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مديرية الشؤون الإجتماعية بالجيزة

**CREATING CREATIVE ENVIRONMENTS TO
ENRICH THE IMAGINATION IN THE ART OF
PAINTING (UNDERWATER PAINTING)**

إستحداث بيئات إبداعية لإثراء الخيال فى فن التصوير (الرسم تحت قاع البحر

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1. Abstract:

Art has many images, including the art of painting , which will be addressed in an unconventional way in this research paper where the pictorial work consists of a colored medium, the used surface for painting , the surrounding medium which could be when of affecting and changeable element of nature , finally the artist himself with his own experience and aiming targets in this research the medium surrounding the creative process will change from the surrounding air to the liquid medium or under the sea where we show the experience of undersea painting technology with innovative materials to suit the factors of the surrounding environment of colored materials and the surface .

With a review of the historical and technical aspect and the difference of factors affecting the creative process of producing a full-fledged work of art in which all the main factors of the original artistic work are available.

In good explanation of the stages of the work of art and researcher from experimentation to reach the result that opens the door to the development of technology and the production of more works

KEYWORDS

Painting under water; nature elements; mixed media.

١. الملخص

للفن العديد من الصور ؛ إحداها فن التصوير في هذا البحث يتم التوجه إليه بطريقة غير تقليدية حيث يتكون العمل التصويري من الوسيط اللوني ، و السطح المستخدم في التصوير ، و الوسط المحيط الذي قد يكون أحد عناصر الطبيعة المتغيرة و المؤثرة ، و أخيرا الفنان بذاته و تجربته و أهدافه المرجوة .

في هذا العمل الإبداعي من البحث فإن الوسط المحيط قد تحول من بيئة الهواء الجوى إلى بيئة الوسط السائل أو تحت مياه البحر ، حيثما توضح التجربة تقنية التصوير تحت سطح البحر باستخدام مواد مبتكرة تتناسب مع البيئة المحيطة من خامات الألوان ، و سطح العمل بعد تهيئة ليتناسب مع العوامل الأخرى المؤثرة فيه .

و بالرجوع للجوانب التاريخية و التقنية التقليدية ، يكون الإهتمام بإختلاق العوامل المؤثرة و المستجدة في العملية الإبداعية ، لإنتاج عملا فنيا كاملا فيه كل العوامل الرئيسية المتاحة للعمل الفني القائم على نفس الجوانب في أساسها وصولا لإبداع لا يعرف الصعوبات أو المستحيل و التفسير الجيد لمراحل و خطوات العمل الفني و البحثى من بداية التجربة حتى الوصول للنتائج تفتح الباب لتطوير أكبر في إستخدام التقنيات و البيئات المختلفة في المستقبل .

الكلمات المفتاحية

التصوير تحت المياه ؛ العناصر الطبيعية ؛ الخامات المتعددة .

2.Introduction

Art is the product of history and civilization in use of the elements of nature. A primitive artist controlled his prey, aided by magic and spells, and he painted his daily life activities over the walls with materials from his own environment. (Materials from nature and then when civilizations started recording their daily events, their way of worship or sacred places, e.g., temples, through natural elements and materials used in works of art that vary from one place to another, and then from one civilization to another or from one place and another which made specific character to each of them.

This means that Egyptian artist is different in terms of his figurative and natural vocabulary than Phoenician, Greek and Chinese artists.

Hence, we figure that environment plays the main role, directing and impacting the artist's work nature or form, whether it is sculpture, architecture, painting, or engraving.

The Egyptian artist also made attempts of geometric calculations to control natural factors to help him doing creative or functional works that served his dogmatic ideology or confirmed his idea, in general.

They are the four components of the nature of the planet of which life is, make it suitable for human survival also (Water, Air, Earth, Fire).

From this point on, we start with research, where the researcher will try to innovate and figure out new and different means of creation, other than traditional methods of art and technology, so new art creation where the conditions for the quality of art with new elements.

The researcher also uses some of the elements discovered in the production or creation of his artworks, such as magnetism, electricity, human and animal blood, soot, light, and sound, and using some new conditions to produce artistic work like painting in a climate without the normal G-force (gravitational force) e.g., weight, gravitational acceleration and electromagnetic field.

These experiments will be spared by the production of works of composition and practical experience to try to develop or research new performances of artistic work under different conditions like climate variation.

