
EXPRESSION OF THE HUMAN IMAGINATION AND CREATIVE ABILITY IN VISUAL FORM

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ABSTRACT

Art is a visible manifestation of human creativity and imagination. A song, a sculpture, or a painting, for example, are all the products of human expressions, as are all other forms of art. They are typically admired for their beauty or emotional impact, much like in art. The human eye will appreciate the skill and beauty of an artist when they are able to depict reality in paintings in such a realistic manner. Therefore, it indicates that an artist is experimenting with realism when we talk about portraying subject matter so truly and without any artificiality. In the visual arts, realism refers to the precise representation of live forms, perspective, and the nuances of light and color. Viewing the work of a realistic artist using a conventional media and style is extremely uncommon in Pakistani contemporary art. Viewing works that explore only methods, drawing, composition, and accurately duplicating reality is even more uncommon. This chance came about as a result of Ali Azmat's recent solo exhibition at the Canvas Gallery in Karachi. Despite his past vivid and stunning work, a series of large-scale, realistic black and white portraits of women stood out.

Keyword: manifestation, creativity, imagination, expressions, perspective, ali azmat's.

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INTRODUCTION

Since it gives people a way to express their deepest feelings, thoughts, and experiences, art is frequently referred to as the expression of the soul (Schiller, 2016). A variety of artistic mediums, including painting, sculpture, literature, music, dance, and more, allow artists to express their distinctive viewpoints and forge deep connections with audiences. When creating their work, artists frequently draw from their own life experiences, convictions, and values. They invite viewers or audiences to engage with the more profound facets of human existence by incorporating their own soul into their art, which provides glimpses into their inner world (Sochacka et al., 2016). This connection can be very intimate, enabling people to connect with the artwork and feel a variety of emotions or engage in thought or reflection (Hyde, 2014).

Different methodologies are used in research according to Sarah pink and approaches can be used to analyze and interpret paintings when explaining them. Here are some frequently employed methodologies. This method concentrates on the painting's visual components and formal features, such as color, line, shape, composition, and texture (Matlin, 2013). It looks at how these components interact to produce aesthetic effects and convey ideas. Studying symbols, motifs, and subject matter in paintings is known as iconography (Mugan & MacIver, 2020). It examines the significance of the elements shown and possible interpretations of their cultural, historical, religious, and mythological connotations. The meaning of a painting can be better understood by being aware of the historical, social, and cultural setting in which it was made. In order to clarify the intended message of the

artwork, this method takes into account elements like the artist's background, the dominant artistic movements of the time, and the intended audience (Pink, 2019).

Psychological Interpretation: This approach explores the psychological elements of the artwork by looking at the artist's mindset, feelings, and unconsciously influencing factors. It investigates how a painting might be a window into the mind of the creator or cause viewers to feel a certain way (Pink, 2019).

Additionally, art can be viewed as a way of discovering and expressing oneself. In order to explore their own identities, challenge societal norms, or express their opinions on a variety of topics, artists use their creativity. They explore the complexities of the human condition through their artistic endeavors and share their distinctive insights, fostering empathy and understanding among various audiences.

Realism movement

Realism movement began in France in 1850s. Realistic artists rejected the ideas of romanticism, as it comes to dominate on all art forms. Realism represents the precise and perfect presentation of the visual appearance of a scene and object as it is drawn in photographic accuracy (Miles-Cohen et al., 2020). In a broader scene it depends on the technique, style and training. Before realism there was romanticism and they used stabilization in their painting in Europe, artists used to paint the historical scenes with the stabilization of the angels which human eye cannot see but realism is more likely the real visuals which human eye can see and it is all about the pure "Academic painting" like drawing, composition, perspective, technique, skill and the accurate version of visual appearances. In 1900s the term realism expended in more specific term likes Aesthetic Realism, Capitalist realism, American realism, Hyper realism (visual arts), Contemporary realism, Magic realism, Photorealism, Romantic realism, Pseudo realism and Social realism (Runco & Albert, 1990).

Social realism

Social realism in 1930 social realism was introduced by some artist, in realism artist try to attain the realistic approach. Artists take more steps forward; they try to realize the emotions behind the painting. As a response to the difficulties and issues faced by regular people after the Great Crash, social realism evolved during World War I. Artists transformed their works into realistic representations of anonymous laborers and famous people as heroic figures of strength during difficult times in order to make art more approachable (Rogers et al., 2015). The artists' goal was political since they wanted to hold the current social and political systems accountable and bring attention to how the poor and working classes' conditions were getting worse. Social realism differs from realism in that it conveys conflicts between opposing forces, such as those between farmers and their feudal lord, in addition to depicting the plight of the impoverished (Eagly & Riger, 2014).

