it has been critical activity distributor - for the most part - between artists, but if art criticism, regardless of its nature and its methodology may found the care and attention of them, the topic of aesthetic philosophical did not find interest in making it a feature of the thought of the Arab enlightenment, unlike the era of the European enlightenment, which gave a lot a lot of philosophical aesthetic research, which led to the crystallization of aesthetics understood the terms and subject<sup>32</sup>.

Steps that follow in order to reach to determine the metaphysical beauty are: induction, analysis and personal taste, and assertively to follow those steps, claimed the displays of some of the evidence and various examples of the aesthetic<sup>33</sup>, and the extrapolation of the evidence and analyzed objectively mixed with personal flair, concluding that those things well joy and pleasure occur and in an effort to conclude terms and asking opinions and deepen research in general, and although it calls for the tendency contemplative in the consciousness of beauty, a tendency prevailing in the entire ancient aesthetic thought, along with the experimental tendency scientific, and aesthetics is absolutely necessary for the artists, in the first place the first is who is giving them the knowledge and culture, but this does not mean that diminutive importance of science for the public critic and receiver, that what applies to the creative class as a model for innovation and for receiving both apply to the receiver as well.

The taste is a sense of aesthetics formality cognition, and it is described as involving human subjects vary from one person to another, ranging vary, due to several reasons, including: culture, education and the environment surrounding the circumstances of the times<sup>34</sup>, a human normal sensor beauty recipes in himself first and the ability of God, in addition to human psychology and social center<sup>35</sup>.

The criticism is one of the elements of modern art education<sup>36</sup>, he is talking about the fine arts as analyzed and evaluated and interpreted, and the artistic taste is foot Rights, began when a man caves, then in Eastern cultures represented in Mesopotamia, and ancient Egyptians, was this art his philosophy Streptococcus including the philosophy of taste based on the doctrine of resurrection and immortality and beauty, and what the impact of the beauty of the Pharaohs environment on the taste aesthetic to them, stressing the artistic taste of different civilizations, such as: the primitive civilization and civilization of the Nile Valley and Mesopotamia, Greek, Romanian and Syrian, artistic taste correlation means an

individual's ability to respond to beauty wherever it is found.

The artistic taste has psychological relations, in addition to the existence of gender differences in aesthetic preferences, especially in photography, as well as a relationship between aesthetic preferences and some personality traits, and the foregoing, we recognize that artistic taste is the sense of the beauty of the artwork at the Taster, and varies from one person for another, depending on the taster artwork environmental, cultural and educational factors for the taster.

The art painting fine - conventionally - they are all flat area where the hand of the artist painted lines and shapes and poured the spirit and emotions colors and including his mind, values and ideas and goals, talking with connoisseurs language of the eyes and the eyes translated them feelings of the artist and his feelings and visions in a certain period of time, which is the product of mental and emotional work a common and coherent, because art is a civilized work.

Civilization does not emotion alone, not the mind alone, but is the product of the fusion of the two together in the human creative crucible, and each painting plastic whatever affiliation, form and content: Figure consists of any panel plastic - whatever school they belong to - from a vocabulary the elements of an integrated and interdependent, are: an empty space surrounded by a broad framework defines the outer shape dimensions and proportions, and a group of lines which drawn by interlocking and intersecting in this space, shapes and formations created by these lines and spaces surrounding it, and the colors on the surface of the vacuum.

This generally shaped elements in the fine art painting, except for some of the work try some artists add new material-derived paper or cloth or surfaces of the trunks of some trees or dried plants and paste on the surface of the painting, which is what is called a way that cutting and pasting (collage) and the choice of the elements in a careful and thoughtful and conscious mastery employed to serve the content of the painting, the most important pillar in the construction of the Fine art painting and created, because each component of these advanced elements of his job aesthetic and expressive, scientific and Avatar, the more Taster realized this and drink manifested his aesthetics of the painting and splendor or show his ugliness and poor quality and level of degeneration.

