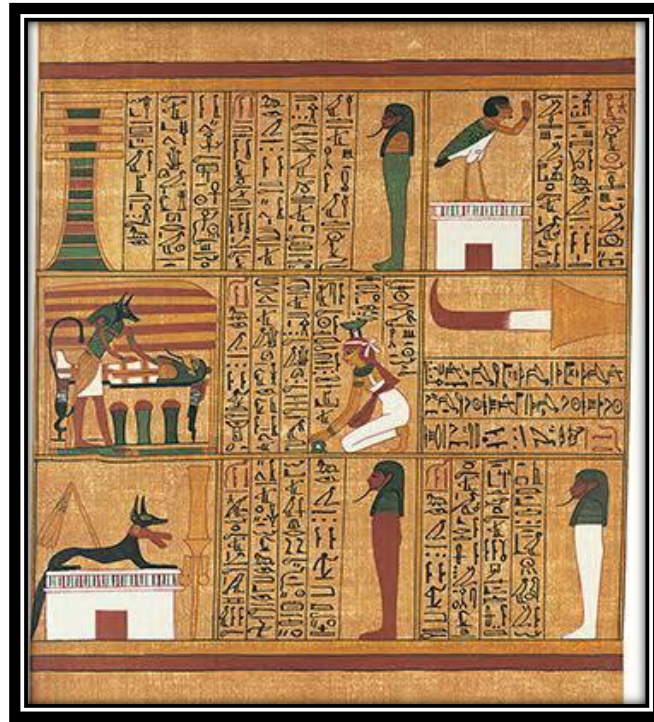


# The pluralistic vision in the picture

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## Multiple viewing angles

In his expression on the two-dimensional surface, the photographer was concerned with representing a familiar reality - in terms of depth and embodiment - for him and for all individuals. It has begun that Western photography, especially in the Renaissance era, is the best representation of that reality, given that it follows the rules of the visual perspective of the realistic vision. One of the most important of these rules is looking at and monitoring through a unique point of view of things and the elements of the subject. Hence the belief of many people that the photographic shot that represents reality is the best and truest way to depict the three-dimensional world on a two-dimensional surface. The theoretical study has shown that realizing the natural depth in the image depends on two important factors: the prevailing culture in society, and the previous experience of the perceiving person. Psychologists have also indicated through the experiments conducted in this regard that primitive man is often unable to diagnose human bodies. And the interpretation of the natural depth in the photographs, "And in a familiar manner, the multiplicity of photographic symbolic forms are analogous to the natural forms in Western arts only, so we find in patterns of primitive arts and among some tribal peoples that they do not represent real things in a committed representation of visual images through a single and fixed viewing angle. From the arts of ancient civilizations, and non-Western arts, even those that accompanied the Renaissance and beyond, we find

different methods of “pluralistic vision” in the image, whether for the singular form and its composition or groups of shapes in the field of the image. In every society, no matter how simple, many manifestations of expression came with this pluralistic logic through the installation and combination of the different angles and sides of the forms through a mental perspective. It is rational to review the cognitive aspects of the manifestations and functions of shapes and for special cultural requirements, and not as dictated by the visual reality of vision through a single and fixed angle at a specific moment. This is done through simplicity of style and expression. Defining the manifestations of plural vision in the image: When trying to define the manifestations of pluralistic vision in the image, a procedural definition, it is possible to say that it is the amount of visual formal information that increases or differs from what can be visually perceived in the stereoscopic visual reality, from a single view angle, and in the case of the stability of both Viewing point, viewing subject. This increase or difference may be in relation to the elements or formal vocabulary in itself, in terms of appearance or composition, or it may be in relation to the angles of seeing the figures in the place or in relation to the spatial, temporal or event representation. Meaning the presence of more than one representative point with integrated conditions in more than one place, or in more than one momentary time, or an expression of more than one event in a state of relative independence, within the one pictorial composition.

### **Multiple viewing angles of shapes in the same field**

There were many methods of expression through the pluralistic vision, and many of these methods and patterns appeared, which we are trying to identify and extract some examples, to identify their qualities and the plastic and artistic manifestations they carry and their connection to the intellectual or ideological aspect due to the return of the spirit to the owners of the statues and images that they depicted on the walls, Especially when the pharaoh was resurrected, it was necessary that each image be characterized by accuracy and perfection, so it was drawn according to strict rules in terms of determining the proportions of the body accurately, and the necessity of the appearance of the arms and legs “except that it was acceptable to have only one eye, given that the other eye looks To the realm of spirits, it is necessary that they not appear. In many cases, the essential qualities of Egyptian depiction are referred to as “the rule of human representation.” The term “rule” here applies to a group of formal attributes. On this basis, Egyptian law was followed for a period of (3000) three thousand years, except for the short reign of Akhenaten and Tut Ankh Amun, which was distinguished by encouraging a more flexible, natural style. Egyptian art and religion returned to ancient traditions after their death. This method is known in Representation of the human body by "partial representation", here we can find in one body, the lateral position of the head, the anterior position of the eye, the anterior position of the torso, the lateral position of the thighs, legs and feet. This is the synthesis of most manifestations of representation of the different parts of the body .