

## **Research Summary**

The research consists of two chapters. The first chapter includes the theoretical study and consists of two chapters, while the second chapter deals with the analytical study and consists of four chapters, all of which deal with the study of the structuring of realistically unfamiliar colour and shape visualizations in syrian painters' artworks during (1940–2020). The first chapter of Part One deals with the definitional foundations of research and procedural definitions, and it consists of two sections. The first section: The structuring of realistically unfamiliar colour and shape visualization in syrian painters' artworks and its relationship to reality In it, the concept of constructivism in dictionaries was explained, and then the concept of imagination was clarified in dictionaries and by philosophers and theorists, and the distinction between them as processes directly related to colour and shape visualizations and follow the process of artistic creativity, and then emphasizing the role of the artist's imagination in presenting imaginary shapes and colors that are realistically unfamiliar on the surface of the artistic work, and the study concludes with the procedural definition of the structuring of realistically unfamiliar colour and shape visualizations. As for the second section, it is entitled realistically unfamiliar colour and shape visualizations in ancient oriental arts: the study presents samples of formal and color imaginations in the ancient oriental arts of the region as a product of the imagination of the ancient artist, and they are similar

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in their distance from the realistic and familiar and from the natural proportions of forms as they are spiritual arts related to doctrinal rituals. At that time, it combines the three styles (Symbolism – Expressionism – Surrealism) and is considered a reference for modern and contemporary arts. The second chapter deals with: Types of colour and shape visualizations in Syrian painting and their references: It consists of three sections. The first section: The structuring of realistically unfamiliar colour and shape visualizations in symbolic works and their references: It deals with the structure of the imagined forms according to the duality of form (the signifier/signified), a study of the significance of the unfamiliar form in reality. – This is in accordance with the goals of its achievement, which were directly linked to national and political issues and the events and changes that resulted from them on the social level. The selected samples were studied between the years 1940 and 2020 AD, and the symbolic significance of the form was explained and how the imagination affects its formal structure. The study also deals with the structure of colors of unfamiliar shapes in nature in some of the works of Syrian artists according to the duality of color (signifier/signified), a study of the significance of unfamiliar color in reality, where the significance of color in artistic works and how it changes from its original reality was studied. The second topic is entitled: The structuring of colour and shape visualizations in expressive works and their references: The study shows the extent of the influence of imagination on the formal and color

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change that occurs in expressive works resulting from social reality and the impact it creates that led to the artist's need to express spontaneously and emotionally, moving away from conformity to form. And color for reality to appear according to the process of modification, reduction, and formal amplification: Some expressive samples were studied, in which the modification and reduction occurring in some parts and the amplification of some parts appear, as each artist is unique from others according to his psychological state and internal emotions, which appeared under the influence of social or political issues, in order to intensify the expressive significance. And also according to the realistically unfamiliar shape and color composition: some expressive samples were studied in which the shape change and color composition appear under the influence of imagination, which modifies the shapes in the artist's mind and drops them in one moment and with one dominant emotion on the surface of the artistic work. As for the (spatio-temporal) structure: the research is concerned with studying the variables of time and space and their departure from the boundaries of spatio-temporal reality in the artistic work. The research shows new synthetic scenes of time and space because of the artist's imagination. The third section is entitled: the structuring of colour and shape visualizations in surrealist works and their references: The study shows the importance of imagination in the formal and color alienation from reality, and in the formal structure of contradictions as well as complex beings that are

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realistically unfamiliar. The second chapter deals with (the analytical and applied study, selection of samples, and measurement tools), selected samples of some works by Syrian artists between 1940 and 2020 were studied and analyzed. and it consists of three chapters, chapter one: samples of the structuring of realistically unfamiliar colour and shape visualizations in symbolic works, Chapter two: samples of the structuring of realistically unfamiliar colour and shape visualizations in expressive works and the third one is: samples of the structuring of realistically unfamiliar colour and shape visualizations in surrealist works. As for the fourth chapter: it deals with the researcher's experience and its applications on the structure of shape and color and the effect of imagination on it, where the technologies used in implementing aesthetic ideas appeared on the surface of the artwork and the imagined shapes appeared in it according to the goals of their achievement. It also discussed the results of the research: which they are directly related to the influence of imagination on shape and color in the Syrian painting between 1940 and 2020. It also shows the relationship of imagination in the Syrian painting to the social, political and psychological reality, as well as the similarities and differences between the structuring of realistically unfamiliar color and shape visualizations that are with, symbolic, expressive, and surrealist styles.

key words:– The Structuring of Realistically Unfamiliar Colour Visualizations.

–The Structuring of Realistically Unfamiliar Shape Visualizations.