

Research Summary

Introduction:

The research in the Syrian artistic heritage and inter engage its symbolic world where scientific knowledge article cognitive balanced with spiritual and emotional values, is an entry in the depth of the contemporary visual culture, as this culture is the result or outcome of the unlimited transformations undergone by this heritage, and this study could be a prelude the research project in heritage Figure and aesthetic modifications and the development of visual language in the Syrian fine art constituted from its first phases, through analyzing it's astatic vocabulary of astatic analysis and deeper into its technical artistic and philosophical contents within its historical circumstances the climate in which it consisted.

What characterized the Syrian painting of creative freedom and renewable formulations of art in style, performance and modification, was always the perfect start to the stage of evolution in contemporary Fine Arts, with the benefit of modern data in all the technical and intellectual fields, the first step in inspiration heritage begins from understanding the artistic heritage as the outcome of the concepts, values arts formulas and vocabulary that was the result of historical evolutionary transformations at the level of the visual language and intellectual, emotional and concepts.

Research problem:

The inspiration of the local artistic heritage and employment of the data heritage is a subject of controversial raises the artistic heritage as a starting point of any technical transformation seeks towards proving itself on the one hand, as well as this heritage poses as a culture bases on inherited psychological constants and to the fundamentals of values, and here is the consolidation element of what needs to be changed, and curb factor of Creative thinking towards the past, and this negativeness in dealing with heritage bases on its content of knowledge, and linking this thinking to this content that creativity is seeking to overcome, the problem of this research lies in the attempt to move the understanding of the artistic heritage from the rigid understanding of its artistic givens stage, to animated view of this heritage as a true artistic reality which achieved creative transformations in contemporary painting.

Research importance:

The importance of the research to comes from revealing the relationship between the local artistic heritage and contemporary Syrian imaging plate, and the extent of Heritage's ability to adapt and harmony with the creative transformation.

And also from the analytical study of the contemporary Syrian panel as a case of artistic creativity has deep roots in the artistic heritage, and try to go deeper into the nature of the relationship between the artistic heritage

and creativity in painting to reveal detect the new ideas and features in creative transformation.

Spatial and temporal boundaries:

The temporal Determination in this research contradicts the theory presented in the body of research of heritage vision, because this theory is based on the movement, impermanence, shifts and changes that occur in a continuous movement does not stop, and thus determination of beginning or end of the stage contradicts the content of the search, so the temporal boundaries in this research was determined idiomatic in the beginning of the twentieth century and the end of the first of the twenty-first century decade, the spatial boundaries are the Syrian Arab Republic, in the current geographical borders.

Research Methodology:

The recognition of the artistic heritage requires work on the analytical approach through cognitive content analysis to the initial concepts, as well as the creative transformation and its relationship to the content of cognitive mechanism analysis, as well as the search requests comparative approach to link results with contemporary Syrian painting, so this search came in (analytical, analytical comparative method).

Research goals:

- Demonstrate the technical possibilities at the level of innovation and creativity in the Syrian artistic heritage in the art of painting, both in the

propositions of color or in shapes and modulations that suggest humanitarian dimensions of the subjective and objective level through formulation and writing that adopted vitality, depth, strength and reductionism, exaggeration, and to clarify the need for the use of these possibilities in Art through the emphasis on the issue of inspiration of the heritage and employ it in the art of contemporary painting.

- Show the need for local heritage as a key factor in the evolution of the Syrian plastic arts and protect artistic Privacy of Syrian panel, especially in the current conditions of globalization, and motivate the artist to see the deep roots in his heritage, and that make his stable feeling of belonging to this heritage protect him from the maze of absurdity and loss.

- Access to scientific knowledge of the principles and characteristics of creative transformations in contemporary Syrian painting by linking it to creative transformations inherent in the local heritage and seeing it in their historical context.

Define terms and concepts:

The most important terms and concepts that stand out in this research appear in the headline came as follows: (Heritage), (evolution), (creativity), (painting) and (contemporary).

Board search:

The research came in five chapters, each of which addressed the part of the scientific content provided by this thesis, came as follows:

Chapter I: Foundations tariff to search:

This chapter deals with the discussion of the search terms and determine its the determination bossies after the presenting of the problematic research and justifications and importance and its of temporal and spatial, limits and explanation the approach and clarification the goals of this research. This chapter provides a study of the concepts and terminology of this research through the presentation of linguistic definitions and terminology, philosophical, technical and procedural. Where the definition of the term begins with the term language and idiomatically then explains the philosophical definitions through the views of most researchers in the philosophical and artistic field, then the researcher provides the operational definition which complies with the requirements of his research. The term has been discussed heritage through contemporary philosophical propositions that present heritage as it exists in the formative structure of the present in order to reach the definition of artistic heritage which highlights the effectiveness of contemporary fine movement. This chapter also discussed the concept of transformation, and philosophical meanings posed by theorists between formal transform and internal transformation through the rules and manner in the deep structure

of the evolution. It was also put forward the concept of creativity through the results of contemporary theories that created definitions of creativity consistent with its variable content of through turn back creativity to the mental processes by which the creative process accomplishes, and has also been discussed the contemporary concept through the criteria put forward by the researchers in this field to develop this concept and give meanings beyond linguistic signals and give better ability to make this concept is not restricted by temporal belonging, but the extent of its effectiveness in the current reality.

