

The origination of raw material in the contemporary Syrian painting.

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Abstract

The main stake of novelty is the artist's ability to link between what has been derived from his folklore, and what can be benefited from the humanity folklore within the reality he is living in. this entailed to view folklore in a vivid refurbishing view.

In any painting, the supplies and raw material utilized have an important and basic role since they represent the artist experience and ability to perform his ideas and manifest them to produce his work into existence. The raw material in itself is nothing unless worked on by the artist thoughts and imagination. Artistic thoughtfulness in a matter re-discovers it in a new vision and another aesthetic concept.

Political independence, national feeling wakefulness and the belonging problematic in the artistic work have had the influence on the attention to the Arabic heritage. These unlocked new horizons to the expressionism in the Syrian painting; which started the research in the folklore logic, environment spirit going back to the traditional folklores in addition to other resources from our tradition. Novelty appeared in the artists' works adopting Arabic calligraphy and ornamentation, the resurrection of the glorious past as well as the peoples' folklore environment settings and traditions. Novelty became represented through topics. This origination on the core level entailed the origination on the level of technique, materials utilized and the aesthetics projected within the painting frame. Hence, we started to find experiences that sought to the origination of the raw materials through tendency towards folklore of the different forms and be inspired therefrom as well as the production of innovative ones.

Keywords: Origination – Rawmaterial – painting – Contemporary

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