

The Correspondence of arts , plastic art and cinema as a model.

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Received: 17/03/2025

Accepted: 10/05/2025

Published: 02/06/2025.

Abstract:

Discussing the overlap and correspondence between the arts leads us to the complexity of another important issue, but one that is relevant to this pure science, namely, the clear artistic borrowing from one art to another. The concept of correspondence and overlap between the functions of the arts can only be fully understood within clear concepts, close to correspondence and overlap, if not an integral part of it. Overlaps develop within the artwork. Specialization between different fields has many meanings and connections, thanks to artistic borrowing between one art and another, as the title of this research leads us to extrapolate this implicit presence and practice of one art within another, holding onto the presence of visual art within the art of cinema.

Keywords: correspondence; cinema; plastic art.

1. INTRODUCTION

When we examine the history of art, we can also draw from the above that the theater, as the father of the arts, as critics term it, took part of its paternity of the arts under the name of art collection and cooperation, if not its correspondence in the contemporary concept, the theater dominated this task with architecture and worked to collect the arts since ancient times, as the drama was inclusive of all arts of all kinds, so we understand the first attempts to collect the arts as a necessity, and often converge to complement each other, " Since the Greek era, the attempts of artists have been uninterrupted in order to create a comprehensive artwork that combines all arts, and this work was embodied first in the Greek drama that combined poetry, singing, music and gestural dance in front of a background of scenes painted by plastic artists¹."

2. Historically evolving messaging contexts:

It seems that the correspondence between the arts has a wide field of study, through the ages, but it can be summarized in two completely distinct stages, based on the history of the invention of cinema, which moved the meeting place of the arts from the theater to the cinema, since it was born more hungry than other university arts to such cooperation, in the words of Clément Rosset: "Cinema, as an industry that needs wit, must lean on arts and other fields that make it more witty, authentic and creative, because it already suffers from a lack of artistic language compared to the rest of the arts, and it also suffers from a lack of originality and wit compared to the reality that cinema wants² to penetrate or inject into the field of this industry." This new art is also seen as being more open than others in order to contain many other fields, as well as the collection of arts. This must be

taken as a milestone in dividing the right of correspondence between the branches of art, before cinema and after its emergence.

Clement Rossi's approach can be more methodologically oriented to analyzing the phenomenon of messaging between the arts, in that he expressed this in the concept of the deficit in artistic language, which should not be understood only in its narrow surface concept, while it must be read in several aspects, making the experience more relevant to the question of answering the content of this overlap between cinema and other arts, so does it need other arts for their technical shortage? Or for lack of creativity? Or for lack of performance as she suffers from a weakness in artistic language, perhaps she suffers immediately after birth from the issue of communication with the recipient compared to other arts? Its protection by others is what makes it funnier, so what if it remains poor for others and this creative potential does not exist, as Clement Rossi has put a hand on the reality of this need that cinema suffers from, to some extent, to answer the core of the problem by basing it on the fact that this overlap is not accidental, nor optional, nor just out of curiosity, but it is a necessary and inevitable need, and the question about its content leads to saying that this aesthetic and artistic creative necessity must reach the goals and artistic bets desired by the artist, especially the filmmaker, has it achieved these bets and goals and what are these last above all?

Cinema is the core of the issue in deciphering the talismans of such artistic experiences, so it must be tracked through time periods in which cinema is the interval and the difference.

3. Pre-Cinema:

The march of art is deep in time from prehistory to this day of people, interspersed with artistic human experiences in the finest meanings of human expression, and in this many anecdotes and estimates guaranteed by studies concerned with the history of civilization, and the history of the arts and their arrangement according to their emergence and practice, where there are many opinions in this regard, but what was agreed upon in general is their divisions and names, which are agreed upon by most of them : architecture, music, painting, sculpture, poetry, dance and finally cinema. However, the art of theater was not mentioned as an independent art, because it brings together other arts even during the Greek civilization where the art of theater reached its climax, and with the dominance of Greek drama, including tragedy, the theater did not have a place in this order, but theater was made as an art that took the place of parenthood between the family of arts because it combines them in one mold varying between them according to the nature of performances and their topics.

