

Portraying Feminist Creativities and Visualizing Neo-Figurative Practices in Arab Hybrid Painting

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Abstract- The present paper aims to progress through Practice-led Research in the field of Fine Arts Studies on individual, public, and organizational levels. In this context, research-oriented artists connect with the process of making and researching art on deferent levels. Furthermore, this research aims to elevate the Arab Visual Art contributions to a global scale. It presents further empirical art literature for global knowledge. The research utilized the Practice-Led qualitative methodologies in art research to investigate the iconographies of the artworks made by Arab artists. In the analysis part, the author communicated with two female artists from Egypt and Jordan (Randa Fakhry and Hilda Hiary) to stand on the authentic concepts that the artists perform and carry out in their contemporary artistic practices. It is significant to recognize that the female artists in the Arab and Middle Eastern countries practiced contemporary arts according to different cultural, social, political, and spiritual perspectives. They reflected cultural identities as well as collective memories through visual arts with diverse iconographies symbolizing feminine and feminist concepts. In this paper, the two female artists practiced the art of painting with mixed media and hybrid techniques to illustrate the Arab current visual culture and to negotiate its modern and contemporary iconographies. Furthermore, this research is practical and functional for visual arts professors who engage in studio practices in making art, researching art as well as teaching art. Therefore, it is significant to use the tool of Art to understand socio-political issues in present visual culture. In such a context, this study focused on the conceptualization of the feminine iconography in the contemporary Arab Visual Arts. It represented and negotiated feminine issues by focusing on the visual significances of the symbolic perception of forms and contexts in the artworks. Also, this study is significant because it used visual arts as a tool to understand the current social issues in Middle Eastern culture.

Keywords – Contemporary Arab Art, Visual Culture, Practice-Led Methodology, Mixed Media, Multimedia, Photography, Hybrid Painting Techniques.

I. INTRODUCTION

This research introduces the Practice-Led interpretation and understanding of contemporary art in the Arab region and tackles the lack of knowledge on the cultural context of its Visual Arts. This study will contribute to the Fine Arts research and practices through a further understanding of the women's image, according to the contexts of Middle Eastern and Arab cultures. Fine Arts Studies lack a cultural understanding of the social context of local arts. The study's focal point is the feminine iconographies because this subject has layers of meanings and interpretations composed by the artist, the audience, the subject, and the object of the artwork itself. They come together to form the cultural identity, which will be the thematic subject of this study.

The present study will contribute to the literature of Fine Arts by exploring the contemporary artistic practices to illuminate the meanings and metaphors behind the women's image in the pictorial compositions of the contemporary art of painting. In current times, the flow of images in our everyday life shapes a major part of our metropolitan knowledge regarding different aspects of life. Including other cultural identities, this makes the study significant exploration, because it deals with the cultural context of the visualization of the feminine image in the art of painting. This genre of visual arts is currently being developed by contemporary artists, who started to use hybrid painting techniques to visualize their creativities through various media and artistic styles.

The Arab culture is surrounded by the cultures of Africa, Asia, and Europe, a fact that sets the artist in the focal point of spontaneous cultural interactions. These interactions build layers of meanings and interpretations in the visual art field of the Middle East, giving many perspectives for iconographical and iconological analysis, where we can find many case studies that need more research, toward more investigation to reveal its features for the global audience. For that reason, this study will deal with the feminist/feminine iconographies as a global issue in certain places and temporalities according to social, cultural and political contexts.

This study will fill the gap between the Arab artist and the global audience. Since the national cultures are becoming part of the global heritage of the world, into which the artist started to find out links between her/his art and the global audience. Therefore, we need to provide more cross-cultural analysis for the Middle Eastern arts, to establish a relationship between the literature of the Middle Eastern or Arab art, and the literature of global art. In this context, the visual arts have been a contact point of the cultural exchange; we recognize contemporary artist's experimentations on visual cultures, as raw resources for their arts. And to illustrate this concept, an interesting metaphor was given by Felix Broadbeck (2002) to describe the fusion of cultures. This metaphor is "melting pot or tossed salad" some writers use the term "salad bowl" instead of the tossed salad, however, they use it to illustrate the blend of cultures, to characterize the cultural features that compose some artwork, so we can tell that this artwork is designed out of mixed motives from different cultures.

