

SUBLIMATION PRINT AS A CREATIVE MEDIUM IN CONTEMPORARY INSTALLATION

الطباعة السبليمشن كوسيط إبداعي وأثرها على العمل الفني المركب المعاصر

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ABSTRACT

The artists followed many methods in processing the printing techniques, some artists employed them to reflect their philosophical thoughts. Thus, many presented works depended, considerably, on the philosophical vision and the conceptual content, even at the expense of the visual artistic vision and the constitution of the artistic work, which is termed as the conceptual art that is regarded a main source for the arts of post-modernism period. This artistic trend emerged firstly in America and Europe by the late 1950s, then prevailed the world. Some argued that using the new technological inventions reduced the executive stages of the artistic work and enabled the artist to get over the problems of implementation and the other issues in order to sail freely throughout his philosophical thoughts. During the time of developing the artistic installations, some objections were found that refuse the singularity of these works, so that the artist of installation sought to the possibility of achieving the process of reproduction, as installation found to be the best artistic form to achieve that. Thus, they combined between installation and printing, as installations were designed as unique experiences. But now, by the presence of installations based on printing arts, especially sublimation printing, the installation gained the feature of multicity. Thus, many options could be offered for the same installation to be displayed in different places and times. Thus, the stimuli varied, and the most important was the various forms of prints during 21st century.

KEYWORDS

Sublimation; Installation; Graphic arts.

الملخص

تنوعت أساليب تعامل الفنانين مع التقنيات الطباعية فمنهم من طوعها لأفكاره الفلسفية فقدم أعمالاً تعتمد بقدر كبير على الرؤية الفلسفية والمضمون الفكري، ولو كان ذلك على حساب الرؤية التشكيلية وبنائية العمل الفني وهو ما يعرف بالفن المفاهيمي والذي يعد أحد روافد فنون ما بعد الحداثة، وقد ظهر هذا الأسلوب الفني في (أمريكا) و(أوروبا) في نهاية الخمسينات وبعدها انتشر في العالم، كما اعتبر البعض أن استخدام المستحدثات التكنولوجية توفر على الفنان مراحل تنفيذ العمل الفني ويجعل الفنان يتخطى إشكالية التنفيذ وما إلى ذلك، وينطلق إلى عالم يطلق فيه العنان لأفكاره الفلسفية. وفي فترة تطور فن العمل المركب ظهرت بعض الاعتراضات على الصفة الفردية التي يختص بها فسعى فنان العمل المركب إلى إمكانية الوصول لعملية إعادة الإنتاج. واجدين في المطبوعات خير وسيلة لهذا الموضوع، وعندما تمت المصاهرة بين فن العمل المركب وفن الطباعة. فالأعمال المركبة صُممت كتجربة فريدة، ولكن الآن وفي وجود الأعمال المركبة القائمة والمستندة على فنون الطباعة وخاصة الطباعة السبليمشن أعطته صفة التعددية. فأصبح من الممكن فتح نوافذ كثيرة للعمل المركب الواحد حتى يتم عرضه بأماكن وأوقات مختلفة. فتنوعت المحفزات وعلى رأسها الأشكال المتنوعة للمطبوعات في القرن الواحد والعشرين.

الكلمات المفتاحية

الطباعة السبليمشن؛ الأعمال المركبة؛ فنون الجرافي

1. INTRODUCTION

The artist seeks, continuously, to define art and its new forms and styles, according to the surrounding technological evolution that dominated the simple scene of life, imposing on our mind intellectual methods, conscious and unconscious responses. Moreover, the inventor's confusion maximized according to the recent decline in the traditional aesthetic values as a result of the systems of globalization and their related civilized, economic, political and other terms and concepts. Thus, we are witnessing reforming the essence of art from time to time. Besides, it is noted that there are different positions about the nature of relation between the aesthetic values and the technical inventions, which could be evidenced from the state of the American artist Andy Warhol who said "I want to be an extension for the machine" that reflects the necessity of being compliant to the technological evolution to achieve the art works by using the suitable modern technical tools. This could express also the result of contemporary civilization of unfamiliar new lifestyles and consumption models that influenced, necessary, on the artistic tastes and motivated the artist to unlock the latent innovative energies and encouraged him to get over the traditions. Thereby, some different artistic trends emerged by the beginning of the 20th century such as fauvism, cubism, surrealism and son on until the mid of 20th century, specifically after the second world war, that is regarded a turning point when the arts of post-modernism were found, which in turn evolved to produce a renewal culture included in the contemporary visual arts, which became of leading role in achieving the new term of "post-modernism", and the term of "visual arts" became synonymous with the term of "plastic arts", as the general concept alludes to what could be perceived visually, then the word of "image" became more frequent to describe all of arts that occupy the galleries under the term of "visual image", which is related to the different artistic types, which are presented by the artists who engage in different arrays of art, which belong to the Post Modernity Movement, the trend that emerged firstly in literature, then spread, rapidly, between the visual arts, particularly by the technological evolution that prevailed the world leading to tremendous development in the field of knowledge. (Hassan, 2007)