The history of art has defined the tendency of unification and cooperation between the various arts on the basis that artists deliberately and unintentionally presented the artistic product in the fullest possible form. Therefore, theater has taken the lead in this issue because it has the technical and creative qualifications, and even the space that makes it capable of containing more than one artistic race at the same time, and still today it is able to do so. It has also summoned the cinema to observe the

stage to record theatrical performances, and then display them on screens to become a theater that invades the homes of viewers who are passionate about watching theater. This is what distinguishes the art of theater from others because it is a collector of the rest of the arts. The issue of calling it the father of the arts stemmed to some extent from the ability of this art since ancient times to contain others and bring together artistic differences in varying proportions, but the issue of not appearing in the list of the six arts before the discovery of the cinema as their successor who was able to succeed the theater with skill in embodying the cooperation between the rest of the other arts.

While the aforementioned rituals and demonstrations - (religious rituals of ancient civilizations, Greek theater, church rituals, opera, royal councils in mosques and corners, as well as architecture that brought together all of these throughout history) - have given a preliminary picture of the cooperation of the arts and established an acceptable idea of the first roots of the issue of messaging between the arts, they, in turn, remain somewhat deficient in confirming the complete collective concept of the overlap of artistic races, their correspondence and juxtaposition, as well as their multiplicity, and making them appear in a more balanced and convincing form in several aspects, the most important of which is the extreme impact on the recipient, as well as that methodological decency that actually calls for reflection in order to research, in addition to the fact that they did not reveal much in being an important and prominent characteristic of artistic of artistic creativity that affects the construction of aesthetic concepts, and their renewal, because art in those stages was seeking to develop and its

image was not yet complete, but rather each of other aspects seeks to prove the issue of originality and singularity of other arts, which would make the difference after the coming of cinema.

4.Post Cinema:

The birth of cinema has had a great impact on the development of the meaning of the arts, especially with regard to the field of its cooperation. The development was clear within the cinema itself, from being silent to being speaking, and from being in black and white to being in color, whether in theatrical films or cartoons (animation). There are many examples of this, including:

- "The Wall" was directed by Alan Parker and co-produced by Metro Goldwyn Maye with Pink Floyd and Gerald scarf in 1982.
- Animated films that combine two-dimensional and three-dimensional technologies such as Titan A-E, A Bug's Life, and the SHREK partner film series.

The cooperation of the arts in cinematic works has contributed to the development of the plastic arts. The camera has provided scenes and images whose creative value cannot be ignored. Although schools such as Cubism and Abstract have found followers in the field of cinema, filmmakers have not stopped at the borders of these schools, and their means have helped them to overcome the data of modern art. At least, we can say that the synergy of arts in cinematic work has given way to the emergence of cinematic trends independent of the plastic arts, but has become a pioneer

of these trends. Thus, we see the art of photography and sculpture resorting to cinema under the slogan of cinematic art L'cinétique' or under the slogan of visual art L 'art visuel and the near future may eliminate the differences between cinema and plastic arts and make plastic art from the core of cinema, and also make cinema art within the most advanced plastic art³. "

One of the prominent effects of the development of the art of cinema is the development of video programs developed by companies specialized in programming and processing. It is not possible in any way to merge one art with another or another technology without resorting to an auxiliary intermediate program. Sound effects and music cannot be installed on the film without a computer program. Perhaps the best example of the synergy of arts from the development of cinema is the presence of plastic artists specialized in graphic media Infographie who received their specialized education in image and tape processing. The scenes that were taken from directors Much time to accomplish them, such as scenes of wars and armies, is now easier to accomplish and in record time than it was in the past when the programs were traditional, because one of the advantages of art cooperation after the advent of cinema carried a lot of good news for art and artists, in addition to the fact that many film directors appealed to the plastic artist in order to build some imagined scenes in the framework of the film construction of the cinematic image that is unique to the plastic artist alone, just as director George Cameron did in the film Titanic, where the presence of plastic art in The film has two distinct approaches, and the film hosted the plastic artist as the main actor who won the trip. This is normal for an actor who plays the role of the plastic artist, but the most important thing is

that the director summoned the American plastic artist in order to complete paintings that represent scenes from the film that the programs could not accomplish at the time.