This paper explores the artworks that composed the feminist/feminine iconographies, to advocate cultural manifestations through their artistic experience, to analyze the symbolism behind this image, and how the artists in the Middle East and Arab countries represented their culture using the feminine icon. This mosaic of different symbols delivers messages to the viewers, but we need to find a way to analyze the metaphors and meanings of this mosaic. The mosaic of women's identity in the Middle Eastern and the Arab cultures is composed of different layers of cultural meanings. Moreover, the present paper investigates the visual arts by analyzing the woman's image according to its cultural context. This cultural context is an assemblage of many layers. As Rasha Allam (2008) makes an argument on the female perception in Arab media, which influences the visual arts in the Middle East, and says that the Arab media portrayed a negative image of women, based on bias representations of traditions and social background. The media professor proceeds to describe this negative stereotyping of the woman's image in the Arab media. Saying that "the usage of women's bodies as sexual commodities or a vehicle of sexual arousal was found to be the main negative image used in the Arab media, followed by an image of women who are in some way immortal (Allam, 2008, p. 3)". However, we can see this phenomenon in visual arts between the negative and positive representations.

This discussion manifests through the collective perception of the women's image, as well as the real meaning of this image. In the context of analyzing the underlying symbolic level of such an image, the approach critiques the stereotypical conceptions of feminine iconographies in Middle Eastern visual arts according to aesthetic constructions. The dialectic critique, in this regard, depends on the concept of perception versus reality. Perception is the way of understanding visuals, and interpreting them into particular systems of knowledge, constructing forms, contents, and subjects (Ocvirk et al., 2013). All these components drive a subjective analysis of the artwork. On the other hand, reality stands for the present meaning of the object represented in the artwork, therefore reality leads to an objective interpretation.

Discussing the subjectivity and objectivity in visual arts, Eleni Gemtou (2010) in his article under the title "Subjectivity in Art History and Art Criticism" presents his investigation on the subjective factor in the analysis and interpretation of works of art. Giving examples regarding certain writers in the visual arts field, on the practical aspects of their methodologies; towards Fine Arts studies, like Aby Warburg (1866–1929), Heinrich Wölfflin (1864–1945) and Erwin Panofsky (1892–1968), Trying to make an analogy out of their methodologies. Throughout his study, Gemtou (2010) stated that interpretation and analysis are the milestones of any text written on certain artistic phenomena. In the same time, he described such text to have a subjective character, because of the inspirational value of the artistic text, then he says that Fine Arts studies still have the approach of looking after principles to make the Visual Arts' text more objective, limiting the influence of subjectivity as much as possible. After that, Gemtou (2010) used the term "the aesthetic linguistic evaluation" which is used by writers in the contemporary visual art fields, to describe the artistic phenomena, representing in their texts the true relation between the audience and the artwork and finally the artist.

The feminist iconographies appeared in contemporary artistic practices. This appearance increased in the latest years to express social concepts on different levels through cultural themes like gender, personal identity, and nostalgia. Furthermore, artists confront social impacts that create major influences on visual cultures. The current visual culture is getting involved in the social context, taking inspirations from social dynamics over different levels of socio-political factors; therefore the social context is a rich area for contemporary visual arts as long as it represents the Middle Eastern and Arab identity.

The contemporary artist in the 21st century looks for new ways to approach the public, during an era of more responsive viewers than before. Consequently, such an artist tries to explore new motives using unconventional media, to enrich the present human creativity; taking place in the contemporary art scene. This is why he or she has to understand the characters of the global art audience, acting to be an avant-garde artist toward the international community. This concern of the artist in the 21st century is the next period of the postmodern fine arts. The Middle Eastern artist belongs to a diverse culture, because of the coexistent groups of different religions and beliefs, and because of the interaction between the Mediterranean culture, Red Sea culture, African and Asian cultures.

1.1 *The Limitations of the Present Visual Study-*

The artworks are the units of the visual analysis in this study. The artworks which are addressed in this paper deliver socio cultural messages in the art of painting, and represent hybrid visualizations from the local cultures that embrace the artists' visual environment. This investigation focused on the artworks made by two female artists who practice hybrid painting techniques and visual arts activities on local and global scales.