By introducing computers to the different artistic domains, and through this great improvement in the fields of information technology, contemporary artists employed them considerably. Technology led to great evolutions in the fields of contemporary plastic-visual arts, such as painting, sculpture and art printing, by the introduction of new construction material and manufactured replacements to the two- and three-dimensional media, in addition to the presence of images that are made by the computers. The artist used computers in a unique way unlike the usages of computers in other fields, as the artist endeavors to transform it into an obedient tool, as possible, to reach the best results, which comply with his artistic vision and emotional state. The artist regards the design as the most important item in the artistic work. In order to get new designs, we have to realize the new tools and materials and to explore their limits and potentials, in addition to realizing all dimensions of formative language in making the design, as by enhancing our knowledge with the language and tools, we can obtain greater innovative abilities. The sublimation printing was regarded by the artist of 21st century an important and basic option between the needed designs and material in executing the installations, as well as the great potential of prints of adjustment to be formed according to their surrounding environment. So that, the art of printing released from the conventional framing methodology in order to achieve new works in interactive and complex way. (Researcher, 2022)

1.1 Research problem

1.1.1 The problems of research will be revealed throughout the research and studying about the ability of researcher in processing the sublimation printing, and achieving the harmony between the expressional and human aspects while preserving the national identity in practical experience that attempts to integrate the sublimation printing into the constructional content of the installed work. Thus, the problematic of this research could be summarized in the following inquiry:

1.1.2 How can an artistic experience in the field of installation register a visual vision with intellectual content, based on the sublimation printing in a contemporary installed work?

1.2 Research Importance

1.2.1 To highlight the importance of adapting graphic arts generally, and printing arts particularly, to the rapidly growing technological and cultural changes during the age of information.

1.2.2 This research studies the renewable philosophy throughout the unique visual language of sublimation printing. The research also defines the required technical and plastic mechanisms to create an interactive visual medium. This could enthrone the continuous ongoing attempts to achieve an interactive relationship between art, society, and the environment. In addition, the research addresses the potential of integrating sublimation printing into other fields of visual arts.

1.2.3 Searching the importance of presenting a formative artistic experiment through an intellectual sense, which is employed through the sublimation printing in an installed work.

1.3 Research objective(s)

1.3.1 Displaying the role of artist in dealing with new technological changes, with their applications, and the ability of matching between the potential of presenting contemporary artistic treatments in the field of printing art by using the sublimation printing for the installed works and expressing his innovative vision.

4.1 Research Hypotheses

4.1.1 The research supposes that sublimation printing has a key role in making impactful installations and is accepted considerably by the audience.

5.1 Research limitations

5.1.1 Spatial limitation: Europe and United States of America.

5.1.2 Temporal Limitation: The 21st century.

6.1 Research methodology

This research depends on an analytical descriptive methodology, in addition to using a contemporary applied artistic experiment based on employing sublimation printing in making installations, in order to emphasize its communicative role.

7.1 Previous studies

Many previous Arabic and western studies addressed the subject of employing graphic arts in installations from several respects and prospectives. These studies, which were reviewed by the researcher, depended on researching the topic from a historical point of view and artistically.

7.1.1 Shokry, Sherif Mohamed Hosny, 2012, “The Graphic Techniques of Installation Art”, unpublished dissertation of PhD, faculty of fine arts, Department of printed designs, University of Alexandria.

The researcher reviews the ideas of art critics in order to detect the concepts that contribute in explaining the nature of installations, as the nature of this art is renewable and changeable, continuously, owe to considerable diversity in the modern art practices, which developed in the context of modern art. Thus, the researcher aimed to produce a study that clarifies the role of graphic art and techniques in making the installations. Therefore, this study is not confined to a particular branch, as it extends to include many artistic disciplines and practices that were made and developed throughout the experiences of many artists throughout the world.

7.1.2 Abd El-Salam, Abd EL-Salam Salem, 2013, “The Graphic Arts and Their Employment in Installations as One of The Contemporary Artistic Trends”, unpublished dissertation of PhD, faculty of fine arts, Department of Printed Designs, Miniya University.

The researcher addressed some considerable works of contemporary engraving and printing artists, who sought to produce their works in 3D forms through the installations. Those artists challenged the traditions of printing art and used their experimental language to present their different ideas. The research, as well, alluded to the term of "Printinstallation", which developed between the artists of engraving and printing, it was adopted by the academic institutions. So that, this study searches the different fields of art printing and its role in making the installations and contributing to enriching them with aesthetic and formative values with special nature.

This research is distinguished than the previous studies by including the concepts and ideas, which concluded with the following:

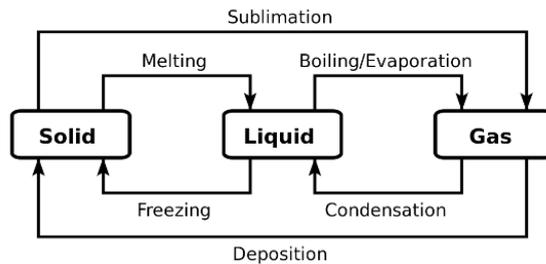
1-Highlighting the importance of sublimation printing as a creative media for making installations by providing the character of multicity, as the installed work could displayed in different places and times.

2- Indicating the notion of unity of arts by mixing and integrating between sublimation printing and installed works.

3- Ensuring the importance of interactive arts and its role in making the installations.