5. Motives for collecting art include:

It seems that the arts in most of them, while trying to produce beauty, do not add much to natural beauty, but rather they often quote it in order to understand, dismantle, interpret or reproduce and install it in another form, in which space and time may differ, but the idea is mostly present, whether in its entirety or in detail, and the arts, whether alone or in combination, involve many simulations of this natural beauty, but that man lives art to the fullest extent, but the artist was able to either understand his codes and dismantle them and rearrange them in a manner that corresponds to his thought and philosophy, or he understood beauty in its simplicity and the general accustomment to it, so he recoded it and took it out in a complex complex form, he was the one who was able to silence the noise and screaming, the clatter of the sword, the drumbeat and the bullets in a warlike scene, and he represented it silently in a expressive painting that hovers all secrets and swallowed their sounds and movements in one glance, in one twink, which is the tip of the artist himself who can absorb it and make it out of his silence.

The arts in general do not deviate from one of the categories, either auditory, visual or audiovisual, and that is human nature... Rather, it is the unifying reference and source subject to the controls of the universe and its physics, whose various types emanate from this whole mother, and are

subsequently reincarnated from the uterus itself, which does not differentiate between the senses...⁴ We understand this under the concept that the collection of the arts generates in our depths special feelings, which may be the motivation for the artists' pursuit of the cooperation of the arts " There is no law in life science and in physiology that prevents the opening of similar feelings in our depths generated from the senses of hearing and sight, it is just a matter of sensory harmony⁵," that complex sensory harmony that was dismantled by the artist's creative energy of perception, trying to recreate beauty, alone in many known art forms such as photography, sculpture and music played without singing, When the artists spent their time analyzing the arts, they sought to reproduce them as a cooperative vehicle. Others saw that the issue and what is in it: "The motive for collecting the arts is man's attempt to create a new beauty that is added to the composite beauty of nature, as it appears in the fact that the unity between the arts is essential, in the sense that art, whether formal or vocal, comes from trying to create a new beauty that is added to the beauty of nature with a composite beauty of form, movement and sound as well, but the conditions of growth and specialization separated this unity, which called on artists to regroup these elements into a work An artist is a composite of kinetic, sound, form and light arts such as theater and cinema, but the artist is trying at the same time to play the role of director, photographer, composer and decorative artist in order to achieve a solid unity in building his artwork, as well as the architect has moved towards full dominance over all elements of his work, he is the one who decides the design, color, decorations, paintings and innovative materials, seeking also towards the unity of the artwork⁶."

The bottom line is that no matter how much we examine the history of the arts, we will only examine what we found as a witness to the arts of the defunct nations, and the capital of what we assert is that the cooperation of the arts is a historically fixed thing, whether it stems from human consciousness or unconsciously. We can limit this to two distinct tracks, which are the aforementioned. We cooperated before the advent of the seventh art and another after its emergence, which made the difference clear because the artistic and technical development as if it was launched like a rocket to show a difference between what was previously and what came later in line with the age of speed as it is often referred to, and this era made the arts share more of each other than before the art of cinema, and even went beyond that to the participation of many disciplines close and far from the arts under the name of overlap, correspondence and intercultural knowledge.

5. 1 Authenticity and clarity of artistic races:

"Art today is conducted away from classifications and gender identity, indicating that the idea of the disparity of plastic races is a theory of the Renaissance, and it is one of the most important theses of that era, as a stage separating the arts in search of the purity of artistic races, for various reasons, the most important of which is the power of craftsmanship in the achievement of each artistic race, revealing the extent to which the artist reached the artistic gender to its technical peak, and this theory is embodied in the entire art of that era, in pursuit of a kind of miraculous simulation of the example image, the image that is impeccable, and therefore it was

flawless for the artist to confuse any sculptural display with pictorial display, and it was inappropriate for the artist to combine two artistic genders in his activity, as the sculer cannot be a photographer."⁷

If art then seeks to find clear boundaries between the plastic races, for example, as the author of the article mentions, or even as the author of the thesis shows, it was only an introduction in which he indicates that this distinction between the artistic races was necessary at a period of art history, representing what was going on in the Renaissance, as artistic technical necessities imposed the issue of highlighting more elaborate artistic images than others, considering that the field of art has always been an arena for competing and boasting of qualifications, skills and mastery of one artistic type and not another. However, this statement is echoed in what the public believes of students of the history of art in the Renaissance, as well as specialists and enlightened people, that the most famous sculptor known to that stage was Michelangelo who combined sculpture and painting in one hand and the most famous painters of the world and the Renaissance Leonardo da Vinci brought photography and sculpture together, and added to them architecture, engineering and other sciences that made him an unbeatable singer, and a knight in art who did not break dust, but was an example of overlap between disciplines and races and broke the rule of purity of races, and because the artist is naturally fond of producing something It is always different that makes him eager to search for new forms that are more integrated, and it is no surprise that he is looking for this in rotating the arts on each other just as the coach rotates his players in the field, to see which of them gives the necessary addition to provide an integrated performance. This is the same as the artist with the

clique of arts. He has in quotation and juxtaposition, cooperation, synergy, overlap, correspondence and multiplicity within a single artwork, that is what constitutes an integrated unit that combines movement, sound, shape and color at the same time.