Table 1. Details of the Artworks

Artist's Name	The Country	The Artwork's Title
1. Randa Fakhry	Egypt	<i>Djehuty, the God of Wisdom Manifests in two Images, Baboon and Ibis</i>
2. Randa Fakhry	Egypt	<i>Djehuty, the God of Wisdom Manifests in two Images, Baboon and Ibis</i>
3. Hilda Hiary	Jordan	<i>The People</i>
4. Hilda Hiary	Jordan	<i>Um Kalthoum</i>

1.2 *The Significance of the Present Visual Study-*

Due to the lack of practice-led research on visual arts in Jordan, Egypt, and the Arab countries, the visual analysis and methodology of this study can be advantageous for the development of visual art research in the Arab region and the Middle East. Fine Arts Studies are closely related to contemporary art practices; therefore, further research is needed on contemporary Middle Eastern and Arab arts to bridge the gap of visual communication and understanding between local and global societies. The cultural aesthetics in visual arts present values and institute deeper connections among the narratives of visual and cultural creativities.

This study is questioning the themes and the iconographies, which were visualized by the addressed artists. Therefore, this visual investigation addresses the technical methods through which the artworks reflect the cultural visualizations of the feminine image within the theme of the artwork itself. In addition to the technical levels, this study is significant because it stands on the personal narratives and reflections represented in the artworks. In this context, the artworks assembled a meaningful connection within the philosophy of the hybrid painting as a technique and the individual impressions of contemporary visual artists. This visual investigation adds a vital visual methodology, through which the feminine dynamics manifest comprehensive definitions into global levels of human artistic knowledge.

The idea of this paper is significant because it examines the authenticity of female artists through a situation that extracts the dynamics of their artistic practices. This takes into consideration the visual dynamics of their artistic responses to the aesthetics of the Arab visual culture. Consequently, this study examines the methods of visualizing the representations that propose cultural implications, portraying fashion and jewelry elements or accessories that women bear in domestic and public spaces that visualize the association within the secret, public, and intimate personality.

II. METHODOLOGY AND VISUAL FRAMEWORK

In contemporary art research, methodologies are fundamental machines built to maneuver into the subjectivity of arts and the objectivity of knowledge. Researchers build qualitative tools from interdisciplinary practices to create reliable methodologies to investigate the diversities of the artworks, audiences, and artists (Mitchell, 2002; Preziosi, 2009; Purgar, 2017; Savin-Badin and Wimpenny, 2014). Art research inducts creativity while investigating social and political issues that influence the present state of affairs of the existing visual culture:

artist-researchers use strategies and methods borrowed from the qualitative tradition through reflective practice, action research, grounded theory, and participant observation, it is evident that researchers have also sought to refine research strategies drawn from long-stranding working methods and practices from the creative disciplines (Savin-Badin and Wimpenny, 2014, p. 23).

In the context of rendering the artwork into the visual/social paradigm, this study transformed the artworks into practice-led research. Therefore, the study used the integration of Iconography and qualitative visual analysis to make iconography more suitable for practice-led research. Since iconography was used in the first place for literary theory and Art history intercourses focusing on textual citations of historical books to interpret visual arts (Mitchell, 2002). It constructed a link between the artwork's representation and textual sources that discuss history, visual culture, social constructions, and symbolism. The qualitative visual analysis will code the practical contribution of the artist as a life processor of the historical, political, and social texts. Furthermore, it will relate the practice of composing the elements of the artwork to the historical and sociopolitical narratives (Savin-Badin and Wimpenny, 2014).

The components of methodology in this study are the artwork as the unit of analysis, the Iconography as the system, and the qualitative visual analysis as a tool assigned to transform this study from the theoretical frameworks into practice-led research (Rose, 2001). Qualitative research has a critical sensitivity where the association between visual analysis and iconography will integrate three layers of investigation. The introduction of each artwork's critique will employ the analysis to code the common visuals, through which the study defines the visual elements. This approach merges into the iconographical framework to unfold the symbolic meanings that refer to social and visual culture. The final layer will deliver the artwork into iconological interpretation, rendering cultural, social, visual, and political manifestations throughout the artwork along with the concept of social constructions of reality. The conclusion of each critique will reflect the current practices of each artist in recreating sociopolitical issues in their artworks.

