Abstract:

The artist's thinking is captured through symbols and fragments of the heritage in various stages with different graphic locations through the science of chemistry and after a good study and disclosure of the feasibility, quality and importance of it linked to the mental, ideological and geographic aspects and digest a new digestion, reconfigured by throwing it in the margin of feeling until it becomes a superficial simulation creativity Rather, the subconscious becomes absorbed during the creative practice drawing on the heritage vocabulary in a modern way, realizing the originality and contemporary in that one and if we suppose for a debate to allow freedom for the artist associated with his own world in his works, this is a world that is true with Artistic dealing with the purpose of a society as in the printed design circulating in the eternity of specialists and the general public with their various cultures, specialties and their magnitude. Art in the researcher's specialty is not concerned with dealing with the daughters of the artist's ideas without considering the responses of the printed design as our art deals with the details of daily life and in general it explains to the Egyptian people in general. It clarifies to the Egyptian people in general the requirements of modernity with the vocabulary of heritage communication, and this is with a deep sense of belonging and a sense of privacy and an understanding of the nature of the impact of place and time on society. With this approach, the responsibility of the designer is confirmed by addressing the person's eye and gold in a manner that guarantees the sensory, whether a cultural awareness or an automatic instinct.

Keywords:

التراث. الحضاري . الشعبي المطبوعات

Published In:

مجلة جامعه لاقصر الفنون . الأول . 15