2- THE SUBLIMATION PRINTING

The sublimation printing works according to a process calls "sublimation". So that, it is important firstly to understand the process of sublimation in order to realize the sublimation printing process. Chemically, the element or compound could be found in three states; solid, liquid and gas, as it could be converted from one state to another by increasing heat (solid, liquid then gas) or by decreasing it (gas, liquid then solid) (Fig. 1).



(Fig. 1)

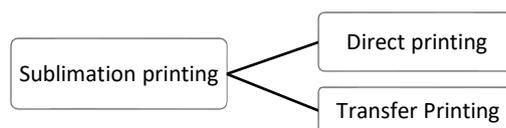
The different states of elements

Changes of State | CK-12 Foundation (ck12.org) (1/2/2022)

The process begins by dyeing the fabrics with watercolors. By increasing the temperatures to high degrees, the solid dye converts into gaseous state without passing through the liquid state. The high degrees open the fabric pores allowing the gas to pass through. Decreasing the temperature closes the pores again while gas converts again into solid state. Thus, the dye became part of the fabric and couldn't be liquidated or removed, which regards one of the best properties of this technology, better the silk screen technology and other methods.

[WO2000044976A1 - Sublimation dye transfer to textile materials - Google Patents](#) (25/12/2022)

The particles of dyes that are usable for this process of sublimation are designed to interact only with polymers. So that, increasing the content of polymers could enable more interaction with the dye particles to produce brighter prints. So that, sublimation printing is not applicable for the natural materials, such as pure cotton fabrics, as the natural fibers lack the pores, which are necessary here to be opened to receive the gas. The dye particles that are designed to be bond exclusively with polyester cannot unite with any other material. The sublimation dyes could be applied to fibers in two methods; by the direct printing on the fabric, or by printing firstly on a paper then to the fabric, which is known as the transfer print (Fig.2). (Vasant, 2015)



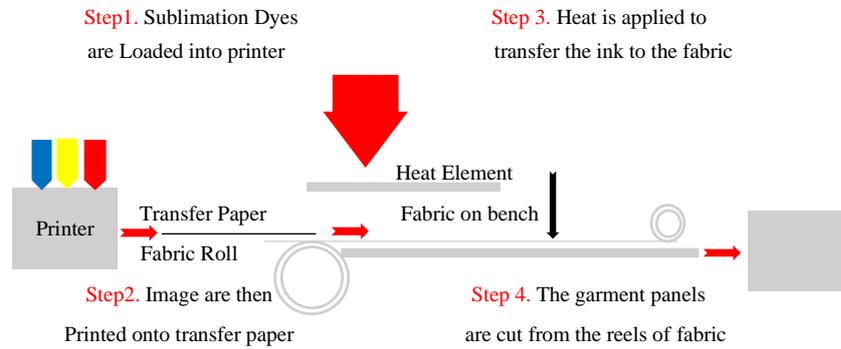
(Fig.2)

The types of Sublimation Printing

Sublimation Print for Textile Material - [PDF Document] (vdocuments.mx) (25/12/2022)

2.1 Transfer dye sublimation print from a digital print into a sublimation printing.

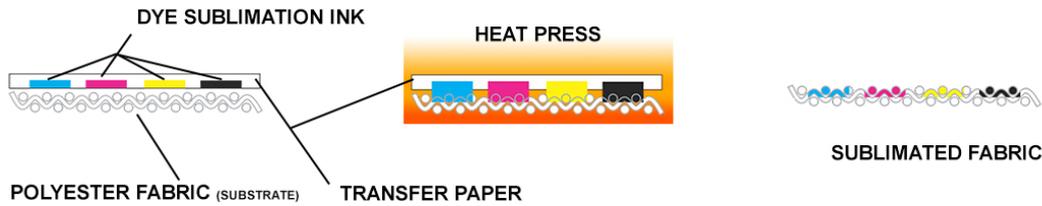
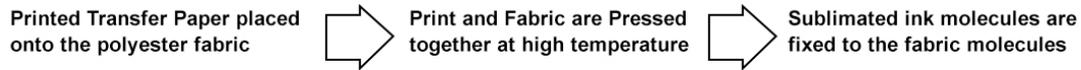
Firstly, the image is being printed on the transfer paper as a reverse image of the final design. Then the paper is placed on the printing fabric. Then put them together under a heat press. On completing the heat cycle, under pressure and high temperatures, the dye converts into its gaseous state to penetrate through the fabric and solidifies inside it reflecting the digital printed image of the transfer paper (Figs.3, 4). (Vasant et al., 2015)



(Fig.3)

Process flow of Transfer Dye Sublimation Print

Sublimation Print for Textile Material - [PDF Document] (vdocuments.mx) (25/12/2022)



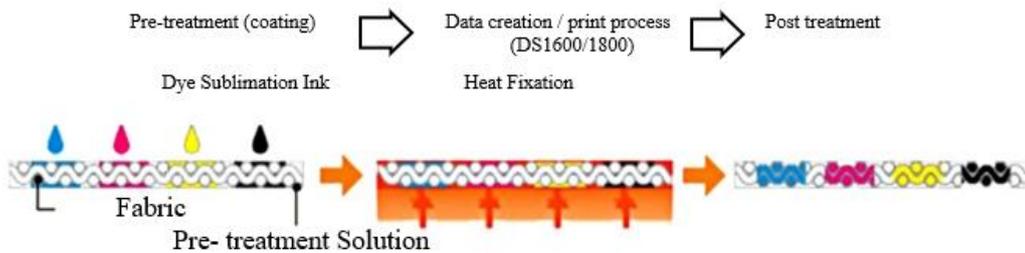
(Fig.4)

