

The Arabic Letter as a Contemporary Global Artistic Vision: An Applied Study in Creating Contemporary Art

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Abstract

The Arabic language is one of the sources of strength that the Arab and Islamic world is proud of. She is among the 6 most widely spoken languages in the world (un.org) and written Arabic calligraphy is an authentic cultural heritage, It has been included among the knowledge, skills and practices on the UNESCO List of immaterial Cultural Heritage on December 14, 2021 (UNESCO, 2021) This achievement was not born by chance. Rather, it is the result of profound cultural milestones that contributed to the development of this art and its distinction, The Arabic letter flexible and unique, Arabic writing provides unlimited possibilities, even in a single word Letters can be stretched and transformed in many ways to create different shapes” (unesco.org) and with progression With the existing globalization, the intersection of knowledge and the integration of arts, there has become an urgent necessity to open new horizons Contemporary visions contribute to preserving global cultural diversity, as Arabic calligraphy is within immaterial cultural heritage registered with UNESCO, This requires from us, as specialists in the field of arts, to contribute to preserving global cultural diversity through Arabic calligraphy and interest in it, and to create contemporary artistic visions that open new horizons in global artistic creativity.

Research problem: Based on what was observed during the years of scientific and practical experience and the visits of a number of Museums and art exhibitions, and the exchange of systematic and constructive scientific discussions - during the sabbatical period Scientific research in Britain - in the field of arts in general and Arabic crafts in particular, a research gap has emerged between Arabic letter and artistic contemporaneity. The research problem becomes clear through the following question: Is it possible to innovate a contemporary artistic trend based on scientific philosophical thought inspired by Arabic letter that enhances cultural diversity

Research theory: The possibility of creating a contemporary artistic trend based on scientific philosophical thought inspired by the Arabic letter that contributes to enhancing global cultural diversity.

Objective: to open new horizons in dealing with the Arabic letter and transfer it from a purely cognitive source to a plastic artistic vision - creating a contemporary artistic direction based on scientific philosophical thought inspired by the Arabic letter that contributes to enhancing cultural diversity.

The importance of the research was also represented in: developing local and international awareness of the beauty of Arabic calligraphy and its plastic possibilities - enriching the field of plastic arts by creating a new artistic direction that highlights the Arabic letter as a plastic artistic vision - creating contemporary artistic visions that contribute to global cultural diversity.

The descriptive analytical method and the experimental method were followed, and the research literature included the Arabic letter

Keywords

Arabic Letter,
Artistic Vision,
Contemporary Art

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Introduction:

Contemporary plastic arts and the most important trends, display and analysis of some works related to the research objectives to reach the foundations of the scientific artistic experiment, and analyze its results through research tools: the experiment form

to document the outcomes of the experiment - an electronic questionnaire to verify the research hypothesis. The experiment was judged by specialists in the field of arts to reach the research results.

The most important of which was the emergence of

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a contemporary artistic trend called the BV Beyond Vision trend - recording the most important foundations of the trend: the Arabic letter as a contemporary plastic artistic vision that enhances the concept of global cultural diversity. Among the most important recommendations is directing attention to the Arabic letter at the local and global levels and clarifying its possibilities. Arts and Fine Arts - Joining the pioneers of the artistic trend beyond the visual in various countries to promote global cultural diversity and scientific philosophical thought - Opening the door to scientific and artistic partnerships between specialized international universities to present and discuss the aesthetics of the Arabic letter as a contemporary global fine artistic vision - Opening new contemporary horizons and visions of Fine arts students.

“Success stories always begin with a vision, and the most successful visions are those built on strengths.”

— His Royal Highness Mohammed bin Salman Al Saud

(Vision 2030 Leadership Message)

The Arabic language stands as a central pillar of cultural and intellectual pride across the Arab and Islamic worlds. As the language of the Qur'an and the Prophetic traditions, it has played a profound role in shaping disciplines such as science, literature, art, and politics. Its influence extends across generations and geographies, making it one of the six official and most widely spoken languages recognized by the United Nations (UN, 2021).