- Different factors affecting the creativity of artistic work, different materials, different instruments, different ambient or physical medium, different surface types.

The different physical and chemical objects that are involved in artistic creation are pressure, temperature, buoyancy, gravity, and frequency.

Proving, as a result, that the artist can create a painting piece of art under all conditions, using all materials and methods, showing a great will and quality, with the help of science theories and application.

3. Research problem

As a new and interesting idea to open the field to the painters to discover unconventional creative environments, developed materials, tools and new resources for inspiration, especially that the researcher went to colored technics that compatible in the environment, which is different as; climate changes, gravitation, weight ,electromagnetic field ,water current temperature ,colors under water and light environmental creatures ,animals and plants ,depth etc.

Overall, his strong will and his cultural and educational background.

4. The aim of the research

Proving that the artist can create and produce a complete work of art in any field or different external climate and in any material used.

The research aims to discover the aesthetics of the materials surrounding the human being and how to use them to create new artistic creation.

Getting out of the traditional form.

The audacity of creativity through new compositions.

Reusing discovered elements and using them in rich, new formulations.

Rooting the artistic value of painting to open new horizons in painting techniques.

5. Research importance

Experimenting with new and different methods of painting and coming up with innovative ways in the art of painting.

6. Research Hypotheses

The research is assumed to have a positive impact on future technical artistic practices.

The cultural and knowledge dimension of the artist is assumed to have a great impact in selecting the materials and environments used in the art of painting.

The artist is expected to discover new abilities that lead him to new creations of a special nature.

7. Research Limitations

Temporal limitations: From the primitive times till present time, spatial limitations: around the world.

8. Research Method

Experimental :It depends on the researcher's attempts to experiment to reach the technology that suits the creativity of the artwork

deductive :Coming up with several results and conclusions that are reliable and benefit from those who want to do similar experiments

9. Research questions

How can we invest through elements that already form environment and the newly discovered elements to be useful for building a painting?

10. Water and the art of painting:

10.1. Using water as a temporary or a permanent medium.

10.2. Using water as a traditional medium. e.g., Watercolors, Acrylic colors or forming colors of mineral oxides.

10.3. Using water as an element of composition or unprompted or intentional movement of the colors.

10.4. Using water as a medium and an ambience surrounding or containing the artist and the painting in an external container or even by diving under water.

10.5. Influencing factors: pressure, salinity, buoyancy, and fluid displacement.

10.6. Researcher's experiment: Underwater painting (saline and fresh water)

(AmeSea Database – ae – Oct - 2022- 597)

10.7. Results: Production of a full-fledged artwork during the replacement of the ambient medium of creative process, from air to water.

10.8. Recommendations:

Completion of the creative attempts the researcher started, through painting or other methods of creativity by the unconventional interaction with the elements of nature (air, water, fire, ground elements and other materials).

Producing an integrated experience of several paintings and holding an exhibition featuring the whole experiment.

11. Finding a sponsor

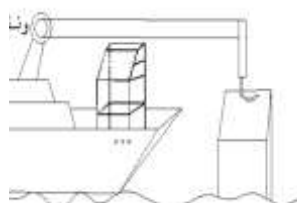
A financier was sought through an online search for hotels and diving centers in Sharm el-Sheikh and Hurghada areas for the purity of the Red Sea water in them, increased salinity, and purity of vision.

The funding was accepted by **Hilton Fairuz Resort** on Sharks Bay- Sharm el-Sheikh and they sponsored the equipment rental and made iron chassis and iron color palette in their workshop.

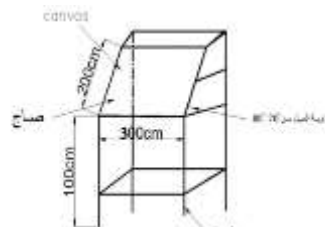
Figure (1), fig. (2), fig. (3) and fig. (4).



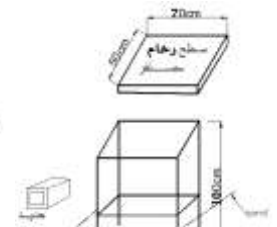
Fig(1)Loading on a boat and pulling up with Canvas holder a winch



Fig(2) Equipping, underwater



Fig(3)Details- Palette base



Fig(4)Details-

Manufactured and chemically treated colors and personal equipment

- Colors
- Painting brushes
- Color oxides
- Diving thigh pocket
- Diving suit
- Scuba fins
- Diving mask
- Smart dive computer
- Scuba boots
- Lead belt
- Scuba gloves

An underwater professional photographer and a videographer for documentation.