Process Flow of Transfer Dye Sublimation printing

Sublimation Print for Textile Material - [PDF Document] (vdocuments.mx) (25/12/2022)

2.2 The direct sublimation print

By printing the image directly on previously treated fabrics. The fabric then is heated by using suitable equipment to fix the dyes. This method minimizes the quantity of needed transfer paper. This means reducing the used paper and limiting the unwanted properties such as the ghost image, wavy lines, or parallel lines, which could be found commonly by using the transfer print technique. This technique demands an ink waste small box to collect the exceeding ink and prevent it from staining the reverse side of the fabric. The fabric is coated by starch in order to avoid blurring or liquidating the ink during the time that follows directly processing the fabrics by non-contact heater fixes (Fig.5). (Vasant, 2015)



(Fig.5)

The process of direct printing

Sublimation Print for Textile Material - [PDF Document] (vdocuments.mx) (25/12/2022)

2.3 A comparison between the sublimation printing and the screen printing

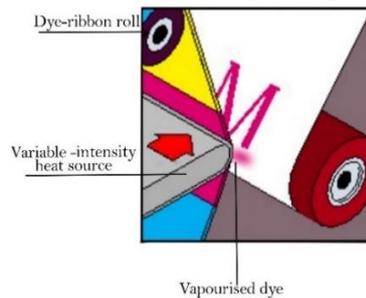
The most remarkable characteristic is that dye sublimation papers used for high quality sublimation transfers are designed to produce a wide scale of basic colors, as releasing more ink during the sublimation process produces bright permanent colors. Although the produced colors by using the screen printing are very similar to the colors of sublimation printing, the screen print colors usually demand many material and basic tools that cost a lot. Otherwise, sublimation printing is known for its flexibility in producing permanent digital prints with more sustainable images than screen printing. (Researcher, 2022)

2.4 A comparison between sublimation printing and digital inkjet printing

2.4.1- Sublimation printing differs, considerably, from the Inkjet printing for many reasons, most of them are about the quality of prints. It is approved that sublimation dyes produce high quality and permanent prints with long lasting colors, while the inkjet printing uses the pixel system which influence the quality of produced images, unlike the sublimation prints with their clear and sharp images. (Vasant et al., 2015)

2.4.2 - Another advantage for the sublimation over inkjet printing is the ability of using a wide array of colors, as the sublimation printer can change the temperature of the thermal elements in its head at 256 different degrees to produce 256 different hues as the transfer film moving through the heating printing head that contains thousands of heating elements causing the sublimation of the contained dyes inside the film to be converted from solid to gaseous state directly, without being liquated, then the printing papers absorb these gaseous dyes while controlling the movement of dyes by setting the temperature and the exposure time.

2.4.3 - The sublimation prints work through triple overlapped system from layered dyes of; cyan, purple and yellow colors. Then adding a laminating layer in order to protect the print from the ultraviolet light (Fig.6). Dye Sublimation Printers (pctechguide.com) (2/2/2023)



(Fig.6)

A planning for printing process

Dye Sublimation Printers (pctechguide.com) (2/2/2023)

2.4.4 - The most prominent advantage is the transparency of colors, as they could be mixed to produce about 16.8 million different shades.

2.4.5 - The printing cycle is completely clean and environmentally friendly, as there is no need to remove liquid ink, which can block the printing heads. These variables make sublimation printing the best technology, if compared with digital printing.

2.4.6 - the sublimation printing has two additional advantages over the inkjet technology as it resists ultraviolet rays and water.

2.4.7- However, sublimation printing has some disadvantages, if compared with the inkjets. The thermal heads and ribbons should match fixed sizes of printable media. Thus, it loses an

important advantage in front of the flexibility of inkjet printers, which can print on a wide range of media. Besides, dye sublimation is very sensitive to fats that affects the quality of prints and should be free from dust which cause small colorful dots on the printed media. The recent criteria of these printers are to include special filters to reduce such effects. It should be considered that if a printer is affected by a dust particle it can impact on the whole processing of printed media. (Vasant et al., 2015)

3. INSTALLATIONS INCLUDE THE PRINTMAKING ARTS:

The visual artist uses various artistic branches and specialties for his practice, as the borders that characterize and distinguish these types of practices disappeared through his works. Usually, the spectator has a key role in crossing the borders of these different types of art. Thus, the contemporary artist became absolutely free in moving through these different specialties, in order to send his artistic ideas. While there are Historical roots for the installations in some civilizations, in addition to the presence of some important beginnings, which had a significant impact on detecting the form and definition on installation, it still regarded a modern discipline of art. Despite its modernity, it became a common trend in expressing the new globalized world. (Researcher, 2022)

Thus, some contemporary graphic artists sought to present their prints in three dimensional designs, where found the installed works. Therefore, they used the installation to express their thoughts according to its ability in simulating the different senses whether auditory, optically or any other, in addition to making the spectator apart from the work environment to achieve more direct experience. (Researcher, 2022)

Undoubtedly, using printing techniques influenced, considerably, the contemporary art generally, and the printing arts particularly that fused with the post-modernism arts. While these tries did not reach the maturity, a lot of thoughts developed for some of artists who produced works depend on combining between printing and the other fields of art, and the works of preparation in the space led in introducing the different printing arts.