In the context of exploring the practice-oriented research from conceptual perspectives, the author reviewed a number of studies on the concept of feminine iconographies in the western visual arts while noticing limited research done to explore this concept in the Middle Eastern or Arab visual arts, where the influence of the Middle Eastern and Arab societies produced a generic role in the artistic experience. The association of woman image with the social environment of cultural dynamics, gender differences and social identity incorporates common studies of woman role in society. In this context, the present study performed a parallel analysis of the image of Arab women represented by artists from parallel cultural spheres according to social and modernist aesthetics.

We can see this feminine image in the museums where the different cultures of the world are represented under one roof, to educate people about other cultures. Derrida described the museum as a network of wending paths where it is difficult to find the way without help. On the other hand, Preziosi (2009) presents his statement that museums and visual arts were essential for the construction of the modern world; meaning that European modernity makes the world into an exhibition, supporting his statement by Heidegger's expression "the age of the world picture". This brings into consideration what Heidegger called "dis-position" a term that was "*compatible with an ethical view of the individual as itself represented in and as his or her works and deeds as if an individual could be separated into 'material and immaterial' portions (bodies and souls)*" (Preziosi, 2009, p.403). A term in such a context stimulates the mind with different questions about the culture, lifestyle, national identity, and gender. The arrangements of museum showrooms connect the audience with various cultures from the world. An approach which was associated half millennium ago with the western colonial history (Preziosi, 2009). Meanwhile, we can see this interaction in the contemporary visual arts of the Middle East with political and social events leading to a sort of contemporary globalized age, where kitsch and provocative art are getting to the public as a real representation of some culture promoting a stereotypical image about certain people.

There were many forms of interactions between different cultures, while such an interaction was a resourceful subject matter for art historians and critics to practice studies in the fields of visual culture as well as postcolonial theory, orientalism, art sociology, and different contextual theories in the discipline of art history. However, there must be a competent ethical code to support the moral aspect of cultural study, promoting the value of cultural

respect in the contemporary literature of globalization. The image of a woman in contemporary art has many accounts, according to the formal motives that were used in the composition of the artwork. Furthermore, such an image has a story and associated meanings behind the visual properties of the artwork. This system of meaning gives continuous codes about time and place, in addition to cultural codes that were represented in the artist's visual and pictorial style.