2 scuba divers for security, follow-ups, and rescue.

Air and Nitrox (Enriched air) tanks.

Nitrox is rich oxygen and nitrogen content and the tanks themselves have higher volume and capacity for a longer dive.

12. Where the idea came from?

The idea came when the researcher started thinking about using different materials through different media, as I used ignition and fire alongside some materials, in addition to soot resulting from it, but in this research I will review how I used colors under the sea through my experience under the Red Sea in Sharm el-Sheikh- Sharks Bay on an area of 6 m², depth of 10 m and under pressure 2 bar air pressure for 90 minutes.

tried also to change the medium. Not just the materials used, but also the surrounding medium, which is usually air, where it was replaced through the displayed

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experiment, with water (fresh and salty) and the effect of each, on the color and surface where it resembled a targeted goal of development, innovation and research of the factors affecting creativity, and not sticking to the traditional or academic methods.

Research into the natural factors to maintain the durability and permanence of the work of art and researching the ways of using color in ancient civilizations. All these factors helped to produce a work of art with original features and to reflect the artist's own experience.

13. Artistic analysis of the artwork

13.1. Description:

Dimensions: Length 200 cm, Width: 300 cm, height 10 cm

Chassis is made of galvanized iron with canvas pulled over, that is specially prepared and chemically treated to resist high salinity and well absorbent and receiver to the treated colors.

13.2. Analysis:

The main idea of the work depends on the integration of elements of the ancient Egyptian civilization on Egyptian land in South Sinai, Sharm el-Sheikh- Sharks Bay, where it meets from the right of the painting the goddess Ma'at, which represents justice in the ancient Egyptian civilization and at the top of its head the disk of the sun. Comes out of it a male side face that expresses a royal face and from the left all the gods meet overlapping and abstract in the form of lines and interspersed with lights as painted these human bodies and animal heads describing the formations a human face in the blue dimensions in the background and left and right of formation are Egyptian symbols and writings.

13.3. Interpretation

The painting shows the king while being surrounded and contained by all the guards of wisdom, power and mercy represented in the ancient Egyptian gods, and the goddess of justice sits behind him to guide him and help him rule among the people with justice. There is also another face; the face of the king, in the blue shades in the background, as if there is another picture of the king in the afterlife waiting to receive the souls of the Egyptian people and helping them to return to their bodies. At the top of the painting, there's these abstract forms of the Egyptian mummy that resembles the transition to the afterlife, by the edges of the painting from both sides appear some texts and composition through texts used by the ancient Egyptian artist in writing on the walls of cemeteries to protect the souls and help them reach their bodies, safely.

The colors of the painting assure the balance the warm and cool grading and the use some techniques of peeling and removal to express the time dimension as obsolescence and aging and the effect left by materials and colored materials in the ancient Egyptian artworks.

13.4. Judgment

The painting is one of the edifices belonging to the abstract, symbolic and expressive direction, leaning towards the balance between the vertical and horizontal elements and the attempt to use the color shades expressing the surrounding environment, the spirit of textures and the ancient Egyptian artistic performance, while adding a glimpse of temporary spirit and touches to the design and exploiting the spirit of the ancient Egyptian art by performing horizontal and vertical matrices with interaction between the elements of the surrounding environment

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14. Phases of the experiment

14.1. Preparation

Preparing diving equipment (air tanks, diving suits and accessories), and safety checks on hoses, fittings, and masks.

Final checks of the painting surface and making sure it's ready to absorb colors accurately through the chemically treated layer, along with organizing the color palette in the order allows the artist to consume air and time underwater, the most efficient way.

Safety checks of welding and fittings of the chassis and palette. 15th. September 2015 started 10am. ended 12pm.

Fig. (5), (6), (7) and (8).



Fig (6) Checkups-
the surface for
Before experiment.