It is useful to some outline mode to enter the Fine painting and live with the depth and taste them if possible, and to achieve this requires the availability of the first two elements: the artist who possesses the gift of creativity and creation, innovation and armed awareness

and perception of what creates, which honed his talent and refined study and look at the experiences of others and their cultures, and is capable of in the end to create a fine art painting, because we can not be half-saved both to fill a vacuum or a flat white lines, shapes and colors, it is the artist.

Nor can that half of each piece hung on the wall or in the presentation of a painting plastic lounge, and the second Taster and the recipient of this fine art painting, which is supposed to be interested in the fine arts, following the march and armed with certain cultural flooring qualify for entry to the worlds of painting, and is ready for dialogue with her, because we can not be half of all scenes or wayfarer wanted to extend his spare time in the presentation of a gourmet. Even though it was graduate degree holders, because the taste of art painting needs to be a certain education and continuous training and the culture of a growing and not just fun and entertaining, and when the artist, the creator who is capable of creating a painting, including the elements and the elements of the painting are available, and available scenes gourmet interested in this painting and qualified to engage in dialogue with them, you can access to the worlds of painting.

Each panel proportions and dimensions and shape of the external public, the mismatch rectangular and square and round, including both large and small, each of these forms the topic that suits him and fit him, for example, that the paintings that reflect the marine nature of cellular different proportions and dimensions of the paintings that represent the silent nature, or those that express the personal images (portrait), or those that express the epics and the tournament, the more he sensed Taster perfect harmony and compatibility between vocabulary and formulas drawn into this vacuum and total area of this vacuum, feels pleasure and intimacy to watch.

And vice versa, and this requires continuous training to the eye as the sense that we see through which aesthetic features of visual forms. In an effort to improve the process of taste, for example, also, Taster can be judged at first sight on bedroom furniture that is consistent with the size of this room, and her free - even though HE This furniture and beauty -, while impressed last scenes of His Excellency the furniture and beauty, without unnoticed to its incompatibility with the size of the room and her free, for lack of this viewer to the trained eye and a sense of public taste.

Because we can not be half of all scenes or wayfarer wanted to occupy his free time in the showroom he connoisseur, even if the graduate degree holders, because the taste of art painting needs to be a certain education and continuous training and the culture of a growing

and not just fun and entertaining, and when the artist is available visual creator who is capable of creating a painting, including the elements and the elements of painting, and the viewer is available gourmet interested in this painting and qualified to engage in dialogue with them, you can access to the worlds of painting.

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The group of lines which intersecting and parallel drawn into this vacuum, each line has connotations and values the aesthetic and expressive auction model refractor suggests severe rigor and ruthlessness and intensity, while the curved line suggests leniency and softness, gentleness and flexibility, and straight line suggests well established and consistency, stability and integrity, while suggesting the spiral line movement and emancipation and breadth sublimation and freedom, and the more he realized taster these signs and gestures and expressive and aesthetic values of those lines was closer to the plate and more able to enter the worlds.

For example, the flowers look more beautiful and charm when he needed to be surrounded tires lines softball, while the rocks look more hardness and harshness and severity when they needed to be surrounded lines broken, and scenes Taster who is trying to interact with the board and its components vocabulary, and notes over the harmony and compatibility between the lines, forms and colors and theme, bringing to it cases of ecstasy and fascinate.

The group shapes and formations created by these lines and spaces surrounding tries

each painter to hire lines and spaces surrounding the creating of them engineering or plant or animal or human figures, a natural or abstract, or a combination of some of this and that forms, or from all of this and that, to reach as a result a set of architectural and structural formations distributed across the plate, and each painter whatever affiliation, is trying hard to maintain a balance in the distribution of these architectural and structural formations, there are very dense in a corner of the painting the corners, while lacking the rest of the painting, and is not distributed across the painting haphazardly, but also trying to link these architectural formations in an artistic and thoughtful, to look like a single block mutually reinforcing to the viewer's eye. Also it is trying to create from this distribution a kind of kinetic rhythm, which captivate the viewer's eye, and makes them move from one form to another eagerly and longing and ecstasy, without mention the boredom and tedium, pulling away as possible from the symmetry and asymmetry, who loses artwork joy and magic.

