

# Abstract

Imagination is the innate ability in the human mind to create ideas, pictures and worlds that are totally or partially unrealistic, and it is the distinctive property of the human creative capacity that has developed throughout history, and the essence of productive human activity, which enabled us to explore and understand the world. Imagination plays a decisive role in most aspects of human life. Scientific, cultural and artistic ...

And from it the imagination has received the attention of philosophers, writers and artists, as well as scientists in the natural, psychological, linguistic and human sciences in general, and it is an interest that derives from being a record of human achievements throughout history, and as a unique capacity for creation and creativity.

Every person possesses the eye of the imagination and it is like the eye of the eyes except that the eye of the artist trains itself to acquire a special method in seeing the world, so the imagination is an essential and continuous element in any human experience, and the artist is only one of the people who possesses the imagination, except that his imagination is closely related to his technologies, and his works have significance And a job for him and his community.

The artist is fully aware of the wonderful ability of the imagination, for imagination surpasses all his faculties, so his world is from his creation, and the apparent world is the vital field in which the artist is active, choosing from it the models and images necessary for him, so visual impressions feed the imagination and give it the raw material, and then work Imagination to give it renewed connotations.

Creativity in the art of printmaking is based on the complete integration between the imagined idea and its actual implementation. The digger's imagination is characterized by flexibility, and he possesses an active plastic imagination, forming the link between his thought and his technical performance on the one hand, and helps him to control his tools and technical materials to employ them in the required manner during the working time of Another aspect is to access the surface to images that match or exceed those of his imagination.

This accelerated the emergence of artistic styles that began with the Impressionists in the nineteenth century, and the importance of imaginative art varied, so the nineteenth century witnessed a fertile artistic movement, in which the interest of artists swung between the subject and the content, between the obligation and the imagination, and it was a crossroads between the currents of the past and the currents of the future. These trends of renewal make the twentieth century one of the most exciting periods in art history, heralding the dawn of modern art and the radiance of the imagination.

As for the art of printmaking, it was able flexibly to keep pace with the developments and the stylistic and formal upheavals that occurred in the shadow of the twentieth

century, and also absorbed all that was created by European technical schools and their artists, after it crystallized and became its distinctive shape and place.

In the context of this study consisting of three sections and the researcher's experience, all of the above were discussed.

- **The first chapter** bears the title of the concept of imagination, and it contains two chapters. The first part defines the term fiction in language and its derivations and conceptual extensions in Arab and foreign dictionaries and in philosophical dictionaries. It also defined imagination from the point of view of science as a mental phenomenon based on thinking of images.

The second part of the first chapter, entitled Imagination in Man's Creative Achievements, deals with the relationship of fiction to myth, poetry, literature, theater and cinema.

- **The second chapter** was included under the heading of imagination and art and its dimensions in printed work, and it consisted of three parts. The first was the role of imagination in building the work of art, in which it was discussed about the importance of imagination in art and building the artwork and the artist, the relationship of imagination to creativity, and the impact of artistic experience and society in refining imagination the artist. The second part deals with the aesthetic and expressive values of the imagination in printmaking, the role of technology, the material of the artwork and its tools in enriching and supplementing the imagination with updated ideas, and about the extension of the excavator's imagination and the need to remain active during the journey of printing performance. The third part is titled The Change of Imaginary Images with the Development of the Age, in which there was talk about the difference in the importance of Imaginary art in the nineteenth century to the brightness of the imagination in the twentieth century. They were related to the topic of technology development and its impact on the development of techniques of printmaking, thus keeping pace with the pace of the development of arts in the twentieth century.

- **The third chapter** entitled Imagination, a creative dialogue between the idea and the image in printmaking works, and it consisted of two chapters, the first titled The Exotic Imagination, in which there was a brief presentation of the concept of exotic imagination, accompanied by artistic models of works that were included under this context.

The second part talks about the altered imagination, the concept of modification in art and the role of imagination in its realization as an art that looks towards the essence, accompanied by artistic models.

All the way to the conclusion that expressed the role of imagination in building European artworks printed in the 19th and 20th centuries.

**The fourth chapter** is the researcher's experience.