Fig (7) Preparing the surface for
chemically treated colors



Fig. (8) Preparing the surface for
chemically treated colors



Fig (9) Preparing
chemically

14.2. Drop off and laying

At this stage, the chassis and palette were dropped and at the agreed point, which is 10 meters below sea level, pressure 2 air pressure bar, photographer and the security divers were at start signal after double checking everything. 15th. September 2015 started 12pm. ended 14pm.

Fig. (9), (10), (11), (12), (13), (14).



Fig (9). Before dropping off



Fig. (10) Done preparing and heading to water



Fig. (11) Checkups



Fig. (12) Dropping off with
before dropping off



Fig (13) Color palette before dropping off



Fig (14) Color palette

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help of dive buddies

14.3. Start of painting

At this stage, the artist begins his artistic work inspired by the place and the prepared sketches using the colors and surface that's chemically prepared for these special conditions, adding another level of pressure through controlling his level during painting and the rate of buoyancy and focusing on of oxygen consumption and follow up the rest of the oxygen tank, maintaining a stable heart and breath rate by not moving fast and not diving below 10 m, to keep the colors X Details- Canvas holder



Fig(15) Color palette before dropping off Fig(16)Air tank exchange Fig(17)Air tank exchange Fig. (18) Underwater painting



Underwater painting Fig (19) Underwater painting Fig (20) painting Fig(21)Raising the Egyptian flag and (Nitrox tank) and mixing breaking GWR after finishing colors

the painting

14.4. Resting and recharge

The artist comes out of water to change air tank and equipment, taking some rest and snacking carbohydrates for energizing his body to proceed with the experiment and avoid fatigue. 15th. September 2015 started 15:30pm. ended 16pm.

Fig. (15), (17).

14.5. Completion

Diving at the same point for the second time and completion of the painting in a precisely calculated and planned time, to avoid any diving diseases. 15th. September 2015 started 16pm. ended 17:30pm. Fig. (18), (19), (20), (21).

14.6.the final result after 2 dives 90 minutes duration of one dive 45 minute under 2 bar air pressure by oil colors and mixed media on canvas Fig (22)



Fig (22) the final result of painting by Ahmed El Shafei

14.7. Getting out of water

The artist goes out with the photographer and the safety diver after checking the oxygen left, and then they make safety stops at specific depth and duration after reviewing the international diving chart.

Afterwards, the painting was pulled out and left to dry, noticing no changes occurred to colors, textures, or any other artistic features, proving the success of the experiment. 15th. September 2015 started 17:30pm. ended 18pm. Fig. (23), (24).



Fig (23) Finishing the experiment and getting out of water



Fig (24) Finishing the experiment and getting out of water

15. Comparison of Different painting materials and the interaction with different salty waters:

Material	Buoyancy	Mixing and blending	Salinity	Sea Mediterranean / Red	Area	Depth M	Pressure (Bar)	Success rate	Consistency	Clarity
Watercolors	high	Very poor	Relatively high	M	Alexandria Bahari	3	1.3	Very low	Very poor	Low
Acrylics	High	poor	Relatively high	M	Alexandria Bahari	3	1.3	Low	Poor	Low
Oil paint	high	Very good	Relatively high	M	Alexandria Bahari	3	1.3	Very good	Very good	Low
Oil Pastels	high	Very good	Relatively high	M	Alexandria Bahari	3	1.3	Very good	Very good	Low

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Pastels	high	good	Relatively high	M	Alexandria Bahari	3	1.3	Good	Good	Low
Chemically treated oil paint	high	Excellent	Relatively high	M	Alexandria Bahari	10	2	Excellent	Excellent	High
Chemically treated oil paint	Very high	Excellent	Very high	R	Sharm El-Sheikh Sharks Bay	10	2	Very high	Excellent	High
Gouache	high	Poor	Relatively high	M	Alexandria Bahari	3	1.3	Low	Poor	Low

16. Some attempts by some artists around the world



Fig (25) Hussain ihfal paints under water



Fig (26) Hussain ihfal paints under water



Fig (27) Hussain ihfal paints under water

There are many ways that we can raise awareness of the issues facing the environment. Figure 25

The other week we focused on a duo of filmmakers using their passion and skill in the film industry to highlight plastic pollution in Britain. This week we've spoken to **Hussain Ihfal**, a talented artist from the Maldives using his talents in an unusual way to highlight the issues surrounding global warming Figure 26

Can you introduce yourself and a little bit about your artistic journey?