Many graphic artists refused to display their works by hanging them on walls traditionally. They wanted to see their works in a three-dimensional design, extended on the floor, hanged from ceiling or moving from the middle of a gallery into the outside and on the walls. Display is a main aspect for the artistic work and should be considered, in order to make the artistic work a piece from its outer direct environment, in addition to changing the role of spectator from watching only the works into participant and interactive. For instance, the space between the spectator and the artistic work, the size of work and its relation to the spectator, simulating the auditory or other senses in order to transform the spectator into a piece of the environment and experiencing the installed works together, what makes him more directed.

[http://www.orithofshi.com/images/Art_in_Print_vol_1_1_\(1/8/2022\)](http://www.orithofshi.com/images/Art_in_Print_vol_1_1_(1/8/2022)).

The main and important evolution of art during the 20th century is the presence of installations. In spite of the usual hardness of collecting their items, and reassembling them after being dismantled, it resists the executional methods of traditional art. Indeed, this resistance attracted many artists to choose this type of art.

During the development of installation art, some objections were found to its singularity, as its purpose was to reach the process of reproduction. On the contrary of the multiple nature of prints, the installation work is characterized by being one work in one place. On the other hand, this art tries to acquire this feature by challenging the traditional conception, as time and place are the most important elements of installations. Usually, installation could be found in a specific place

then being removed or dismantled. In addition, the printing arts have an extra protection, as if a copy damaged by crumpling or fire for instance, other copies could be found all over the world. (Vasant et al., 2015)

4- EMPLOYING SUBLIMATION PRINTING INTO THE INSTALLATIONS

4.1 Christian Boltanski (1944) (France)

The artist presents through his works some social concepts such as commemoration, nature, and identity, in addition to other subjects. Memory occupies a considerable part of his works, maybe because of the human imperfect memories, as faces are blurred, for unknown people or being printed on delicate media in order to obscure or confuse their subjects. The faces are unclear, not to present a specific human race. Boltanski employs these individual faces as tools to evoke the global issues of humanity (Figs.7,8,9).



(Figs.7•8•9)

Christian Boltanski – Faire Son Temps – Installation based on sublimation printing.

Exhibition Review: Christian Boltanski at Centre Pompidou — Contemporary Musings (natashantone.com) (15/1/2023).

His works feature elements from the nature such as his work "Animitas Chili", an installation includes between its items a video projection for a vast field consists of grass and hay placed on the gallery floor resembling the natural background of the video. The characteristic smell of hay transports the viewer instantly to another world: the bells hang from thin stems planted into land producing rings when they move with the wind. The work is considered a poetic and comforting one, aiming to represent the music of souls.

The exhibition begins with the word of depart and ends by the word of arrive. Both words are placed on florescent lamps hang from visible wires. These works are not presenting only the usual subjects of Boltabski, but also signify the beginning and end of the journey. Does it mean exactly arriving the end of exhibition? Or our usual life? Or signifies death? Literally, we are entering and exiting the space of exhibition. Indeed, these words signify the circle of life with all between events, and even beyond (Figs.10•11)(Ntone et al., 2020)



(Figs. 10•11)

Christian Boltanski – Faire Son Temps – Installation based on sublimation printing.

Exhibition Review: Christian Boltanski at Centre Pompidou — Contemporary Musings (natashantone.com) (15/1/2023).

While his installation experience "After" was executed in sublimation printing and reflects the meaning of time. It represents the times of our lives, our connection with past and changes. Boltanski addresses the concepts of continuity and absence in view of the individual and collective memory. 200 photographs of faces printed on large transparent fabric hang from the ceiling. Some move freely in the exhibition space. Thus, the visitor is invited to be engrossed in this flow of time and memories, and to walk between these ghostly faces. The video projection entitled "Entre Temps", produced in 2004, represents, as well, the path of time, but the protagonist is Boltanski himself, who travels very slowly from young becomes adult. There is a window inside the exhibition overlooks a theatre represents "The Dance of death", "Momento Mori" and "Illusory Nature of Things".

Downstairs the exhibition space, which is reachable by passing through a video projection for clapping hands, there are cardboard boxes include cell phones and forgotten things of human staff, followed by the word of "After" that is made of red and blue lamps, which range from purple color until being disappeared, what invites us to imagine what will happen for the thing that we are accumulating through our lives, and about what remains in our memory and our stories (Figs.12,13,14). (Roaro et al., 2015)



(Figs.12,13,14)

Christian Boltanski – After – Installation based on sublimation printing

Fondazione Merz di Torino: Christian Boltanski. Dopo - D'ARS MAGAZINE (darsmagazine.it) (15/1/2023).