Hyper realism

Hyper realism is seen as a development of photorealism because of the techniques employed to produce the paintings or sculptures that come from them. A new movement known as hyper realism was established by the art of realism, which was linked to the invention of photography because both involve the creation of representations of the real world. In 1970, the term "hyper realism" was primarily used to describe a distinct artistic movement and visual aesthetic in the United States and Europe. The subjects and details are highlighted in the hyper-realistic approach. Hyper-realistic sculptures and paintings are not perfect replicas of images or representations of a

location or subject. Instead, they are added as subtle, extra graphical pieces to provide the impression of a reality that isn't really there (An & Runco, 2016).

The fundamental prescribed doctrine is the initiating point of this analysis of Ali Azmat's recent work. A better thoroughly indulgent should be developed to understand the connotation of his work such as large scale native female portraits, body gestures, facial expressions, and highly detailed female portraits (Heller & Osborne, 2016). In 21st century it is so hard to handle a realistic work with tradition medium like charcoal because after all digital media (modern cameras) gives a tuff time to an artist approach towards his painting. A recent solo show of Ali Azmat at the Canvas Gallery Large-scale, realistic black-and-white depictions of women were possible in Karachi and are now prevalent in the modern art community. There are traces of these three art movements visible Azmat ail. This exhibit is a powerful testament to Ali's meticulous attention to detail and his perceptive examination of human nature (which in this presentation uses the proverb "the face is the window to the soul").

A glimpse of Hyper realism in large scale portraits

Azmat has revealed the deliberate nature of the approach he used to produce his colossal hyper-realistic charcoal depictions. These portraits are so related to photograph as Ali handle the background and the shadow and light. Ali has the grip on charcoal portraits so well that anyone can feel the softness of the skin or the impact of hyper realism in his large-scale portraits. The full painting gives you an effect that you are seeing a photograph (Nelson, 2018).

Academic painting techniques are purely realistic approach

Realism is more about "Academic painting "like drawing, perspective, skill, technique, and the accurate interpretation of visual appearances. The majority of Azmat's 20-year career has been devoted to using oil and canvas as his preferred medium. His work displays an appeal with a dynamic play of light and colors to produce arresting and thought-provoking imagery.

RESULTS AND DISCUSSION

Subject Matter "Larger Ten Life" Is Purely Lying In Social Realism

Azmat approach to portraiture was doing not only make his subject massive in size, but to represent then in an extremely realistic way. In his present work he highlights the social issues through facial expression because these issues are exist in our society, so Azmat uses a large scale to show that these issues are not small in our society. His large scale painting creates an impact of power and prestige to impress their audiences. His subject matter is social realism; similar to his earlier works, he explored themes of solitude, segregation, and loneliness through composition and space, using figures that were curled up, facing away, looking down, or otherwise concealing their faces. However, what we see over here is essentially brand-new (Dijkstra et al., 2019). The pieces in this series return to drawing as an exploratory and meditative tool, according to the artist. The women command the viewer's attention with assurance. Women in this painting stand straight and face the viewers, unlike earlier paintings where the bodies creased themselves in a vulnerable gesture. In almost all of the works, the arms are folded across the chest in a daring gesture (Eagly & Wood, 2013). In addition to depicting a real subject, Azmat's figurative artwork can also convey the cultural ideals of the time it was created.

He Himself Stated About His Solo Show That

"Passion for the drawing was prior as medium from the beginning of my career, debuted in 1999, with a solo show at Canvas Gallery. After twenty years it re occupied my soul to meditate through large-scale drawings that emphasize the subjectivity and form details of hyper realism by pronouncing smaller elements of the drawing with different syntax. It has derived me to express the mystical dimension of reality which cannot be voyaged by naked eye. I also tried to depict emotional attachment of the sociolect-cultural norms with thematic element, avoiding the literal illustrations of the Photorealism, to formulate the monochromatic visual impression."