Within this linguistic heritage lies the art of Arabic calligraphy—an enduring cultural form that promotes unity and embodies Arab and Islamic identity. Recognizing its significance, UNESCO included Arabic calligraphy in its List of Intangible Cultural Heritage on December 14, 2021 (UNESCO, 2021). This recognition is not coincidental; it reflects a long history of cultural evolution and aesthetic refinement. Arabic calligraphy continues to captivate with its adaptability to modernity while preserving its spiritual and artistic essence (Al-Rumhi, 2013).

Historically, Arabic calligraphy served as both a functional and decorative medium. During the Middle Ages and the Renaissance, artists frequently reproduced Arabic inscriptions as admired works of art (Al-Samarrai, 1986). The sacred association of Arabic with the Qur'an has reinforced its preservation and reverence across Islamic civilizations (Al-Rumhi, 2013).

The origins of calligraphy can be traced to inscriptions on stone and clay tablets, later evolving into sophisticated scripts that carried both symbolic

and communicative power. Over centuries, Arabic calligraphy transformed into a symbol of intellectual and artistic advancement. As a civilizational product, it permeated daily life, from architecture and craftsmanship to manuscripts and artistic expression. Its spiritual resonance and aesthetic beauty have also inspired non-Arab artists, attesting to its global artistic value (Attiya, 2022).

One of the unique features of Arabic script is its flexibility. A single word can be extended, reshaped, and reimaged in infinite visual forms (UNESCO.org). This versatility enabled the development of diverse calligraphic styles such as Kufic, Thuluth, Naskh, Farsi, Diwani, and Ruq'ah. Beyond ink on paper, Arabic letters became a visual element in paintings, appearing in both Islamic and modern European art (Khafaji et al., 2018).

With the growth of scientific and technological innovation, new artistic movements emerged that embraced digital tools, environmental themes, and conceptual frameworks. Contemporary art expanded to incorporate philosophical ideas, pushing the boundaries of form and meaning. Artists worldwide began integrating cultural elements into modern expressions, a process that emphasized the value of cultural hybridity and global dialogue.

UNESCO emphasizes that intangible cultural heritage plays a vital role in sustaining global cultural diversity. In this context, Arabic calligraphy—as a living, dynamic, and recognized global heritage—calls upon artists and researchers alike to protect, reimagine, and promote it through innovative artistic visions. As specialists in the arts, it is both a responsibility and an opportunity to contribute to this dialogue by expanding the boundaries of Arabic calligraphy in contemporary artistic practice.

1. Research Plan

1.1 Research Problem

Based on years of academic experience at various levels—Bachelor's, Master's, and Doctorate—and through visits to local and international museums and art galleries, as well as engagement in academic discussions and scholarly reading during a sabbatical period in Britain (2022), the researcher identified a notable gap between Arabic calligraphy and its representation within contemporary fine art. Extensive observation and documentation led to the realization that while Arabic calligraphy holds deep cultural and aesthetic value, it is underexplored in the context of global contemporary artistic trends. This prompted the researcher to explore how scientific and philosophical thought can inform a new artistic direction that positions the Arabic letter

as a contemporary artistic vision, contributing to the enhancement of global cultural diversity.

Main research question:

Is it possible to establish an artistic direction based on scientific philosophical thought, inspired by the Arabic letter, that presents it as a contemporary artistic vision and enhances global cultural diversity?

1.2 Research Hypothesis

The research hypothesizes that:

It is possible to create an artistic direction inspired by the Arabic letter that functions as a contemporary artistic vision grounded in scientific philosophical thought, thereby contributing to global cultural diversity.

1.3 Research Aims

- To open new creative horizons in the use of the Arabic letter, shifting it from a traditional linguistic form to a plastic and visual artistic medium.
- To establish a contemporary artistic movement informed by philosophical thought and inspired by the Arabic letter.
- To contribute to the enrichment of global cultural diversity through this new form of artistic expression.