4.2 Izabela Pluta (1987) (Poland)

Izabela presented a complex experience by using sublimation printing under the title of "Apparent distance" based on the discovery of a diving instructor in the Pacific Ocean and east China sea named Kihachiro Aratake, which as a massive stone including staircases, walls, altars, paths, arched entrance and stone tablet under the surface of the sea in a point he called "Iseki point" or "Point of Remains". Throughout her works, Pluta refuses to treat the place as remains preferring to represent place as is to itself, ruined by time, uninhabited and abandoned. Pluta used the blue color in a romantic discipline to indicate the remoteness through Walter Benjamin's phrase Fernblick ins Blau – 'the far-gaze into the blue'. In this monument, Pluta was interested in the impact of sea currents carrying her beyond it, all the time. The work is composed of photographs printed on fabrics, whether photos for the monument itself or natural sea photos with its blue color, some photos are away from each other and isolated, while others are connected. Some photos are full with details, while others are empty, according to their closeness to the sight. a desire that moves inside sight, in and out, wanting and resisted, the way the photograph of a folded page leads your eye back into invented depths. The artist says about her work " Apparent Distance folds, collapses, rises, alternating in and out, like breath. Falling from the wall, it refuses the dream of another place in that space out the back, behind the picture plane, where wrecked worlds heap their monuments; and promises it too, just ahead, or just behind you, trying to see it whole, stepping

back and back – ‘and the Isle of Atlantis likewise sank below the sea and disappeared’ (Figs.15•16•17). (Lisa, 2019)



(Figs.15•16•17)

*Izabela Pluta – Apparent Distance – Installation based on sublimation printing and photographs on Aluminum.
 Apparent distance — IZABELA PLUTA(10/2/2023)*

4.3 John Monteh (1973) (Canada)

John Monteth presented his installation experience, which is made out of 15 flags printed on fabrics in sublimation printing and hung on a row of metal staffs on the extension of three walls under the title of "Kndered Spirits". All flags take the same inclination angle, as if they point to a shared political ground in the center of the room. Each flag compromises a group of different installations with geometric patterns, ornaments, and grey colors, resembled between all flags. Thus, this resemblance indicates interconnectedness rather than individual distinctiveness. All flags represent the same traits and figure a visual sequence of interconnected resemblances. This visible order looks like the modern architectural drawings of Monteth under the title of "Resonances" about some urban sites of social exchange, such as skyscrapers, skylines, streets, gardens, highways and roads. In order to execute these drawings, the artist studied architectural images on the internet, in addition the photos he took himself from the surrounding cities to make a glossary for different shapes and patterns of buildings by using the careful ways of layering, abstracting and marking (Figs. 18•19•20). (Cheung , 2021)



(Figs. 18•19•20)

*John Monteth – Kindred Spirits – Installation based on sublimation.
 John Monteith – Canadian Art) (10/2/2023).*

In the light of the above, there is unprecedented potential for sublimation printing technique. It can adapt with the other different artistic media, what opens the way for innovators to show their artistic inventions by using all available materials and potential by using the traditional and new technological methods. This ensures the strong connection between the artistic production throughout the ages and their contemporary art media, which differ naturally by introducing new innovations to keep up with the changeable rhythm of life. What is regarded one of the most vital features of art and artist, is reflected in innovating new conceptions, trends and methods which achieve a real change in the form of traditional artistic work. In addition, technological progress

contributed to inventing new field of creativity. All of this helped in reformulating the philosophical content of the artistic innovation process and motivating the contemporary artists to search and experience towards finding a new philosophical and visual vision, which enable them to use the new technological tools and to mix them with the traditional creative media. (Researcher, 2022)

5. "LIVE BLUE" EXPERIENCING AN INSTALLATION BASED ON SUBLIMATION PRINTING

5.1 The intellectual logic of experiment:

5.1.1- "Live Blue" is an experiment of installation, based on the philosophy of child birthing ". Hence, a question is being aroused by the researched "Do you want to bring a baby to this world?", which is regarded one of the most repeated personal and emotional questions. Bringing a baby to a safe place, not having to fight daily in order to live, eat or express his own ideas. In addition, the world can no longer welcome new visitors, as the number of living creatures increases considerably, while the resources are reducing. There are also some environmental reasons, as studies indicate that the environmental status is deteriorating, and that the earth has reached the age of extinction, as that people will be the first victims, especially after virus Corona pandemic. As well, childbirth is related to supporting the economic circle, which enables people to survive better and invest their resources in a small scale, especially considering the worsening global economic crisis. Another main reason is the successive wars that the world is witnessing, and the culture of destruction, what created homeless children. Thus, there are increasing calls for demanding more equitable distribution for resources, and stopping birthing more children who can take the advantage from a deprived person. (Researcher, 2022)

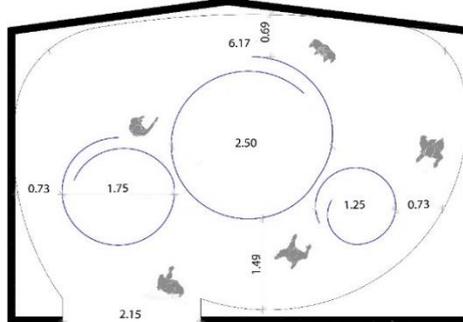
5.1.2- Designing the exhibition as a psychological maze represented in three large silk cylinders hung from ceiling including prints of a woman performing some different gestures with her girl and placing five white stairs hung in the space of exhibition at different elevations. (Researcher, 2022)