Look at what Azmat has to say about his work first. After 20 years, the artist's passion for drawing has resurfaced through a massive scale of works in which the smaller elements are marked with a different syntax to experience fresh social realism explorations that place an emphasis on form, expression, and subjectivity. It's intriguing to hear an artist who uses a visual medium to express himself describe his creative process using the word "syntax," which refers to the arrangement of words in a sentence. It has more to do with the written or spoken word. Azmat clearly views painting and drawing as creative endeavors where "arrangement" serves as the fundamental element for message transmission, arranging all those elements that cannot be expressed through the use of words. The untitled works by Ali (charcoal on Fabriano academic paper) suggest a society in which silence is valued more highly than speech. He succeeds thanks to the use of charcoal. What his protagonists are experiencing (the range of their feelings) is made clear by the shades that convey facial expressions (Smith, 2017).

Now it is hard to define hyperrealism. But Azmat's work pushes social realism to a point where A character's physical appearance is secondary to his or her emotional state. It's also convincing.

Only women are portrayed in his charcoal artworks on Fabriano academic paper. His masterpiece is a reflection of the charcoal medium, which was instrumental in creating texture and balance in the theme and composition. The use of black and Grey has made it possible to highlight the suffering caused by other people. Azmat employs line and form carefully to create the images he wants, and he wants viewers to interpret the forms, lines, and expressions as dialogue. His body of work demonstrates his insight and ideas, which he uses to develop and produce the current series.

Azmat has been successful in conveying his emotions through this medium by producing images that capture the characters' expressions and serve to illuminate their experiences with anguish, distress, and mental anguish.

Painting 1



Figure 1. Untitled Charcoal on paper 152 by 102 cm

This, in my opinion, is one of the best female figures in the show by Azmat. The rendering technique is realistic in monochrome. It is a sizable charcoal painting that was made on Fabiano academia paper. A woman is depicted in the painting standing with her arms crossed. The softness of her skin, hands, and hair is what I find so beautiful about this painting. It almost seems as though you could touch the woman's face and feel the softness of her skin thanks to how smooth and delicate Azmat made the charcoal shading look. The use of dark and muted tones has helped highlight the suffering caused by other people. The painting is accurate not only in terms of color but also in terms of the highlights and shadows that the light is casting. I feel as though I'm looking at a photograph when I look at this painting. Background appears blurry and less in focus when it is not focused (Haberkern & Jayaraman, 2016). He has a stunning ability to capture the way the women's clothing is draped. Azmat effectively depicts the folding of the creamy white fabric by using shadows. This painting, in my opinion, is one of those pieces that you can keep looking at and discover something new in. As a viewer, you can really appreciate the time and effort put into creating this piece, which is why I adore this painting so much and am in awe of it. Women in portraits appear to be contemplating something while maintaining a relaxed expression. They appear to be troubled by something they can't seem to express or share, and as time went on, this emotional disturbance began to show on their faces.

There are many ways to interpret arm gestures. When participating in a conversation, folding one's arms while standing, sitting, or even walking is typically not a friendly gesture. It might imply that they have a closed mind and are unlikely to be receptive to the speaker's point of view. An additional arm gesture that conveys insecurity and lack of confidence is crossing one arm over the other. Crossed arms on the chest. To create a barrier between themselves and something or someone they don't like, both arms are folded across the chest. Even if the other person is verbally agreeing with you, it might be pointless to keep arguing your point. All of these emotions—barriers, lack of confidence, etc.—are connected to our environment, so the body language and expression that Azmat uses in their paintings reflect the social realities of our culture.

Painting 2



Figure 2. Untitled Charcoal on paper 152 by 106 cm

This is also very fascinating painting in the collection of Azmat recent exhibition larger than life. In this painting two sisters are standing and elder sister put her hand on the shoulder of the younger sister. The other hand of younger sister holding by elder sister, their facial expression is happy. Our social norms are like our elder sister is like mother who take care the re sisters or brothers

so in this painting their facial expression and hand gesture show that elder sister love for younger sister and hand gesture show that she takes care her. The expression of little girl was confident and her body language or standing posture is confident. Elder sister expressions are humble and kind and she is also happy to hold her hand and her tilted head show her affection towards her sister. His painting is like a photograph that capture the emotions and expression that is called social realism. Our social norms like motherhood relation or with our father and brother and sister is so natural. Our learning process start from our house, family relation is most important in our society. When we live in this relation we learn how to love, how share, how to tolerate like any human behavior which helps to communicate with society.