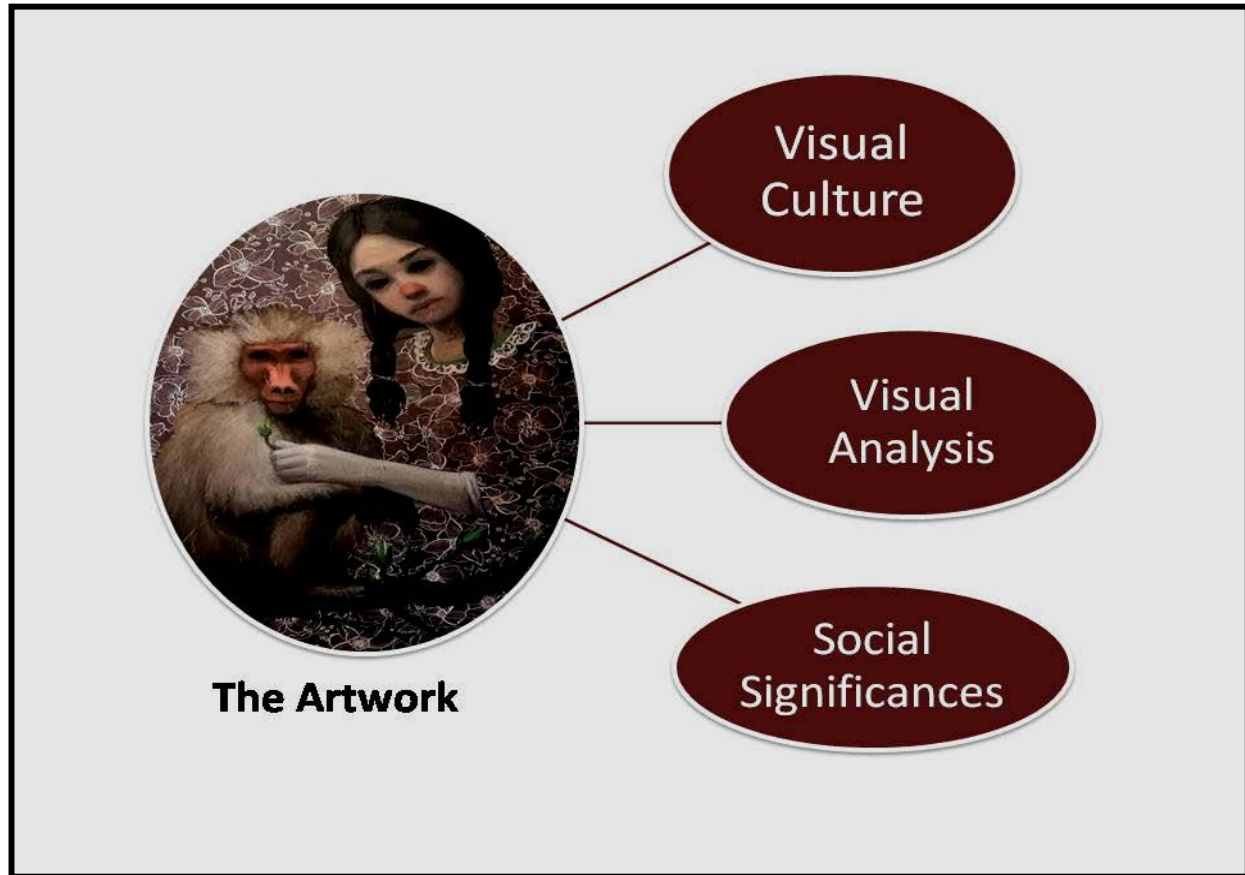


Figure 1. This illustration represents the process of the visual analysis in this paper to identify the authentic artistic practice through visual methodology. In this paper, four main concepts intersect together, the circle of the artwork on the left, and on the right the circle of the visual culture, the circle of the visual analysis as well as the circle of the social significances or social meanings. Methodology links them together to make this investigation reasonable and interconnected with the contemporary artistic practice (the artwork) passing through practice-led activities to deeper iconographic analysis. The iconography will be reflective and interconnected with the social constructions as well as visual culture.

III. RENDERING THE ARTWORK INTO THE SOCIO-VISUAL

In this paper, the artworks transform into practice-led research, where the social context and the artwork's content analyze the message of the artwork itself. Accumulating new investigations on the practical makings of the artworks where the artists articulated their narratives and re-creations of modernity into feminist iconographies. The methodology refers to the visual culture to render the artwork, unlike the traditional iconography, which refers to the texts and language citations to interpret the artwork. In the present study, iconography turns the artwork into the visual analysis, which codes images and interprets them. In other words, it renders the artwork into visual language rather than textual intercourse that discusses un-visual and image-less significances.

Traditional iconography isolated the artistic practice from the real social phenomenological intercourse because it focused on the finished artwork and rendered it through texts. The qualitative analysis bridges iconography with social constructions and makes it more understandable by practitioners and artists. The elements of methodology in this investigation are the artwork as the unit of analysis, the Iconography as the interpretational system and the qualitative visual analysis as a tool. This tool will code references from the complexes of social constructions and visual culture. This investigation depends on qualitative research because it is suitable for the subjective

investigation, and it is capable to give meanings for the research outcomes by rendering the visual phenomenon through sociopolitical perspectives to reflect -by the end- the authenticity of contemporary artistic practice.