1.4 Research Importance

- Enhancing both local and global appreciation for the aesthetic and expressive capabilities of Arabic calligraphy.
- Enriching the field of plastic and visual arts through the introduction of a novel artistic direction centered on the Arabic letter.
- Promoting the creation of contemporary artistic visions that preserve and celebrate cultural diversity on a global scale.

1.5 Research Limits

- Objective Limit: Focused on Arabic calligraphy as a form of contemporary plastic art.
- Temporal Limit: The year 2022, coinciding with the researcher's sabbatical period in the United Kingdom.
- Spatial Limit: The research was conducted primarily in the United Kingdom.

1.6 Research Tools

- Experimental Form: Used to document the outcomes of the practical experiment.
- Electronic Questionnaire: Designed to verify the research hypothesis through input from art specialists.

1.7 Research Methodology and Procedures

The research employs two main methodologies:

- Descriptive Analytical Method (Al-Tarturi, 2010): Used to describe and analyze the relevant artistic phenomena, concepts, and observations collected during the research

process.

- Experimental Method (Obaidat, 2005): Applied through practical experimentation to validate the hypothesis by integrating artistic practice with philosophical and cultural analysis.

These methods are implemented across the following areas:

- A literature review covering Arabic calligraphy and relevant contemporary artistic movements.
- The researcher's personal artistic and academic experience, culminating in analytical results and actionable recommendations
- The experiment form and questionnaire used to validate the hypothesis are provided in Appendix 1 and Appendix 2.

1.8 Key Research Terms

- Arabic Letter: One of the fundamental components of the Arabic language, consisting of 29 letters, commonly known as the Arabic alphabet.
- Artistic Vision: The unique imaginative or conceptual interpretation that an artist applies to transform an idea into visual form.

1.9 Definition of Key Terms

Artistic Vision

According to Al-Mawrid Dictionary, vision is defined as a spectrum or an imaginative concept. In the context of art, every artist is expected to possess a unique vision and a distinct imaginative interpretation (Hussein et al., 2023, p. 109). Operational Definition: Within this research, the Arabic letter as an artistic vision refers to the process of exploring new plastic and aesthetic dimensions of the letter—transitioning it from a purely linguistic or cognitive symbol to a contemporary global visual language rooted in fine arts.

Innovation

The Dictionary of Meanings defines “innovation” as deriving from the verb to innovate, meaning to create or invent something new. In the context of contemporary language, innovation signifies originality or novel creation. The term also reflects the increasing presence of scientific and artistic innovations in modern times (Dictionary of Meanings, n.d.-a).

In this research, innovation refers to the development of new artistic approaches that reinterpret the Arabic letter beyond traditional forms, contributing to the field of contemporary art.

Contemporary:

The Dictionary of Meanings defines “contemporary” as the conscious experience of the present, including the utilization of current scientific and intellectual achievements for the

betterment of humanity (Dictionary of Meanings, n.d.-b). Similarly, Alsharekh Lexicon describes it as events or phenomena occurring within the same historical era (Alsharekh Lexicon, n.d.). Operational Definition: Within this study, “contemporary” is used to describe an artistic trend rooted in present-day philosophical and cultural contexts. This trend reimagines the Arabic letter as a dynamic visual element that fosters cultural exchange and supports global diversity in the visual arts.

2. Research Literature

2.1 Previous and Related Studies

A number of previous studies relevant to the present research were reviewed, particularly those focused on two main axes: (1) the Arabic letter as an artistic element and (2) contemporary artistic trends. The most pertinent and beneficial studies identified include:

- Al-Sudairi, Maha Muhammad (2023) – The Aesthetics of Arabic Calligraphy in Fine Photography, College of Education, King Saud University, Saudi Arabia. Published in the Arab Journal of Science and Research Publishing.
- Al-Kaabi, Karim Mohsen & Muslim, Ghasaq Mohsen (2022) – Aesthetics of Experimentation in Contemporary Arab Interactive Art, College of Basic Education & College of Fine Arts, Sumer University, Iraq. Published in the Journal of Humanities and Social Sciences Studies.
- Attia, Saad Jihad (2022) – Arabic Calligraphy: Its Historical Roots and Its Philosophical and Aesthetic Impact, University of Dahlab, Algeria. Published in the Arab Journal of Science and Research Publishing.
- Hassan, Raad Falih (2022) – The Technical Dimension in Conceptual Art: A Study in the Material and the Immaterial, College of Al-Farabi, National University. Published in the Journal of the College of Basic Education.
- Mustafa, Iman Muhammad (2021) – Conceptual Art and its Role in Awareness Campaigns and Sustainable Development, 6th October University for Sciences and Modern Arts, Egypt. Published in the Journal of Architecture, Arts and Humanities.
- Al-Nahari, Noura Nasser (2021) – The Role of Contemporary Interactive Artworks in Economic and Cultural Dimensions: An Analytical Study, Princess Noura bint Abdul Rahman University, Saudi Arabia. Published in an Academic Journal.
- Al-Kaabi, Karim Mohsen & Muslim, Ghasaq Mohsen (2019) – Intellectual Dimensions in

Alexa Med Interactive Drawings, College of Basic Education & College of Fine Arts, Sumer University, Iraq. Published in the Journal of Humanities and Social Sciences Studies.

- Saqr, Amina Hamed (2019) – The Contributions of Technology to Interactive Art and Its Impact on Artistic Creativity, Faculty of Fine Arts, Minya University, Egypt. Published in the Journal of Arts and Humanities.
- Al-Khafaji et al. (2018) – The Aesthetics of the Arabic Letter in Paul Klee’s Drawings, University of Babylon, Iraq. Published in the Nabu Journal of Science and Studies.
- Bassem Kamal (2018) – The Aesthetics of Combining Arabic Calligraphy and Drawing and Its Role in Technically Qualifying Young Graduates in Artistic Fields, Faculty of Specific Education, Menoufia University, Egypt. Published in the Journal of Fine Arts and Art Education.

2.2 Theoretical Framework

The theoretical foundation of this study is based on two interrelated dimensions that support its objectives and guide its research approach:

2.2.1 The Arabic Letter

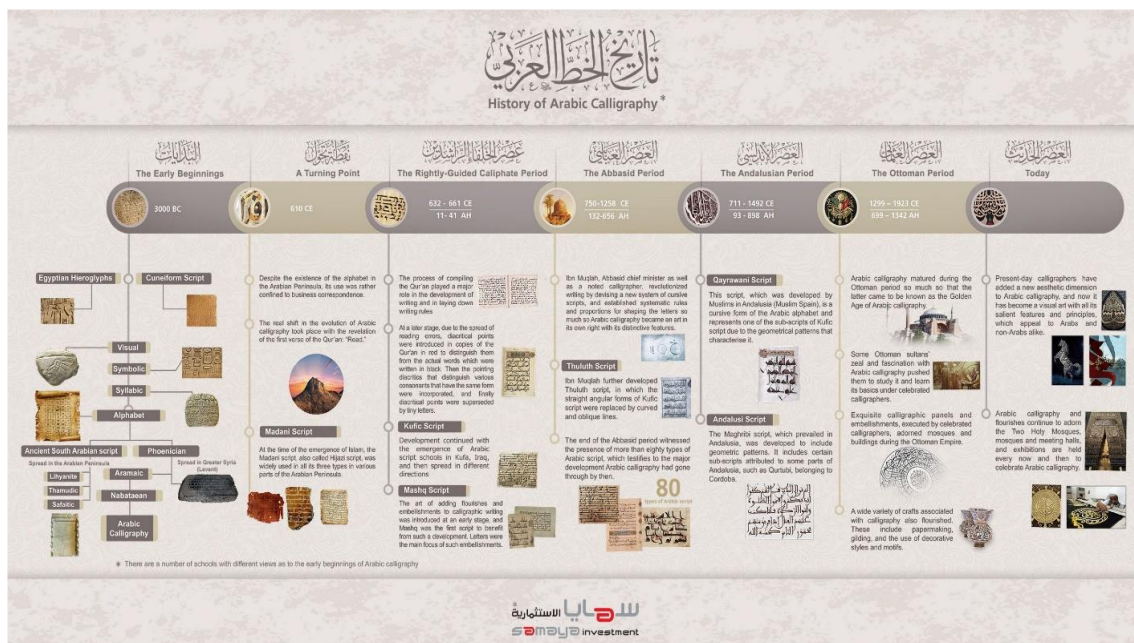
In its earliest manifestations, Arabic writing functioned as both a practical method of communication and a form of artistic expression. Initially inscribed on stone, clay tablets, and early manuscripts, it evolved through centuries into a refined and multifaceted calligraphic tradition. Arabic calligraphy is distinguished by its aesthetic sophistication, cultural symbolism, and spiritual depth.