Painting 3

Figure 3. Untitled Charcoal on paper 152 by 101 cm

One of Azmat's paintings that I find particularly appealing. The works' larger-than-life scale allows for the capture of details, but these charcoal renditions are extremely tidy and sterile. The way Azmat frames the figure and employs the medium is quiet. However, because of the scale, one can detect some subtleties in some of the works. A hijab-clad woman's cheek is caressed by a curling strand of hair in a portrait of her. While the headscarf completely envelops the head and even overpowers the face, hiding the rest of the body from view, the lone strand of hair acts almost as a silent protest. The work's approximate 5x3-foot scale enables the subject to draw the viewer in with her commanding gaze. Most of the time, the artworks appear to be an attempt by the artist to go back to the beginnings of art-making and savor the pleasure of conjuring up illusions by simply applying charcoal to paper rather than making any overt political or social statements.

Painting 4

Figure 4. Untitled Charcoal on paper 152 by 124 cm

This painting is also the part of exhibition the "Larger than Life". A large-scale portrait of a girl with full of emotions and expressions that how she feels. In this painting banded eyebrows and slightly bended eyes from edges show her feelings of sadness which show the social realism

A person's eyes reveal much about how they are feeling, or what they are thinking. Azmat has been able to convey his emotions through this medium by creating images that mirror the characters' facial expressions and tell the tales of their anguish, distress, and mental anguish.

Face-to-face communication is crucial because facial expression conveys vital social and emotional information. When communicating, the face and eyes are the main focus, and along with our ears, our eyes are what receive the majority of the communicative information from those around us. "The eyes are the window to the soul," is a proverb.

Lowering the corners of the mouth and raising the inner part of the brows are two facial expressions that signify sadness. The person who is depressed has drooped upper eyelids.

Painting 5



Figure 5. Untitled Charcoal on paper 152 by 101 cm

This is also one of my favorite paintings. Each painting has different type of social expressions, emotions and reactions. In this painting a girl is standing in a definite posture. A girls show hope, happiness, and pleasure. With the aid of lines, marks, tones, textures, and blank spaces, he has captured his interpretation of feelings and emotions. She displays a serene demeanor. She closes her arms with assurance. The artwork resembles a photograph. It is possible to see how soft the skin is. Every painting or photograph contains a facial expression. When the arms-crossed position is accompanied by a slight body tilt or twist such that the right side of the body is not a mirror image of the left side, it means that the person is feeling dominant (Swargiary, 2022). Her folded arms are like self-hugging, and she has her head tilted slightly. He may take this position with a slight backward lean.

Self-hugging can be done by clasping one arm onto the arm, elbow, or shoulder on the opposite side, grabbing both arms across the body, or in extreme cases, to each shoulder (Puglisi & Ackerman, 2019). Self-hugging eliminates the need for external comfort. This is why her posture is confident and she doesn't want to depend on anyone. It is to be used when one does not want to rely on the care of others. When you use the socio-political realities of the working class as a starting point for criticism of the institutions that underlie these realities, you are engaging in social realism.

CONCLUSION

A facial expression is made up of one or more movements or facial muscle positions. One controversial theory claims that these movements reveal an individual's emotional state to spectator. Gestural communication can also take the form of facial expressions. One of Pakistan's top artists is Ali Azmat. Art lovers have always responded to his work with enthusiasm and praise. In his most recent show, he was able to use this medium to convey his emotions by creating images that capture the characters' facial expressions and tell the tales of their anguish, suffering, and mental anguish. Pictures of girls, excluding women, convey optimism, joy, and pleasure. With the aid of lines, marks, tones, textures, and blank spaces, he has captured his interpretation of feelings and emotions. Only a few portraits of women have serene expressions, while the majority appear to be thinking. They appear to be experiencing some sort of emotional disturbance that they have been unable to verbalize or share, and as time went on, this emotional disturbance began to show on their faces. Azmat's works elicit pure contemplation in the viewer because they are directly inspired by observations of society. This method of his work was rooted in social realism, and the paintings examined the journey of a woman's life based on societal conditions and factors.

Typically, the artworks don't try to make any strong statements, but the artist's attempt to go back to the beginnings of art-making and enjoy the thrill of creating illusions by simply applying charcoal to paper is more akin to realism. Hyper realism is also present in some of Ali's works. The hyper realism in this show shifts toward social realism. According to my analysis Ali's works automatically fall in realism or hyper realism just because of his traditional training in drawing and academic training in painting. In this show he uses portraits of ordinary women, the subject matter purely lies in socialism So Ali Azmat recent work inspired or lies in these three-movement realism, social realism and hyper realism.

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