5. 2 Adjacency:

Similar things are adjacent to different things as well, and adjacent things generally take much of the ocean in which they find their being, ... It is said that: In life as in language (the thing takes the rule of the thing if it is adjacent), living organisms of all kinds, colors, levels, alphabet, roots, derivations, connotations, multiple functions, and interrelationships within the context of art, culture, and other arts, and because the relations of juxtaposition were not limited to humans, but were reciprocal between thought, mentality, and performance. In language, juxtaposition must be preceded by a deep dialogue that reveals the areas of compatibility, and illuminates the areas of difference and separation because the relations preceded by dialogue are the closest and optimal in achieving balance, maturity, and awareness. One knows his partner for an existing juxtaposition without intentionally transcending personal boundaries to enter his boundaries in many of his ideas that generate a kind of mixing and this mixing in thought, or in performance erases and melts a lot of ice between the differentiations because individual peculiarities are given a necessary role to reach a kind of approach, and therefore it is not necessary on the other side that the change is upward and it is not necessarily downward, but it is certain that there is a kind of change that inevitably

occurs and falls on both sides, but in varying proportions, the relationship of juxtaposition within its areas of interest is a system of Normal relations are imposed by the characteristics of each of them in the field of work of the two, and here it may be that the types of juxtaposition are determined negatively or positively, in which disputation and disharmony in some cases are just spatial juxtaposition in which there is no interaction, neither negatively nor positively. Any juxtaposition of this type is what we find between culture content and symbols...⁸ There is no doubt that what the artist seeks through his implementation of artistic juxtaposition is certainly that influential juxtaposition regardless of the negative and the positive. This is a matter of relativity of judgment and the artist does not pay attention to it because the perfection of artistic unity in him does not mean that an artistic race takes away some of the characteristics of the other to produce an aesthetic type that claims perfectionism and unity, and the argument in him is extreme because he views what he does - when he adopts the system of rotation between the arts – as an artistic quotation.

5. 3 CITATION:

It has long been known that citation is a phenomenon recognized among various artistic races, but it is more common and visible in the arts of writing, such as poetry and prose, with its various topics of story, novel, articles and texts that are concerned with study and research, just as the academic methodological citation is included, but what is assigned to be at the core of the artistic process - when the arts revolve around each other to highlight new forms and produce aesthetics that claim to receive and criticism – is that apparent citation that is concerned with the need of art for

another art in part or even in its entirety. Provided that the general understanding of the new artistic unit resulting from the citation process is a positive understanding away from the issue of theft or intertwining, as in language, it is often taken as a defect in the work of the writer. The artistic citation intended here clearly shows the origin, because what is needed for the process and development of aesthetic concepts and what is dictated by the creative process is greater than the defect of the artistic citation so as not to hinder the aesthetic march to reach an intended or expected process by the artist himself or even from the guidance of the critic with the insightful eye and constructive ideas, and even If the quote is included within the artwork, it is no secret to specialists, as making it included, not apparent, is one of the high skills in the contemporary creative process, but its first roots were only artistic indications, as is the tendency of cooperation between the arts, if not a tributary of its tributaries.

5. 4 Synergy:

The issue of arts correspondence leads to several concepts, including synergy, as it is said: ... What is beautiful is that many arts combine to form an artistic painting characterized by human creativity, and the splendor of its performance in all its meanings that give the soul a lot of comfort because of the presence of an innovative hand that tries hard to draw the past with the eyes of the present filled with all that is hope characterized by a feather that cannot be described by pens and mouths. The art that takes you with all its warmth and tenderness to the civilization of man, and its past to draw it in front of your eyes is an art that deserves every

appreciation and respect, as it pulls you towards the originality that we should appreciate today...⁹ He honored it with creativity that makes you live in the past and settle it to understand the ingenuity of his artists in weaving and modifying artistic forms that are differentiated in their races, to make it impossible for a unified artistic work in which different technologies of different artistic races are intertwined, working on the goodness of the creative industry just as the threads are gathered in the shuttle to be taken out by the weaver as a coherent piece of cloth after it was differentiated separately and independent of each other.