According to UNESCO, Arabic calligraphy is “the artistic practice of handwriting in a fluid manner to convey harmony, grace, and beauty.” As a cornerstone of Islamic visual culture, it has served not only religious and linguistic purposes but also ornamental and architectural ones. The Arabic letter, in particular, is characterized by its flexibility, symmetry, and visual potential—traits that enable it to transcend mere textual function and become a powerful element within the visual arts.

This malleability has allowed the Arabic letter to appear in a wide variety of art forms, from sacred scripts and manuscripts to contemporary painting, sculpture, and digital media. As a result, it has become a tool for both preservation of heritage and innovative artistic expression.

These stages are illustrated in a distinctive graphic work in Arabic and English

<https://twitter.com/artcalexb/status/1340211773698355201?s=24>



nominated by 16 countries, it was a Saudi initiative and leadership. It is an art and a global heritage and has many uses. It developed from writing to architectural art. Arabic calligraphy was used in many aspects of life in different artistic and creative ways and in a variety of writing styles.



<https://twitter.com/BBCArabic/status/1471464275701026819>

Arabic calligraphy originally served as a functional means of communication and education. However, with time and cultural evolution, it became a prominent symbol of visual beauty. As calligraphy styles diversified, calligraphers pushed the boundaries of form and creativity, transforming Arabic script from a linguistic tool into a highly regarded artistic discipline.

One of the most unique features of Arabic calligraphy is its ability to be drawn artistically—a trait not commonly found in other writing systems. This potential led to the emergence of multiple calligraphic styles, including Kufic, Thuluth, Naskh, Persian, and Diwani, each with its own rules and visual characteristics (Attiyah, 2012).

Furthermore, Arabic calligraphy developed in close relation to the art of Islamic ornamentation. It became a central decorative element in religious and architectural spaces such as mosques, palaces, and manuscripts. The Arabic letter itself transcended its written role and began to fulfill dual purposes: serving both decorative and expressive functions. In addition to transmitting knowledge, it embodied the spirit of artistic expression and visual identity (Al-Sudairi, 2023).

Renewal and innovation remain inherent features of Arabic calligraphy, allowing it to adapt continuously while retaining its essence. As Attiyah (2012) notes, despite the long and rich history of this art form, there is still more to uncover regarding the full extent of its aesthetic and expressive potential.

3. Research Methodology and Procedures

3.1 Research Methodology

This study employs a combination of the descriptive analytical method and the experimental method.

- The descriptive analytical method, also known as the inductive–deductive approach, involves the systematic observation and analysis of artistic phenomena. It allows for interpretation based on organized and categorized information drawn from relevant sources and prior knowledge (Al-Tarturi, 2010).
- The experimental method complements the descriptive approach by applying practical experimentation to test the research hypothesis. This method is defined as "using experience to prove hypotheses through experimentation" (Obaidat, 2005).