Taster observer of the evolution of the Fine Arts through her long career, and what undergone additions and innovations and leaps, can his sense of proper eye trained, recognizing the aesthetic and expressive and intellectual content that tried the artist embodied in a painting and taste, as well as, gourmet viewer can train his eye to see modern paintings and discover the beauty positions and creativity which - if any - by attendance to attend the Fine art galleries, and the constant friction artists and debating with them and see the new in the world of art books<sup>37</sup>.

## **6. Impact of Artistic tasting process on recipient**

Differences vary in taste between the recipients may be receiving an individual or group, which is the main objective of the communication, the receiver of the artwork is not received by exhibitors or by accident but receives deliberately, and these other testicle in artistic taste process, in terms of the deliberate behavior requires processing and preparation, that is, there are air psychologically certain keen recipient provided before and during the receiving process, this psychological atmosphere varies from one person to another, passing Taster several stages during the taste of aware of what the art work are: the prepare, and the fermentation, a stage that pass before the merger with the idea of going on or the subject of the artwork. And the stage of sunshine, which means understanding and comprehension of the content and crystal work and belongings, and verification phase, a phase in which the receiving end to the rule and the decision to respect the work and save it to determine its relationship with him<sup>38</sup>.

These stages are the same stages of the creative process, as the process gastronomic resemble the creative process, and if they may talk about the stages of the tasting process of the recipient, it is possible to note prepare and prepare and stage of cohabitation and the sentencing phase on the artistic value of the work, subject to approach and enjoy the boos to last cases experienced by the creator, and we can be add the enjoy stage to the two stages<sup>39</sup>.

The subject artistic taste process expertise that must have taster available, which is governed by two factors, first the rare experience and cohabitation unilateral action that makes taster feel right to enjoy, and the individual case is not of a simple nature, while the other side of the process of taste contains cognitive and affective, aesthetic, expressive and social characteristics and cultural, which plays a role in the receipt of work, understanding and composition from the face of the recipient of view and adopt or reject the cultural and social values to him.

These properties that make up the process of receiving her character affected by the experience and training session and training, making it possible for the recipient to have the artwork and judged objectively, that the judgment on the business subject to the existing community of generally accepted standards and prevailing values of the majority of people.

The difference that may occur between the individual and himself from the position to position is subject to two factors, the first regards the nature of the artwork and its Article temporal and spatial and space before it, and requires the time or effort or movement or social activity or a specific mind, and the second face is the psychological components of the recipient and values technical prevailing in the culture of the community<sup>40</sup>.

When the artist practiced creativity, for he practiced with the free atmosphere, and the freedom to take root when the creator to the extent that an invitation driving to the recipient and driving him to engage with the creator in the dialectical relationship where action and reaction<sup>41</sup>, and this process is the number of things including: that there is an artist creative enjoys freedom and it has a specific goal of the recipient, and that the aim of the first party (the creator) is to provide a sexy his recipe to influence the receiver, where the receiver while receiving work not received literally, but is actually a re-creation of this work, so shifting consciousness him to the exercise of freedom granted to him, and therefore increases the richness and fertility, and then added to the balance of its existence a new dimension.

If the ultimate goal of the artist is to liberate the awareness of the receiver, on the other hand, through the creative journey, and in his search for new forms that Heresies, trying to free his performance of repetition templates, renewal is the heart of the creative process, a

search for freedom, as the artwork is nice is that work which drives the receiver to alert him and stop him, and could lead to the issuance of certain provisions upon this work, including the comparison between him and the other works for the same creator or for others in the same time period, or in other eras.

But that the receiver may act as take a certain decision, and moved to the practice of a specific act in a particular direction, if the advance for the acquisition of this work or look for other work with the characteristics alone moved himself to it, or perhaps the effect of a more comprehensive and enforced deeper, we find that the recipients of the beautiful work has started practicing an act of artistic creation, which may result in the practice work of his creative properties, therefore, the creativity free act requires freedom, the exercise of freedom is bound to lead to innovative behavior, regardless of the scope of this behavior, and that which leads us to be the result of this deed a new value, not just a luxury consumer but it is actually adding a key to the mainstream of civilization, and without this faith the value of freedom with the creators of what dared one of them to call for a new direction or proselytizing by way of the salvation multitude of underdevelopment restrictions, and when freedom is a fundamental value, or when the value is in guiding the behavior of the creators, it is expected that the creative output, which issued them have accounted for novelty and elements exist Properties<sup>42</sup>.