5.1.3- The researcher was keen to organizing the experience of "Live Blue" through the event of "The Contemporary Art Saloon" during its first session, which is held in the art opera in the castle of arts to display it in front of broader number of Egyptian visual artists. (Researcher, 2022)

5.2 The initial perceptions of the experimental executive stages:

The researcher used the graphic techniques of different computer applications in order to accomplish the initial perception of executing the experience of "Live Blue", such as a three-dimensional application and AUTOCAD program for geometric designs, in order to help in imagining the overall outline of experience through planning some aspects of initial perception of the experience with all of its details of items and marking the division of exhibition space, the movement of visitors, entrance and exit. These initial plannings should be considered seriously in order to estimate the cost, exhibition spaces, preparation methods, displaying and storing. One of the most important issues of the initial planning is to get the approval from curators for beginning the exhibition, its duration, display, installing methods and the insurance of exhibition against any dangers, as well as the used materials (Figs.21·22· 23· 24). It should be considered that this planning is not the final picture of the work, as the researcher believes that artists have to live with

his work by adding or removing any parts during the process of implementation. (Researcher, 2022)



(Fig. 21) - Design sketch by using AUTOCAD program for the initial perception of experience.



(Figs. 22· 23· 24) - The initial perception of the experience

5.3 The contents of experience

The experience included various elements represented in three cylinders with different diameters of 2.5m, 1.75m and 1.25m. The surfaces of these cylinders were covered by sublimation prints on silk fabrics lengthen 1.30m and height of 3.14m, for each cylinder. In addition, five ladders with different lengths made out of cardboard, light and sound system and a source of scent. All of that exhibited in the art palace, the Egyptian Opera House, hall (B7), measurements 6.17×4.5 and height 3.27m. (Researcher, 2022)

5.4 The philosophy of experience

When the pulse keeps going on!!!
 Will the pulse of blue die away?
 or will it survive inside us?
 Alive blue.
 (Researcher, 2022)

5.5 The conceptual significance of experience:

5.5.1 Cylinders

The researcher used three silk cylinder models that float in the air like empty dreams but from photos of a mother with his girl around the cylinders. The cylindric curtains signify the idle hopes

or the suspended ambitions in a quiet waiting position consonant in the air, exactly such as silent women with their children floating around the air cylinders. The researched invented his own independent interior space inside silk curtains, filled with air, implemented by sublimation printing technique of silk for elements represent different gestures for positions of a mother with her girl and other elements such as lace fabric, strollers and flowers inside three panoramic spaces (Figs.25•26). The empty spaces inside silk cylinders provided aesthetic and artistic value through perceiving them be the spectator through direct view, as the empty space became an element across the elements of experience surrounding the viewer from all limits of the exhibition. Hence, a sensible experience begins between the viewer and the artwork. (Researcher, 2022)

The concept of dialectic space depends on the current interaction between the viewer and the work art, which could be constructed and customized through the comprehensive organizing for all of the exhibition contents. This is related to the Psycho Geography, the science that concerns with creating the senses of viewers in an aesthetic way through experiencing different environments, in order to create a relation between his feelings and the art of work, as the spectator is considered a main element across the important elements in the art of installation, as the spectator receives the art work while being engaged and interacted Conscientiously by the surrounding environment through his physical attendance in the work space, and sometimes becomes a part of the work itself in order to live with the work of art through the live attendance, which motivates all of his senses and accommodates him physically to the work, and attracts his attention during his presence inside the work space in order to understand this work. Thus, the creative act is not confined only to the artist, but includes the participation of spectator who became engaged actively through criticizing and explaining the organized work in the space and trying to translate its signs and checking its elements by all of his senses, and considering the viewer himself as an element of the art work in an interactive relation. (Researcher, 2023)



(Figs.25•26)

The researcher – Live Blue – Installation based on sublimation printing on silk.

5.5.2 Repetition: The repetition is across the basics of creativity in this experience through repeating the image of mother with her girl in different positions in panoramic formations in two three-dimensional models. While the third model, the biggest, presents different repeated positions for a girl with her toys. The repetition here plays rhythmic role in creating a kind of movement inside the artwork. Repetition contributes to the creativity of the visual image by repeating visual elements giving the impression of the endless of human beings. Balancing between using the repetition and achieving the singularity from the creative point of view at the same time, is not a handy equation. Many considered the repetition as a boring process, while through using the repeated patterns, which became a characteristic feature for the age of Art Nouveau, the surface of

artistic work gained more powers and attracted more audience and adding some of systematism to the formulation. By addressing the repetition as an artistic tool, it plays another role in formulating the visual aspect of the work by adding a deeper dimension to its inclusion of another philosophical and conceptual attributes to the work. According to that, the researcher presented his practical experiment (Figs.27•28•29). (Habib, 2020)



(Fig. 27) - The researcher – Live Blue – Model (1) – Printing on sublimation paper – 130×6000 cm.



(Fig.28) - The researcher – Live Blue – Model (2) – Printing on sublimation paper – 130×4000 cm.



(Fig.29) - The researcher – Live Blue – Model (3) – Printing on sublimation paper – 130×1000 cm.