3.2 Research Tools

Two primary tools were employed to support the research:

- Experiment Form: Designed by the researcher, this form documented the key components of

each artistic work produced during the study. It included details such as the title, dimensions, materials used, the philosophical basis of the work, and a photograph of the artwork (see Appendix 1).

- Practical Experience Questionnaire: An electronic questionnaire was developed to evaluate the research hypothesis. It comprised two parts:
 - Primary Data – Basic background information.
 - Artistic Evaluation – A section focused on the researcher's scientific and creative contributions across five indicators. These were assessed by a panel of expert reviewers to ensure validity (see Appendix 2).

3.3 Research Procedures

The research was conducted in five stages:

Stage One: Information Gathering

- Visits to both local and international museums and art galleries.
- Extensive review of academic libraries and reference materials related to Arabic calligraphy and visual arts.
- Engagement in structured discussions with academic specialists to refine the conceptual framework.

Stage Two: Brainstorming and Theoretical Development

- Analytical review of various works that employed the Arabic letter—whether written with ink or rendered in color—focusing on its artistic and symbolic capacities.
- Observation and critique of contemporary art to explore its philosophical and aesthetic dimensions.
- Brainstorming sessions that led to the formulation of core artistic concepts emphasizing global cultural diversity through Arabic calligraphy.
- Preliminary artistic experimentation using a range of tools and materials to shape the artistic direction and underpin the study's conceptual foundations.

Stage Three: Artistic Pre-Production

- Selection of artistic materials and tools aligned with the research concept.
- Creation of preliminary sketches guided by philosophical and scientific ideas developed in earlier stages.

Stage Four: Artistic Production (Scientific Experiment)

The scientific experimentation phase was grounded in the following principles:

- Transforming the Arabic letter from a purely cognitive symbol into a visual artistic medium.
- Producing contemporary art that reflects philosophical and cultural thought.
- Enhancing global cultural diversity through aesthetic innovation.

Artworks were executed using materials such as acrylic paint, canvas, and gold leaf. Each work was treated as a distinct artistic case study and documented systematically using the experiment form.



Reality

There is a visual reality that many can see, and another meta-reality hidden beyond what we would normally perceive. This may be revealed to some, while others won't reach the full insight of this art piece.

Scientific Experiment 1



Dua (prayer)

Letters vary, words are numerous, and Dua (prayers) differ. Many prayers and wishes would conceal much more inside than what meets the eye or soul. To obtain insight of the surface level of reality and dive deep into the many layers of meta-reality beyond.

Scientific Experiment 2



Hidden Emotions

What are emotions? Emotions can't be seen or are tangible but are much more just feeling. It has a deeper meaning to us as a species as it connects us all in a way that can't be explained. This art piece represents an artistic translation of Beyond Vision in relation to human emotions.

Scientific Experiment 3



Patterns

Visual Art is a delight for connoisseurs, however it becomes challenging when there is more than what meets the eye, since everyone has their own unique perspective when it comes to viewing the world. This artwork contributes to the appreciation of the beauty of the different patterns displayed beyond vision.

Scientific Experiment 4



Deleted Message

Curious to unravel what is truly beyond vision, to understand the story of the deleted message. This piece is an artistic pause and an invitation to ponder. Which allows our imagination to wonder and create the narrative of the message.

Scientific Experiment 5



Life

Art is an organism that grows, adapts, and develops, it is life.

Scientific Experiment 6

4. Research results

To ensure that the research hypothesis is achieved, which is the possibility of creating a contemporary artistic trend based on scientific philosophical thought inspired by the Arabic letter that contributes to enhancing global cultural diversity.