That artistic synergy that results from all of it must have shown its essence and content in general, just as it appears to the beholder in detail, in the visual arts, especially in its parts, branches and different races, and what makes it true in study and meditation are those artistic works that were scrambling to find a place for themselves during those religious, ecclesiastical and other rituals that combined collectively with teams in architecture, until they became indispensable constants when building any architectural edifice, whatever its role within the city at the time.

It's worth noting that standalone The theater is nicknamed as the father of all arts because it can combine the arts into one show. We see that architecture is the mother in that it embraces everyone within it, including the theater itself. It needs architecture to perform its purpose and from it, architecture deserves the title of the mother of the arts because of its ability to contain and develop it, as it is unreasonable to have a humanitarian artistic production without an architecture that harbors it...¹⁰.

6-The multiplicity of arts and their cooperation:

It is necessary to refer to the multiplicity of arts in the artist during his work or even in his basic composition and skills that he mastered, this is more to be understood which is better to practice and apply during artistic production that requires multidisciplinary, it is not like that to accept and demand multidisciplinary in technical fields such as industry, for example, as the work is not completed and does not find its final character unless the designer, manufacturer and specialist in vibration and another in material resistance meet, and others who are based on installation and experimentation, ending with that which is painted. If the product requires dyeing, as well as the advertising that produces its posters or even the advertising film, for example, in addition to other disciplines that were not mentioned, how can industry be seen as an area of multidisciplinary and not interested in art as it is also a human product in which there must be multiple branches and races, " as we find in the history of art, criticism and literature many texts that bring the arts closer together and seek the common unity between them in construction and the end despite their differences, in terms of ranking on the value scale and the runways of the ability to express¹¹," but rather that language. More than halfway through its approximation of the meaning of art, as it tends to something towards branching and multiplicity, just as the trees of the trees branch, so the evidence of their multiplicity and their affiliation with one template is the trunk or the origin. A clear example of artistic multiplicity is that the artist is fluent in more than one artistic genre at the same time, similar to the phenomenon artist Leonardo da Vinci - whose frequency has decreased over the ages - he combined photography, architecture, music, design,

industry and anatomy in one hand, which enabled him to practice his interests with multiple approaches and goals without negatively affecting one of them on the other, but rather was working with him to make the necessary addition desired by the artwork.

7 Interference:

Is the overlap between artistic races only taken as the employment of one art in another, or does the matter go beyond the property of employment to something deeper?

Did the overlap of differentiated artistic races during ancient and accidental art history intentionally or unintentionally complicate the boundaries of understanding for the creative process? Or did he dispel the boundaries between artistic items and tamper with their privacy?

If the overlap is understood on the basis of employment in the father of the arts (theater) before the advent of cinema, this invites us to ask the following question: Is it possible to dispense with the employment of one art in another if its validity does not exceed the limits of the job? Or is it that employment in itself is inevitable to rely on it within the multiple overlapping artwork, so there must be a theatrical text for the theatrical scenes that its director needs, just as the actor is based on, so it is sufficient that the texts also have races, including prose, poetry, jagle, story, story and novel, each of which has its own character and rhythm, on which the performance is controlled, from which the singer and some of which require different rituals, and some of which require special sound effects, including music, and all in the play must have a well-studied and guaranteed stage to

adapt as appropriate, as the director needs an elaborate decorator of the plastic arts to pave the space and background around which the events of the play revolve, so let's ask clearly if the theatrical roles dispense with this? Can she really give up all if she gives up some? Is the specificity of lighting only a matter of clarity and illumination? Or has plastic art in the genus of photography cast its shadows and peculiarities in its study of the location of light on objects and the touch of surfaces on the stage? Here, the overlap is clear that it is deeper than to limit it to the limits of employment only and it is okay to represent this by what many of Aristotle's commentators have stated about the relationship of the art of photography (drawing) to literature and to make a comparison between them, especially between poetry and painting, "when the philosophers of Aristotle's commentator, and when the critics who were¹² related to these philosophers," to conclude that the common connection that documents the similarity and congruence in many citizens, and even that the overlap is based on it, within the conclusion that each of them is implemented in the other, to add also that "poetry and drawing are two types of imitation that may be differentiated in the material that they are simulated, but they agree on¹³ the nature of the simulation and its way of formation and its effect on the psyche¹⁴," and that the literary texts of various races have similarity within or outside the arts, and that "the drawing is the language of writing in its origin is the drawing of letters and drawing and drawing of letters in turn is the expression of sounds through those symbols named in the alphabids, and this in turn the overlap is not enough to resolve the critical

understanding of the issue of correspondence between the ancient incident and the arts.