I'm a self-taught artist who has explored many forms of art since 2000. I have exhibited 3 solo exhibitions at the National Art Gallery and participated in 3 International exhibitions abroad. I am the first Asian artist to paint underwater and exhibit for the public.

I was inspired by a French artist called "**Andre Laban**" who was the first to paint underwater in 2008. He is a world-renowned diver, photographer, author, and a painter. After watching his videos, I was inspired in 2010 and made up my mind to do this in Maldives. I attempted to paint underwater first in 2015 to see whether it would work. It went very well and in 2017 I created 7 paintings in 7 different locations of Vaavu Atoll and exhibited at the National Art Gallery. Figure 27



Fig (28) another angel of Fig(30)artist paints mountain under water



Fig (29) ihfal paints under water with fishes under water



Fig(31) Alexander belozor paints under water



ocean Hussain ihfal

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How does this vary from painting above water?

Painting underwater it's very difficult in comparison to above water. All the movements are slow, and the waves make it difficult. Time is also fixed; he has a maximum of 45 minutes to complete a painting. For this reason, he must create my paintings in abstract style. Figure 28

How do you hope this inspires people's conservation efforts?

He hopes my paintings will inspire people's conservation efforts. he is showing something different and unique in the world, and want to deliver the message to people to be aware of protecting our environment through the form of art. he hopes this will help people to be more aware of Global Warming and sea level rise in the Maldives.

This is the peculiar world of underwater painting

By **Jaye Hannah**

Published on Sep 16, 2016, Figure 29

Something rather odd (and distinctly creative) is going on under our oceans. wonders are literally being made 20 meters below sea level.

Image source - underwaterpainting.co.uk

Let's start with the why. he see, all true underwater painters have one distinct passion in common – an eternal love for the ocean and its inhabitants.

"All my life he has painted boats, fish, beaches and waves. But this time, he decided to take it further, he wanted to do something different. he wanted to see for myself, with his own eyes the depths of the sea" - **Pascual Mimbela**, a Peruvian underwater painter

Of course, not all ocean lovers are likely to follow the lead of underwater painters just like that. To attain this seemingly unattainable dream, he must possess a diving license and have access to scuba gear. After that, grab some brushes, oil paint and a canvas (covered with waterproof adhesive coating) and he is ready to hit the water. Figure 30

Although the experience of painting underwater seems totally thrilling, it doesn't come without a couple of challenges. First off, the divers only have 40 minutes to complete their work before the oxygen in their tank runs out, which means drawings can take up to several weeks. Also, artists usually need time to get accustomed to their new setting to capture all the hustle and bustle of underwater life. Normally divers paint between 2 and 20 meters below the surface, knowing that the deeper they go, the more the colors change or get lost (for example red can turn into brown or black). Overall, experts in this weirdly wonderful field claim that underwater painting feels similar to drawing on land, without all the extra bubbles and adrenaline rush that come with it.

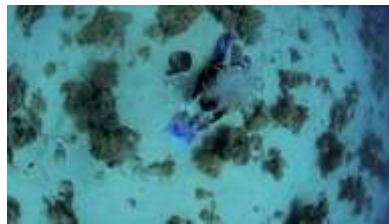


Fig (32) art exhibition underwater Fig (33) painter at the depth of the ocean Fig (34) painting Fig (35) artist under water

artwork painted under water fishes

surrounded him

"Underwater work has its own difficulties; cold sets in rapidly when you are not moving around, currents and surge frustrate, water quality is ever changing, fatigue saps concentration; but if you sit still in the one spot day after day you become part of the reef."- painter Figure 31

though underwater painting seems like a trendy hipster alternative to making art on land, most of the artists say their aim behind this is to raise awareness about the importance of protecting and preserving marine wildlife. Not only are they downright original, but also environmental activists.

(AmeSea Database – ae – Oct - 2022- 597)

Just like you probably are now, we were skeptical about underwater painting. he means, how good can the results really be? We'll let the works of Alexander Belozor help you make up your mind...

