

## **The Changes of the Third dimension in the Contemporary Syrian Painting<sup>\*</sup>**

**Saed Salloum<sup>\*\*</sup>**

**Dr. Ali Souleiman<sup>\*\*\*</sup>**

---

### **Abstract**

**Contemporary painting in both International and Syrian art has affected the Third Dimension in painting causing transformation and deviation from the classical and academic style both in structure and technique.**

**These transformations and deviations are described in this paper whether by structure overlapping or by the transformation background, since not every change or deviation is necessarily progressive or expresses a new view point, as that change and deviation are considered as mistakes as well.**

**Also analyzing and forming the Third Dimension in modern art requires a sensual and mental perception that is based on psychology and sociology. It requires a combination of various effects such as sense, imagination, memory, dreams, and selective and collective analysis too.**

**This paper concludes that reaching a progressive change in contemporary Syrian painting is not possible without the artists. Thus conscious perception is apperception that is based on a background, a philosophy and a technique to present this progressive change in the Third Dimension.**

---

**Keywords: painting, modernity and contemporary, Third Dimension**

---

For the Paper in Arabic see pages (695-708)

<sup>\*</sup>This research work has been prepared in regard to the doctoral research Saed Salloum, under supervision of. Dr. Ali Souleiman

<sup>\*\*</sup> The Department of Painting, Faculty of Fine Arts, Damascus University

<sup>\*\*\*</sup> The Department of Painting, Faculty of Fine Arts, Damascus University

## References:

1. Dewey, John, Logic; The Theory of Inquiry, New York, 1938.
2. Al Alwan, Farouk, The Paradox of the Philosophical Curriculum in the Contemporary Critical Plastic Art Message, Dar Alaa Aldin, Damascus, 2009
3. Eben Manzour, Dictionary of Arab (Lees Al Arab).
4. Safadi, Moutaa, Criticism of the Western Reason, Markaz Al Enmaa Al Kaumi, Beirut, 1990
5. Amhaz, Mahmoud, The Contemporary Art Plastic, Painting: 1870 - 1970. Dar Al Moutholla Beirut, 1981.
6. Abd Al Hamid, Shaker, The Images Epoch, Al Kmait, 2005, no.311.
7. Bowness, Alan, Modern European Art. T: Fakhti Khalil, Revision: G.E. Gobra, Pub: Al Maamoun, Baghdad, 1990.
8. Al Aasam, Abd Al Amir. (Al Houdoud Lee Ibn Seeina) in book: (The Philosophical Terminology at Arab) Dar Al Tanwir and Kiwan, Beirut and Damascus. Pub 3, 2009.
9. Hegel, G.W.F. L'esthétique 2 - L'Idée du Beau. Tr: Jorge Tarabishi, Pub: Dar Al Taliaa for printing and publication, Beirut ed: 1, 1978
10. Nobler, Nathan, The Speech of the Vision. Tr: F. Khalil, Rev: Gabra. E.G. The Arab Organization for the Education and Publication Beirut, 2007.
11. Sturkin, M & Cartwright, L. (2001) Practices of Looking: An Introduction to Visual Culture. N.Y Oxford Univ. Press 111-115.  
Rept. Feomk Abd Al Hamid Shaker. The Images Epoch. Ibid.
12. Gadamer, Hans Gerog. Tajalli Al Jamil. Reprint by: R. Brhaskoni, Tr and Rev: Saeed Tawfik, Al Magles Al Aala Lilthkafa 1997.
13. Collingwood, Robin Gerge. *The Principles of Art*, tr: A.H. Mahmoud. Revision: A. Abham, Al Dar Al Mousria, 1966.  
(The painting gha ssan Al Soubaie admits) an article in plastic life, No.68 Ministry of Culture, Damascus, 2004.
14. Sartre, Jean, Pout. The Imagination. Tr: Nazmi Louka, The Egybt Organization for Books.
15. Al Alwan, Farouk. Abstraction in Pre-Islamic Arab Arts. The Master Degree in Plastic Arts, University of Baghdad. 1997.
16. Santagana, George: The Sense of Beauty, tr: M.M. Badoui, Revision, Z.N. Mahmoud. Maktabat Al Anglo- Eghbt. Cairo.
17. Platon: Philebe, accomplishment by: August, Dies, Arabising: F.G. Barbara, Wizart Al Thakfa, Damascus, 1970.
- 18.