The present paper will conceptualize the visual content and context of the artworks. The Iconology is capable of interpreting the social, political and cultural contexts of an artwork, which makes it a helpful framework for this study, as this theory will construct the process of interpretation according to the visual culture. It will provide a meaningful investigation of the artwork because it explains its form and content linking between these forms or visual contents within the artwork on one hand and with the extrinsic contexts outside the artwork on the other hand. On conceptualizing the visuality of the feminine image, D'Alleva discussed a common example from the western visual culture in the following statement:

"you might look at a small plastic object and identify it as a figure of women. Researching further, you might identify the women depicted as Barbie, and recognize this object as a type of doll widely circulated in the United States and beyond since the 1950s. at the third level, you might examine how Barbie dolls express certain ideas about women's roles in society and women's bodies"(D'Alleva, 2005, p.22).

This stage is all about finding out the knowledge systems of using all these visual forms together. It finds ways to represent and discuss the historical, conceptual, and material status of visual symbols in the artworks. Moreover, it takes account of viewing appropriate uses of contexts by the artists, to investigate how they reflected and visualized social reality in their images. The deeper stages of iconographic and practical qualitative analysis allow the research to integrate with the social theory of Searle. Social phenomena are not physical and not chemical. In particular, it is an answer to the question of why any social phenomenon would exist. Searle (1995) asked, "*How does a mental reality, a world of consciousness, intentionality, and other mental phenomena, fit into a world consisting entirely of physical particles in fields of force?*" He argued that this sort of question was the reason behind the foundation of social sciences, saying that there are facts that are only facts by human agreement. People, things, and concepts exist because we believe in them that they exist.

The integration between the visual analysis and the concept of social construction is useful for this study because it gives background to the qualitative analysis for the artwork according to its social environment. It gives structure to the symbolic meanings driven by social activities. This methodological integration furnishes a visual order to evaluate the impact of social interactions on the changing meanings and symbolisms from one cultural situation to another. An arm movement in a painting could have different meaning according to the context of this movement, and the social meaning behind this movement. These meanings could indicate a personal act or collective act. In other words, according to Searle (1995), there is meaning that people share which creates a certain context for an object. This is how a social reality is constructed, Investigating the invisible structure of social reality, and justifying this existence by saying that social realities are created by humans for our social purposes, his phenomenological point of view describes and analyses the structures of social reality, especially when those social realities influence the human expression and turn out to be its context.

IV. THE VISUAL ANALYSIS:

The drives of Arab visual culture interact with the collective approaches of representing women's arts; those arts negotiate the contemporary practices of Arab women into the social significances. At the same time, visual arts in general, and in the illustrated artworks in particular, drive the artistic iconologies to represent the underlying feminine manifestations of Arab visual culture. In this visual context, woman artists explored Arab modernity and re-made its utopian reality as they autonomously examine socio-political connections. Such connections symbolize cultural individualities from visual perspectives; those individualities befall between the artistic process of exploration and the curatorial process of displaying visual artworks to the audience through exhibitions, biennales, or any public or interactive art events.

The aesthetic investigations of Arab artists maneuvered through the ambiguity of female identity within symbolic/visual appearances and disappearances. Furthermore, the manifest iconographies illustrated the existence of re-making records into the artwork while producing collective versus individual accounts from symbolic modernity to significant reality. Additionally, the artworks' frameworks became an analytic tool to re-evaluate creative issues within the structures of modernity. Arab female artists suggested paradoxical divergent acts between the artistic process of research, creating and practicing art to the process of explaining the artwork as a unit of analysis to the readers and art reviewers. In this context of exploration, the practice-led art research represented Arab feminine iconographies seeking the conceived subjects and objects while making is the performance of manifesting visual impressions and making them visible.



Figure 2. Randa Fakhry (2019), *Djehuty, the God of Wisdom Manifests in two Images, Baboon and Ibis*, oil on mixed media and decoupage on canvas 150 X 100 cm (Randa Fakhry, personal communication, March 2020).

Randa Fakhry in those two paintings (figure 2. and figure 3.) utilizes two-dimensional decorative patterns inserted and fixed on flat canvas to create the painting surface, on which she executed the composition of the painting. The artist through this technique used the oil colors to portray a female figure besides Djehuty, the god of wisdom that appears in the form of two images of mortal creatures, a Baboon, and an Ibis. Randa Fakhry, the artist who painted the present dual painting artwork explained the connection between those different visual elements that combined visual memories that symbolize iconographies from the ancient Egyptian civilization. The significance of

such combination manifests through the impressive visual variety produced by Randa Fakhry to revive the aesthetics of ancient Egyptian iconographies and symbolism into contemporary dual painting artwork, which represents a utopian nostalgia of Arab feminist identity.