Thailand's New Belle, Underwater Exhibit in the Maldives, and Flights to South America
"Phantasy Fairytale" at Per Aquum's resorts in the Maldives

Thailand's New Belle Figure 32 Figure 33

If **Koh Samui** is calling your name, then check out new-to-town **Vana Belle**, which is part of Starwood's Luxury Collection. Meaning "beautiful forest" in Sanskrit-slash-French, the hotel combines Himalayan design inspiration, contemporary Thai accents in the guest rooms and Mediterranean dining options for a unique vibe. It's all suites and villas here, and each room is fully equipped with Wi-Fi, a private pool, floor-to-ceiling sliding glass doors, a big terrace, and views of the Gulf of Siam.

Alexander Belozor The ultimate watercolors: Divers take plunge in the Black Sea to complete bizarre underwater exhibit

It is usually a hobby which takes patience, care, and for the artist to be at their most comfortable so they can create true masterpieces.

But while most painters insist that 'he can't rush art', time is of the essence for these unusual artists, who paint unique pieces as underwater divers 20 meters beneath the surface.

The group of underwater divers from the Ukraine complete their series of drawings after plunging to the depths of the Black Sea.

Figure 34 Race against time: The unique Ukrainian artists only have 40 minutes painting time due to their diving equipment

Figure 35 Does this look fishy A diver is surrounded by fish whilst drawing onto a canvas underwater

Figure 44 In a hurry: They may say that you can't rush art, but that clearly isn't the case for these painters who are up against the clock

Although some watercolors take hours to finish, the scuba-trained artists are painting against the clock, as their diving equipment only allows them to draw for 40 minutes at a time.

And time is not the only issue the artists must deal with, as their watery surroundings change the color of their paints mid-piece.



Fig (36) artist Denis Lotarev during artist paints



Fig (37) painting process under water



Fig (38) painting plan view



Fig (39)

Artist **Denis Lotarev** told the BBC: 'An artist must consider the depth at which he is working because the colors change from the surface.

Figure 36 Painting a picture: One of the artists, Ukrainian Alexander Belozor, surveys his watery surroundings while painting

Figure 37 Challenging: The artists must contend with the water changing the colors of their paints while beneath the surface

Figure 38 Rock bottom: A painting of the rocks nears completion courtesy of several tubes of paint

(AmeSea Database – ae – Oct - 2022- 597)

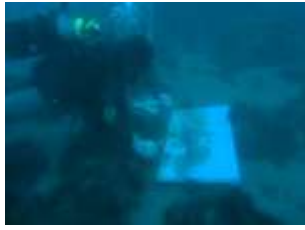


Fig (40) painter Stanley Meltzoff Fig (41) early try by Fig(42) the fish artwork early amnh artist Fig(43) new modern artist paints

Chris E. Oslen

Figure 39 Working against the tide: A diver painting at the bottom of the Black Sea

'Red turns brown and then black.'

While painting below sea level is relatively the same as drawing above it, the divers' canvases are covered with an adhesive waterproof coating prior to taking to the water.

The unique paintings created by the dive team have now gone on display at the Swallow's Nest castle in the Crimean Peninsula in southern Ukraine.

In this photograph, noted fish painter Stanley Meltzoff (1917-2006) appears to be "plein-water" painting on the sea floor. He is using an easel, a palette, a brush, and scuba gear.

Figure 40

But the artist explained that it was a hoax. "Having often been asked how I paint a fish underwater," he Figure 41 Figure 42



Fig (45) artist kukukita paints Fig (44) underwater painting Fig (46) artist kukukita paints Fig(47) artist preparing

artwork

Earlier artists such as Chris E. Oslen, left, (1880-1965) actually painted underwater, preparing for the ocean backdrops in American Museum of Natural History (Thanks, Adrien and AMNH).

Zarh Pritchard (1866-1956) was probably the first to paint underwater. In 1904, Pritchard went to Tahiti, where he swam underwater, holding his breath while making sketches first using using crayons on paper that had been taped to glass and then oiled. He then acquired the only diving suit in Tahiti and produced the first genuine undersea paintings. (Burgess, 1994, pp. 123-124) Figure 43.

"For his underwater work Pritchard used lambskin soaked with oil and brushes thoroughly soaked in oil. Wearing a diver's helmet, serviced by a tank from a boat on the surface, he sank to the seafloor with a coral or stone weight, selected the view that he wanted, had his canvas and materials lowered to him from the boat above, and painted for about half an hour.... He preferred the depth of about 30 feet, where he found the light clear and at its best. In calm waters off Tahiti, he could actually leave his easel on the seafloor and go back the next day to finish his picture. Most of his underwater work was used as sketches for later completed pictures." (Shor, 2010) Figure 44.