5.5.3 The blue color: The researcher used the blue color according to its prevalence in nature. Basically, the wild sea and silent night are very Cyanotic, as well as the deep blue sky. The artist is being, usually, inspired mainly by the surrounding environment. This could be manifested in the works of Spanish artists "Pablo Picasso" in his collection of "The Blue Period", the Dutch artist "Vincent Van Gogh" in his painting of "The Starry Night" and the Norwegian artist Edvard Munch for his painting of a self-portrait with a cigarette. Naturally, the blue color, its spirituality whether in light or dark hues, could transform into an expressional tool for the researcher states. The psychologist Kendra Cherry, the theologian, and Ann Conway Johnes, the art editor, agree with this opinion that blue color has a halo of holiness. Nevertheless, its spread across the international paintings as a tool describes the excessive sadness, could be attributed to being considered as a voice by which the artist calls to heaven. (Cherry et al., ٢٠٢٢)

5.5.4 Transparency:

The aesthetic values of transparency of this experience formed in the endless space to express itself and its belonging to the space. By presenting the transparency of place and time together, the experience looked free, as if it was formed in air. Using transparency in artistic work helps in emphasizing the deepness and emptiness, as the researcher used the transparent material of silk in

order to achieve that. In other words, displaying the visual work in a new way to express the wish in eliminating the visual barriers of work in order to make it floating in the space, allowing the light to penetrate better through it and achieving the spatial and temporal dimensions. As well, transparency is able to represent, perfectly, both movement and hollowness, according to its ability to show the events of place and time, what happens behind the work, depending on the movement of the spectator. Thus, transparency is combined between viewing the work, with its artistic values and outside influences, and the spatial and temporal events, in order to achieve the temporal realism on viewing the artistic work. (Mohtaseb, 2018)

Besides, transparency facilitates the color overlapping, because color is between the main elements that achieve transparency, such as the blue color and its hues. Transparency leads also to the abstraction from the mass of cylindrical models through creating a feeling of lightness of models, although their huge size. In addition, transparency permits to view forms, lines, and figures, which are produced from repeating the gestures of mother with her girl with different positions in panoramic formations. Thus, the experience gains new artistic values, in addition to the dynamism of figure. (Researcher, 2023)

The researcher argues that transparency during the contemporary arts gained new intellectual, sensible and aesthetic dimensions in using the expressional and formative techniques and methods by the artists, as the artistic works that include surfaces became more harmonious, and covered by a kind of delicacy, grace and dynamism (Fig.30). (Researcher, 2023)



(Fig. 30) - The researcher – A detail – Installation based on sublimation printing on silk.

5.5.5 Ladders:

The researcher set five white ladders hung in the workspace at different elevations as viewer became worried whether to climb them or to escape. (Researcher, 2023)

5.5.6 The engineering design

The walls exhibition took the form of curvy lines coated by white fabric, to support the idea of roundness, which was found in the cylindrical models to envoy a feeling of continuity. At the same time, motivating the viewers to live in. (Researcher, 2023)

5.5.7 Illumination

The researcher used light units to get dim light on the work floor, in addition to adding a lighting unit at the middle of exhibition, upon one of the ladders. Light was used in achieving transparency by different projections to produce varied shades, which is related to the power of lighting, as well as modifying the angle of view during the process of perception. (Researcher, 2023)

As illumination has a considerable importance in achieving the transparency, as light extends beyond the models showing what lie beyond them and helping in achieving the spatial value of experience. (Figs. 31•32). (Researcher, 2023)



(Figs.31•32) - The researcher – A detail – Installation based on sublimation printing on silk.

5.5.8 A performance show was designed by the researcher, which enables the participation of viewer, as an expressional tool reflects the deepness of human feelings and achieves the communication between the experience and its viewer. Thus, the researcher endeavored always to innovation and creativity, whether by developing the artistic items or the techniques of performance, in order to enrich the aesthetic values of the creative production (Figs.33•34). (Researcher, 2023)



(Figs.33•34) - The researcher – A performance show

6. RESULT

Through the present studies, some results were found as the following:

1- Sublimation printing is an artistic practice, included inside the installed work of art during the international contemporary art movement.

2- Developing innovative formative formulations for installations based on sublimation printing.

3- The sublimation printing provided the installations with the character of multicity, as the installed work could be displayed in different places and times.

4- Improving the main character of installation in integrating between different fields of art, then providing diverse and hybrid aesthetic values, which could not be obtained solely by the analytic descriptive study for the installations based on sublimation printing.

7- RECOMMENDATIONS

To complete the current research, the researcher recommends with:

1- The researcher recommends giving more attention to contemporary artistic trends and introducing them to the art of graphics.

2- The importance of connecting artistic work with the environment and society to emphasis on the real gains of installations, connecting them to the environmental content and the principle of interaction of society and audience.

3- Functioning the thoughts, philosophy, principles, values, and the methods of contemporary trends to enrich the field of graphic art.

4- The need to urge the cultural and responsible authorities to prepare more galleries for installed artistic works.

5- freeing the contemporary graphic works from the traditionalism towards broader horizons through the philosophical thoughts.

6- Concerning artistic and formative values and employing them philosophically and use them as the basis of modulating the contemporary graphic works.

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