Figure 3. Randa Fakhry (2019), *Djehuty, the God of Wisdom Manifests in two Images, Baboon and Ibis*, oil on mixed media and decoupage on canvas 150 X 100 cm (Randa Fakhry, personal communication, March 2020).

Within the breathing space of this dual painting, Randa Fakhry combined the diversities of the feminine images that appeared in booth paintings, once with a Baboon and once with an Ibis, representing different narratives. In this visual context, the images of the Baboon and Ibis refer to one of the ancient Egyptian gods, which represents wisdom and secrecy. In the context of Randa Fakhry's artwork, the image of the Bambo resembles the same symbolism of the Ibis. This image is an iconic symbol from the ancient Egyptian visual culture, which symbolizes the wisdom and the power to unite the paradoxes. Randa Fakhry throughout her artistic practice stimulated the individuality of her pictorial compositions by assembling a combination that collected female resemblance from contemporary visual culture and ancient symbolisms from the classical Egyptian visual culture to associate textual and visual histories through social narratives. Furthermore, Randa Fakhry's dual painting depicted feminine narratives from a critical point of view; her artistic practice reformulated an equivalent modernist significance and represented the status of feminine narratives while articulating into the socio-cultural spaces.



Figure 4. Hilda Hiary (2012), *The People*, mixed media on canvas 150 X 150 cm (H. Hiary, personal communication, Dec 2019).

Hilda Hiary in these paintings (Fig. 4 and Fig. 5) portrayed a standing woman wearing black glasses and oriental fashion as Um Kalthoum (1898-1975) holding a scarf and singing in one painting and holding still of being noiseless in the other painting. The artworks resemble an iconic woman from the Arab modernity, who lived in the post-independence era in Egypt and represented one of the significant modern cultures in the Middle East and the modern world. In the context of Egyptian modernism, the feminist Cairo manifested through different iconographies and visual symbols, which created an iconic visual culture of that time. Um Kalthoum is one of those iconic elements from the Egyptian modern visual culture. Hilda Hiary's painting connected the contemporary temporalities of our time with the deeply oriental temporalities of the Egyptian post-independence modernity. The artwork is crowded with one icon only, which indicates the significance of this female protagonist from Modern Egypt. All the sections of the pictorial compositions, in these paintings, are portraying one meaningful chapter of Egypt's Modernity.

Hilda Al-Hiary reconstructs the narratives of modernist Cairo into her paintings and consequently produces a scene of a utopian impression. She constructed the artistic layers of the largest modern Arab city and the contemporary Arab culture by reproducing the icon of Um Kalthoum through paints, brushstrokes, and colorful ornamental patterns. Hilda Al-Hiary did not testify Cairo's post-independence modernity; however, she imagined this modernity through Um Kalthoum's musical heritage. The marks of the iconic singer in her paintings portrayed characteristic narratives from Cairo's post-independence modern memories, which emerged significantly from the visual culture of that time. The modern visual culture in Egypt is characteristic phenomena that manifested in media, arts, and textual literature as well.



Figure 5. Hilda Hiary (2014), *Um Kalthoum*, mixed media on canvas 100 X 100 cm (H. Hiary, personal communication, Dec 2019).

Randa Fakhry and Hild Hiary lived most of their lives in Jordan and Egypt. Through the course of time, they inspired visual narratives in their artistic practices. The impression of feminist aesthetics from the modern and contemporary Arab arts appeared in different interventions within their hybrid painting compositions and techniques. In the artworks of Randa Fakhry and Hild Hiary, the symbols of Arab visual culture became visible, as a practice of artistic displacement from one country to another country or from one particular time temporality to another timeless temporality. The female artists reproduced different narratives into different art scenes. Departures and artistic constructions portrayed personal and collective identities within the cultural dualism of an Arab social context.

Throughout these connections of iconographic dualism, feminist Cairo and feminist Amman manifested through visual symbols in contemporary Arab arts. The feminine images that manifested through the present painting practices resembled modernist and contemporary narratives that appeared visually from various sections across the pictorial compositions of the artworks. Those artworks re-inspired the identities of artist's femininity into an artistic endeavor by constructing iconographies from the visual culture across different temporalities.