The practical experience questionnaire was prepared by the researcher, and when constructing the questionnaire it was taken into account that it should be codified and specific, and it was implemented electronically. It included an introduction to the research and included two main axes and five items. The responses included three choices, namely (agree - neutral - disagree) Appendix 2 (The validity of the arbitrators and the reliability of the questionnaire were measured before applying it to verify the research hypothesis

Measuring the honesty of arbitrators:

To measure validity, the questionnaire was presented in its initial form to 10 specialists in the field of arts to ensure the clarity and quality of the questionnaire's statements, its good wording, and the extent to which each word matches what it was designed to measure. The percentage was calculated that shows the extent of the arbitrators' agreement on the items and axes of the

questionnaire. Table (1) shows the percentage of agreement. Reviewers on the vocabulary and topics of the questionnaire

Axis	Paragraph	Percentage
First: primary data	1	100%
	2	100%
	3	100%
Second: practical experience	1	98%
	2	100%
	3	100%
	4	99%
	5	100%

Table (1)

Based on the results of the previous table, it is clear that the arbitrators' agreement rate was high, as the percentage ranged between 100% and 98%.

Questionnaire Stability:

To measure the stability of the questionnaire, the outcomes of the practical experiment were evaluated and were re-evaluated at an interval of 21 days. The outcomes of the experiment were evaluated through Crenbach's alpha coefficient, and Table (2) shows verification of the stability of the questionnaire for the outcomes of the practical experiment.

Stability of the practical experiment outcomes questionnaire	
paragraph	Cronbach's alpha*
2-1	0.966
2-2	0.899
2-3	0.865
2-4	0.878
2-5	0.817

* Cronbach's alpha: less than 0.5, weak - moderate, 0.5 - 0.7 - greater than 0.7: high

Table (2)

It is clear from the previous table that the reliability coefficients are high, as it is clear from the results that the Fackernbach value in all items is greater

than 0.7 m, which means the validity of the questionnaire for interpreting

Research results

The practical experience questionnaire was sent electronically to 15 specialized arbitrators in its

final form to measure the extent to which the study hypothesis was achieved.

Table (3)

shows the percentages of the judges' evaluation of the scientific experiment

Work	Axes	percentage
number 1	Using the Arabic letter in artistic work as a contemporary vision	93.33%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	93.33%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	80%
	The artwork is based on a scientific philosophical thought and concept	86.66%
	Does the artwork contribute to creating a contemporary artistic trend?	86.66%
The total sum of work axes No. 1 is		87.99%
number 2	Using the Arabic letter in artistic work as a contemporary vision	100%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	93.33%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	93.33%
	The artwork is based on a scientific philosophical thought and concept	93.33%
	Does the artwork contribute to creating a contemporary artistic trend?	93.33%
The total sum of work axes No. 2 is		94.66%
number 4	Using the Arabic letter in artistic work as a contemporary vision	86.66%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	86.66%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	86.66%
	The artwork is based on a scientific philosophical thought and concept	86.66%
	Does the artwork contribute to creating a contemporary artistic trend?	86.66%
The total sum of work axes No. 3 is		86.66%
number 4	Using the Arabic letter in artistic work as a contemporary vision	80%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	86.66%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	80%
	The artwork is based on a scientific philosophical thought and concept	86.66%
	Does the artwork contribute to creating a contemporary artistic trend?	80%
The total sum of work axes No. 4 is		82.66%
number 5	Using the Arabic letter in artistic work as a contemporary vision	100%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	100%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	100%
	The artwork is based on a scientific philosophical thought and concept	100%
	Does the artwork contribute to creating a contemporary artistic trend?	100%
The total sum of work axes No. 5 is		100%
number 6	Using the Arabic letter in artistic work as a contemporary vision	100%
	The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	100%
	Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	100%
	The artwork is based on a scientific philosophical thought and concept	100%
	Does the artwork contribute to creating a contemporary artistic trend?	100%
The total sum of work axes No. 6 is		100%
Grand total		91.99%

Table (3)

It is clear from Table (3) that the artistic direction axes were achieved to a large degree, as the percentage for the fifth and sixth works was 100%,

and the lowest percentage was for the fourth work, 82.66%, and the percentage of the total number of works was 91.99%, which is a high percentage.