Chapter II: the historical landscape of artistic heritage

This chapter dealt with the historical expanse of artistic heritage of Syria in the field of imaging through the presentation of the most important techniques that accompanied the evolutionary stages, in an attempt to identify the first of its assets. As well as the researcher presented in this chapter, a vision of the Heritage ability to adapt to contemporary artistic styles by introducing heritage as a variable system of relations, ratios and values, and this system is the format in which artworks organized to compose and interact, and create as a whole the artistic heritage, heritage is variable according to the changes that occur on it system, which is always perfect, because it is the outcome of the endless changes mentioned ,. Which occur in every moment, and so last changed have been by adding the present to it, and this change is happening at every

moment, and in the same way heritage is changing by adding works of art and creative readings of works of art, in other words, by adding self to him, and so heritage is variable depending on the person who reads that heritage .

Chapter III: investment local heritage in contemporary Syrian painting

This chapter dealt with the presence of heritage artwork by entering the formative deep structure of artist, work of art at the moment of completion, and belonging to the world of art have become past for the artist, but that past at the same time become part of the affective and cognitive structure, in other words, the past became the human himself, how to live and innovate, ignoring its structure and composition?. This chapter also discussed the aesthetic perception of artistic heritage and its relationship to self-concepts and objective concept of when the artist through the analysis relationship between self-converted to an aesthetic subject through the artwork, and transform the aesthetic subject to the being through aesthetic taste, and to clarify the profound role of artistic heritage in the aesthetic perception through Hidden association bond exists in the common sense inherent in collective feeling and unconsciousness. This chapter also discussed inspiration of local artistic heritage possibilities in an attempt to understand how the emergence of technical formulas and employ them in contemporary visual creativity.

Chapter IV: artistic heritage as a starting point for creative experience in the art of painting

This chapter dealt with the nature of painting through analytical philosophical vision based on philosophical concepts posed by photography and its relationship with the mental processes associated with imaginative and creative experience in pictorial work. The research dealt with the effectiveness of painting through the controlling the system of mental picture of the recipient, in through which the imagination and creative thinking processes done, and its ability to activate the visual reading through the subconscious mind. Also discussed the relationship of creativity with physical and spiritual environment in terms of that creativity is the result of evolutions that occur on a personal level of the creator and these transitions associated with the transformations that occur in his environment at all levels, and whatever creativity appeared personal or unusual immanence, it could not be understood in isolation from those conditions and transitions. and also address the relationship between creativity and heritage in the art of photography by neutralizing the acquired information and provide real knowledge which means the perception of objects system and relations, this knowledge that offer modes of creative evolutions to choose those most suited to the needs of his phase.

Chapter V: Heritage and creative evolutions

This chapter dealt with the relationship Heritage between creative transformation through self-dimension and personal dimension historical dimension in terms of the creative transformation is the result of intellectual and emotional transformation that brought the artist toward the full truth and deep essence of human experience, surpassing the temporary appearances, numerous experiments of art that he went through and knew to gain knowledge which led him to this transformation, and make his creative purpose is to express through his art for the cosmic order, which changes the physical manifestations, and not the expression of these physical manifestations or his feelings towards it, and trying to access the new plastic formats commensurate with the changes that occur in the system, the artist transcending exceeded of reality is creative transcended toward the truth represented by this fact. The research was touched to link these results to the contemporary Syrian photography through analytical study of the formation of rhythmic heritage in contemporary Syrian painting, and the presence of heritage in the artistic composition as the first building material in the technical composition of the work, is not only on the cognitive level but also on a spiritual level for the artist and the receiver, as well as has been studied spiritual perspective in local heritage and its reflections in contemporary Syrian painting through formal analysis of the relationship between the

formal elements of artwork and its, substance and historical circumstances.

Search results:

Summarize Find answers to questions posed by the problem of research by reading the artistic heritage a new reading allows seeing the results of its vitality and its interaction with the present data and subjective artist, and to recognize his presence and his deep influence in contemporary painting.

1. Heritage of the content of dynamic concept, changeable by time, and its stability is impossible even on the level of physical presence, and his presence is like continuous streaming, which makes him in constantly movement like a growing movement, based system seems complete before adding the new work, and changes after the addition to be the outcome of infinite variations, and is therefore in constant motion by age changes.

2. The Syrian local artistic heritage is a reflection of philosophical vision of deep cultural dimensions, and this vision reflects the philosophy of art which can suggest many ways to employ local heritage, and can generate trends in art theorization, become as a base to assess the technical experience and analysis, and at the same time serve as a basis to analyses it the artistic heritage and to clarify the concepts in the light of the culture of the current era.

3. The recruitment of Heritage begins to understand the animated givens and not through changing its rigid cognitive content, and this theory is based on the concentration on the mechanism that produces the vision underlying the work of art, and not on the information it contains.

4. artist when looking at a particular art form, and being aware of its history of evolutionary, then morphological changes that occurred suggest the artist possible artistic evaluations may be happening, because the focus in this case would be the essence and not on the form, and it the figure will look in front of his eyes moving, capable of self-artist and emotions.

5. The art of painting in the Syrian artistic heritage is a link between self and its origin, and images are the language and the embodiment of this communication, and this technical philosophy was the introduction to one of the most important transformations that have taken place in contemporary painting, a human realization that what he sees is not the thing itself, but a reflection of himself on the thing. Physical manifestations which are seen as a result of its interaction with the vital energy that is part of it.

6. When the Heritage emerges as a resistance to the creative evolution in the art, it would be an assessment of this transformation through anti evolution, because the displacement force in the creative transformation must maintain a distance that allows communication between the artist

and his audience, so there is no break in the historical line of the development of civilization, Creative switch on a personal level are becoming a part of the social transformations that occur in his own time, which accomplish its existence within the transformations of human existence.