Zahr wrote about the world where he most loved to paint: "It is a dream world in which everything is enveloped in soft sheen. On reaching bottom, it is as if one were temporarily resting on a dissolving fragment of some far planet. Nowhere does substance appear beyond the middle distance and material forms insensibly vanish into the veils of surrounding color"

(AmeSea Database – ae – Oct - 2022- 597)

(Burgess, 1994, p. 158).

Many of his paintings were brought back to San Francisco where they were destroyed in the 1906 earthquake.

water, she finally found a way to make my dream to paint into the sea come true. First, he managed to stabilize myself in the sea using an 8kg weighted belt. he also bought a small easel, on which he attached 10 kg weights, plus some tiles. Despite all this lead, he still had trouble getting buoyant in the water: each time a boat passed, everything would turn upside down, including myself!

Technical aspect of painting underwater

The hardest part was to create a suitable underwater paint. For me it was crucial to find an environmentally friendly product. he loves bright colors, and he needed to find a thick paint which is not toxic to the environment. After much research he was able to create a mixture of natural pigments and linseed oil on an oil painting base. he also found out that using a small trowel rather than a paintbrush was a better way to spread the painting on the canvas.

Also, after many attempts, he realized that the canvas had to be prepared with a special coating so that the paint would adhere better. he lets it dry well, then he had the idea to quadrille it with waterproof tape to give a structure to the painting. Figure 45.46.



Fig (47) artist preparing artwork Fig (48) artist preparing artwork Fig (49) artist paints low depth Fig (50) artist paints high depth

He must prepare the canvas with a special coating before to dive. Also, he quadrille it with waterproof tape to give a structure to the painting. Here on Gili Air beach with my kitten assistant. Figure 45.46.

Once everything was set, he dived! I looked for a quiet place in the sea. his first satisfactory experience was on Gili Air Island, which is close to Bali. This island has a beautiful emerald, green sea, with a white sand beach, which is good to take pictures of me performing this art. It is essential to have a sea without waves, transparent and shallow. he dived about 1.5 meters (4.9 feet) deep, and still today this is how he works. he has also already painted at 4 meters (13.1 feet) deep with diving equipment in the sea close to Lombok.⁶



Fig (51) modern artwork by kukukita Fig (52) artist paints high depth Fig (53) artist show her painting underwater Fig (54) modern artwork by kukukita

To paint underwater with scuba diving equipment was a fantastic experience, and he learned a lot about colors while painting at a 4m depth. I noted that the deeper down I painted, the less the painting would stick on the canvas. Also, the

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colors are not perceived the same way according to the depth: the deeper you go, the less red appears. One day while scuba diving, I painted my canvas completely brown to represent the coral. When I came back to the surface, I found out that the painting was red! Figure 49.50

When I painted this canvas in the sea, I thought it was brown, but it was red at the surface! Figure 49.52

When the painting is dry, he adds recycled nail polish

After each underwater painting session, he must arrange the paintings a little bit. Indeed, they appear in a different way underwater, and he wants to make them as similar as possible to this stage. Under the sea, the colors are shinier and glitterier. For this reason, he follows a specific process: when he finished my painting, he goes back to the surface whether on a boat or on the beach. he gently removes the strips of tape, and then he lets the fabric canvas dry in the sun for several hours. When the paint is dry, he added some details like glitter or nail polish. These products are the one he used to make his artwork, and he likes the shiny effect, which makes it look magical!

After he finishes painting underwater, he removes the stripes of tape, let the fabric dry for a few hours and add some extra details with nail polish and glitter. Figure 53.54

Usually, he gets out of a working session covered with paint stains from head to toe! his bikini is also frequently stained with paint, but this is my work coat, and he often must change it. he cleans his equipment with soap because, as he use natural paint, he does not need toxic products such as turpentine to remove traces of paint

After an underwater painting session, he is generally covered with painting from head to toes.

17. Conclusion:

Art as a human creation has never stopped and never will, it has never known impossibilities

18. Recommendation:

More Art exhibitions, studies and research related to these kinds of art creation using irregular methods, tools, and environments.

19.Ahmed El Shafei diving license: I have diving license three-star diver equals open water captain assistant (SMAS) from 2014

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