Questionnaire axes	Overall percentage
Using the Arabic letter in artistic work as a contemporary vision	93.33%
The work contributes to enhancing global cultural diversity through the Arabic calligraphy included in it	92.22%
Has the Arabic letter been dealt with and transferred from a purely cognitive source to a contemporary artistic vision?	91.10%
The artwork is based on a scientific philosophical thought and concept	91.10%
Does the artwork contribute to creating a contemporary artistic trend?	92.21%
Grand total	91.99%

Table (4)

It is clear from Table (4) the total percentage for each axis of the questionnaire. We find that the lowest percentage of 91.10% was for the third and fourth axis, which is a high percentage, and the highest percentage was 93.33% for the first axis.

5. Analysis of Research Results

The evaluation of the scientific experiment outcomes by expert reviewers, alongside the statistical results presented earlier, strongly supports the research hypothesis. Specifically, the findings confirm the possibility of creating a contemporary artistic direction inspired by the Arabic letter, grounded in scientific and philosophical thought, and contributing meaningfully to global cultural diversity.

The overall implementation rate of the artworks, as evaluated by the judges, reached 91.99%, reflecting a high degree of acceptance. This percentage underscores the depth of the researcher's artistic and academic experience, enriched by diverse theoretical readings and over two decades of academic practice in the field of art and scientific research.

The outcome of this study led to the conceptualization of a new artistic trend, formally titled:

Beyond the Visual (BV)

A contemporary artistic vision that reimagines the Arabic letter through a philosophical lens, inviting artists globally to explore a unique state of artistic contemplation and cultural expression.

This BV approach promotes artistic freedom by urging creators and audiences to move beyond literal visual perception—toward deeper intellectual and aesthetic reflection. As Najm (2018) emphasizes:

"To achieve understanding, we must begin by deconstructing the artwork as a whole—identifying its components to reach its internal content, for a work of art cannot be understood theoretically or aesthetically unless it is approached in this way." (Najm, 2018, p. 102)

The consistent results across all evaluated works (91.99% average) support the foundation of Beyond

Vision (BV), which is anchored in the following core principles:

- Adoption of the Arabic Letter as a central visual element, shifting it from a purely linguistic symbol to a dynamic component of global artistic dialogue.
- Recognition of Intangible Cultural Heritage, such as Arabic calligraphy, as a vital contributor to preserving global cultural diversity (UNESCO, n.d.).
- Exploitation of the Arabic Letter's Formal Capabilities, including its extensibility, verticality, curvature, and fluidity. As Al-Sudairi (2023) notes, the Arabic letter possesses innate plastic qualities—its motion, rotation, and rhythmic repetition empower its use as a renewable artistic tool capable of inspiring contemporary creative visions.

6. Recommendations

Based on the findings of the study, the following recommendations are proposed to support the advancement of Arabic calligraphy as a contemporary global artistic vision:

- 1- Promote Local and Global Appreciation of the Arabic Letter Encourage increased interest in the Arabic letter at both local and international levels by highlighting its artistic and plastic potential as a unique cultural and visual element.
- 2- Engage with Post-Visual Artistic Movements Join international artists and institutions involved in artistic movements that extend beyond traditional visual paradigms ("Beyond Vision"), in order to foster global cultural diversity through scientific and philosophical art discourse.
- 3- Foster International Academic Collaboration Establish scientific and artistic partnerships between universities and research centers worldwide to explore, present, and discuss the aesthetic and conceptual dimensions of the Arabic letter as a contemporary global visual art form.

- 4- Encourage Artistic Experimentation
Invite artists across disciplines to experiment with a wide range of materials and media that align with the conceptual foundations of "Beyond Vision" art movements, using the Arabic letter as a central expressive element.
- 5- Inspire New Artistic Horizons for Art Students
Encourage students in fine arts programs to explore new contemporary artistic directions inspired by the Arabic letter, building upon the theoretical framework of post-visual aesthetics and documenting these efforts as part of a global contemporary art movement.
- 6- Support Further Research Initiatives
Promote the development of scholarly research that enhances global cultural diversity and enriches both the artistic and humanistic aspects of contemporary visual arts through the lens of Arabic calligraphy.

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