The significant subjectivity of those artworks manifests through the process of remaking artistic practices from the temporalities of the past. The artworks emerged in contemporary times; they developed from the viewpoints of the artists who portrayed the feminine side of the Arab modernity in their artistic practices. All the features, obscurations, flashes of lightning, colors, and visual images are fully performed with practical creativity. Furthermore, these creative practices achieved an evocative exchange with Arab collective memories to explore the authenticity of modern and ancient Arab history. In the context of this iconographic investigation, creative and artistic practices illuminated the visual history with practical inquiries to represent Arab feminist arts. The viewer in this regard interacts with visual arts and joins the flow of critiquing and investigating the creative practices of Arab modernity. This paper concentrated on the method of constructing the Arab modernity's reflections, throughout exploring the art-oriented research in representing Arab feminist iconographies, which existed through the spaces of visual culture (Groat and Wang, 2013).

The utopian themes inspired this artistic research displaying complex connections with Arab feminist visual arts. The artistic reconstructions of particular iconographies from the past/old or the already existing visual cultures did produce a trans-modern dialogue into the artistic practices of Randa Fakhry and Hilda Hiary. Those artists performed feminisms as a focal theme while portraying the aesthetic transformation of Amman and Cairo's visual cultures within their contemporary art practices.

Both artists examined consequential temporalities of narratives within a turbulent cultural reality, which caused significant transmutations in the Arab contemporary arts. Such transmutations reproduced the current impressions of individuality provoking artists to explore unconventional practices. Those unconventional artistic practices explore deeply into the modernist visual cultures while manifesting social dynamics, visual narratives, and the imaginations of historical icons into the utopian artwork. Those interconnected representations of cultural narratives reflected the metamorphosis of the urban space and people's imaginations, signifying their identities in various themes.

V. CONCLUSION:

As a conclusion on this research, the feminist contemporary art practices constructed utopian connections between Arab histories and visual iconographies into the visual artworks produced by Randa Fakhry and Hilda Hiary. Their artistic practices constructed symbols, narratives, and iconographies to represent the temporalities of two Arab visual cultures. The artworks transmuted the woman's social accounts and displayed the visual culture in contemporary Arab artistic practices while connecting social realities with visual culture. Those structures were created expressing a sequential evolution of the artistic process, which aimed to assemble social identities and to express a creative narrative break with representations of social constructions.

The artistic practices are significant fields for re-creational research, where this research paper rearticulated its analysis by exploring the narratives of the creative process practiced by contemporary female artists. The significance of this investigation presented the iconographies of the artworks in relation to modernist histories from Arab visual cultures. In this context, the artists adopted concurrent contexts and constructed narrative connections to transfer them into their contemporary art practices. They visualized feminist symbolism from the modernist era into up-to-date artworks while portraying the foregoing narratives into contemporary artistic practices.

The present investigation depicted narratives through the practice-led art research within interconnected layers in representing Arab Feminist iconographies, created into the process of art making. This research explored the layer of time as the present artistic practices investigate the historical interpretations, by connecting the modernist visual culture with the contemporary social realities of today. Furthermore, this research explored through the artistic practices the layers of creativity led by the female artists, which rendered the visual cultural elements into contemporary urban metamorphosis in their arts.

On the scales of global knowledge, this approach contributes to the literature of Fine Art Studies and advances the multicultural understanding of the Arab Feminist visual Arts. Therefore, this paper captures the artistic practices made by Middle Eastern and Arab artists through visual investigation, by analyzing the forms and its meanings, to study the story of the women's image in the artwork. Looking for the suggestions of time and place through its cultural interactions. Furthermore, the methodology investigates the exchanged influences between artistic practices to rationalize social and cultural impacts. This analogy between literature and visual arts develop according to the cultural context. The progress of contemporary art in the Middle East and Arab countries resulted after social, political, and cultural interactions. And the use of cultural visual motives enriches the artistic experience, thus the image impact in the 21st century changed the prejudicial conceptions by which people used to judge other cultures.

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