### **Conclusion**

- Artistic taste means an individual's ability to respond to the beauty wherever it is found, also has a psychological relations, in addition to the existence of gender differences in aesthetic preferences, especially in photography, as well as a relationship between aesthetic preferences and some personality traits, and the foregoing,
- We recognize that artistic taste is Taster's sense of artistic beauty of the work, and varies from one person to another; according to grasp Taster artwork environmental, cultural and educational factors so Taster.
- Taster, which tracks the evolution of the Fine Arts through her long career, and what undergone additions and innovations and leaps, can his sense of proper eye trained, recognize the implications of the aesthetic and expressive and intellectual, which tried the artist embodied in a painting and taste, as well,
- The viewer can gourmet trained eye to see modern paintings, and discover the beauty and creativity positions which - that is found-, through attendance to visit

archaeological sites, and the presence of fine art galleries, and the constant friction artists and debating with them and see the new in the world of art books.

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<sup>1</sup>Noppler, 1987, p.33.

<sup>2</sup>Noppler, 1987, pp.33-34.

<sup>3</sup>Bell, 2001, p.41.

<sup>4</sup>Noppler, 1987, pp.38

<sup>5</sup>Diderot, 1997, p.62.

<sup>6</sup>Rabbat, 1981, pp.40-41.

<sup>7</sup>Guyot, 1965.

<sup>8</sup>Al-Tawheedy, 2003, p.146.

<sup>9</sup>Kordion, 1996.pp.103-105.

<sup>10</sup>Al-Tawheedy, 1951, pp.140-141-142.

<sup>11</sup>Ibrahim, 1994, p.5.

<sup>12</sup>Ibrahim, 1966, pp.77-86.

<sup>13</sup>Ibrahim, 1994, p.5.

<sup>14</sup>Rabbat, 1981, p.109.

<sup>15</sup>Rabbat, 1981, p.113.

<sup>16</sup>Noppler, 1987, pp.38-43.

<sup>17</sup>Elliott, 1982, p.32.

<sup>18</sup>Noppler, 1987, pp.43.Abdul Hamid, 1997.

<sup>19</sup>Elliott, 1982, p.79.

- <sup>20</sup>Storr, 2000, pp.306-308-312.  
<sup>21</sup>Abdul Hamid, 1997.Storr, 2000, pp.316-317-318.  
<sup>22</sup>Berlyne, 1974, p.1.Lindauer, 1981, pp.4-49-50.  
<sup>23</sup>Matar, 1984, pp. S95-96.Matar, 1989, p.11.  
<sup>24</sup>Hoage, 1984, p.37.  
<sup>25</sup>Abu Hatab, 1973, pp.3-30.  
<sup>26</sup>Boselie, 1991, pp.66-67.  
<sup>27</sup>Suef, 1983, pp.12-21.Boselie, 1991, pp.66-67.  
<sup>28</sup>Hnnoura, 2000, p.94.  
<sup>29</sup>Hallman, 1966, p.141.Eisenman, 1969, pp.13-561.  
<sup>30</sup>Hnnoura, 2000, pp. 97-99.  
<sup>31</sup>Hnnoura, 2000, pp.108-109.  
<sup>32</sup>Rabbat, 1981, pp.138-143.  
<sup>33</sup>Rabbat, 1981, pp.138-143.  
<sup>34</sup>Azzam, 2000.  
<sup>35</sup>Ali, 1995.  
<sup>36</sup>Qazzaz, 2002.  
<sup>37</sup>Croco 1958, p.120  
<sup>38</sup>Hnnoura, 2000, pp.116-117.  
<sup>39</sup>Hnnoura, 2003, p.15.  
<sup>40</sup>Hnnoura, 2000, pp.123-127.  
<sup>41</sup>Hnnoura, 2003, 98-99.  
<sup>42</sup>Hnnoura, 2003,127-133-134.