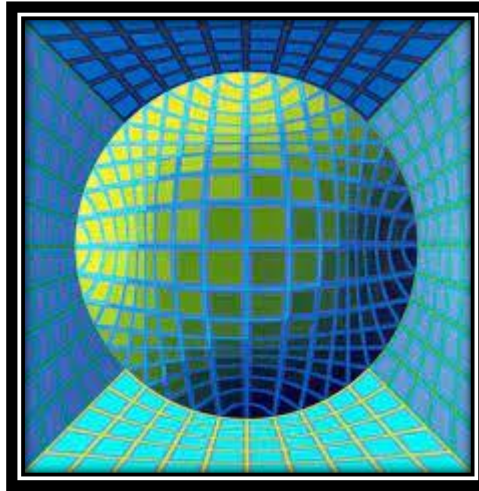


Time, place and perceptual exchange between form and ground in the art of optical illusion

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The first thing that the artist faces in finding the relationship between “time and space” in this art is his use of the perceptual phenomena in the eye, and the change that occurs from confusing the eye with the kinetic vibrations of “shapes with floors” in the painting ‘Dots, lines, areas and colors start striking, moving, and undulating, then the floors rise and fall, and the entire texture of the artwork appears to be a reality that exists in an instant, then suddenly disappears .It has exploited the peculiarities of the human visual system ‘It provided repetitive systems of "forms and floors" simultaneously ‘The surface of the artwork may be divided into independent minute particles, resulting in repetitions, which create cumulative, visual, dynamic effects that are felt only by sight, and their structural systems give an unstable, dynamic, dynamic sense, for repetition between shapes and floors in this art is found on the retina Viewer, by entering more than one image to be perceived simultaneously .Perceiving these different images by continually looking at them results in a sense of kinetic oscillation in appreciation of both the form and the ground“ .That which shows that fixing the form does not mean confirming the perceptive .Through the exchange of “shape and floor” or events that disturb a fixed system, or a kinetic contrast for each of them, or the convergence and divergence between forms and some of them and between the floors.. Among the simple geometric elements and intersecting and interlocking lines, Victor Vasa rely achieved" Victor Vasarely " "Vibrational effects and vibrating in a relationship in which the surface of the artwork unites as one, and the “shapes with the floors” merged, and became as if they were taking paths and directions, advancing forward and bouncing back, emerging on the surface and falling, convex and concave, calming and undulating, and geometric shapes acquired Abstract when the artist "Vasarelli" systems and structures unfamiliar to a strange and delightful universe as an abstract spiritual vision .In one of the solutions

in which the artist "Vasarelli" formulated the relationship between the figure and the ground, through which the surface of the image merged and was united in an appreciative movement, and the image was completed to give a reciprocal relationship between protrusion forward and regression to the back, and the surface of the image became the form and the ground together, and the surface became the ground. What emerges and is confined to the back. In this work, the physical boundaries between time and space have been abolished, and the relationship of "form with the ground" has become a state of permanent delusional movement, reflecting a kind of anxiety and fluctuation of the surface. That the relationship between "time and space" - which was achieved in the art of optical illusion - became a visual music, in which color and "shape and ground" acquired energies, characteristics and interesting creative meanings. If the shapes are charged with kinetic energies.. the ground is also charged with energies that interact with the shapes, so the artistic painting of the viewer seems to suggest a continuous and endless movement