8. Messaging:

Messaging is especially noticeable... When correspondence between the arts erupted, interartistic studies multiplied, and then terms emerged that announce the normalization between the literary races towards the prose poem/poetic theater and the theatrical poetry/ganadrama/mesroya. If the creators have enthusiastically communicated the arts with successful creative texts, the critical problem of absorbing the product of the correspondence of the arts has created many inquiries, including:

- Does the overlap of artistic genera generate new species?
- Will the overlap of artistic generics bring down the qualitative differences between them?
- Will we study art through predominant gender affiliation? Or will we study messaging art in the context of internal aesthetics generated by the phenomenon of overlap and messaging itself?
- Will the traditional critic be good at addressing these artistic products generated by messaging, or do we need a second critic with an encyclopedic art culture that is culturally penetrating into the technical peculiarity of the saying and non-telling arts?...¹⁵

Such questions and others would bring to the learner and recipient of the arts of correspondence and overlap a kind of deep understanding of what a large number of ancient and modern artists have done - as well as the subject of the study that will be specific to the cinematic experience of

Alfred Hitchcock and his plastic counterpart Edward Hopper - as this was awakening and discernment and more creative boldness that clearly established a prominent feature in the creativity of this era in particular and before it in general, and perhaps what **Akil Mahdi Youssef** mentioned about "The interview of Wasili Kandinsky for ballet music and color painting with its absolute abstractions because it is the only one that corresponds to the soul without interference and confusion in the natural forms (simulation), that is, the spiritual harmony inside and the harmony of color and shape (form, absolute forme). He summarizes his theory by saying that the phrase" art above nature "is not a new discovery. It was said by Gotier, Oskar Wild and Delacroix, as the new principles do not fall from the sky, but are logical, implicitly linked to the past and the future, then he adds, and what is important is the current situation If the artist is able to set the strings of his soul on this tone, the sound will automatically sound in his work¹⁶."

9. CONCLUSION:

It has been proven to us that the arts have been since its inception and its antiquity through the march of human monuments, as it is the finest expression ever, as it has been linked to the issue of increasing human intellectual awareness following either cognitive accumulation or discovery and renewal, and the fact that the arts are multiple and diverse in terms of classification, gender and gender, as many classifications, arrangements and labels have been recorded, the most important of which are as follows:

¹⁷**Alan classification:**

We also record... In his book *Système des beaux arts*, he dealt at great length with the classification of the **arts**, where he listed several considerations for his classification, which are as follows:

- Classification for the arts
- Sense-Based Taxonomy
- A classification related to time and place ...¹⁸

Classification of Etienne Sorieu:

The classification according to Sorio is as stated by him ... He classified the arts according to the sensory qualities that predominate in artworks, such as color in photography, as well as prominence and size in sculpture, as well as movement in dance and sound in music, as this enabled him to list seven types of arts according to (lines , colors , lighting, movement, sounds of language and sounds of music)¹⁹

Green Rating:

It is not to be missed to mention this classification as mentioned by Green within six major arts distributed on three levels: propaganda , economic institutions in addition to what affects the lives of individuals, groups and tourism institutions. This has been represented by the tasks of the arts²⁰ , each according to its specificity ... Another important characteristic is that some arts are singular, singular and complex, and this composition actually calls for reflection on the merits of overlap and artistic messaging as it generates an art that is different from what is familiar and inevitably passes through the channels of plurality and dialogue that coincides with each other to take the neighboring provisions of each other,

as well as the arts rotate and quote from each other and include to implement in some of them overlapping characteristics and their present parts in what corresponds to them regularly, cooperative and concerted within the characteristic of artistic messaging that has been proven to exist in the past, and newly established for itself a feature of creativity in this era, within a concept close to the issue of radical smuggling of concepts and characteristics of privacy, as well as techniques and functions, will contribute to changing the concept of creativity from its classical contexts to new and aesthetic concepts.

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