

The Intellectual And Technical Concepts of Selected Specimens In The Works And Designs of The Mural Painter Abdulmanan Shama

Diana Suleiman*

Dr. Fairouz Hezzi**

Abstract

No one neglects the importance of the mural painting and Syria's wealth of such cultural heritage, which perpetuates for us mural paintings related to different eras of the Syrian history. This artistic work contributes greatly in the nation's culture and civilization progress. Moreover, it carries out social, aesthetical and ornamentation functions that raise the value of architect and give touches of activity at the surroundings. This research aims to highlight vital artistic specimens of the works and designs of the artist Abdulmanan Shamma that were never been to illuminate before. Such works include executed mural paintings, and designed as projects for Syrian contemporary mural works.

The research also aims at bringing up the intellectual and technical concepts for such paintings that covered national and native issues as also popular issues inspired by the Syrian popular tradition and heritage through contemporary spirit.

The above artist gave great emphasize to the intellectual and technical importance within the artistic mural work. Such issue in his view descends from his native, national and human intellectual concept. Furthermore, the artistic technique that he relied upon, is not only the techniques of mural paintings, but also count on its roots, springs of domestic heritage and the combination of both form and significance of the artistic work. This in fact demonstrates the artist's theoretical education and his practical and technical experience in this domain.

In addition to the resources and reference that enriched such research, the most credible resource was to conduct a direct interview with the artist Shamma himself as we obtained the illustrative paintings of the artistic works from the artist's private archive.

Keywords: Mural painting – Syrian painters- abdelmannan shamma

For the abstract in Arabic see pages (377-393).

* This research was prepared in the context of the master degree thesis in the Faculty of Fine Arts Department of Painting Damascus University

**Faculty of Fine Arts Department of Painting Damascus University

References:

- 1- Shamma, A. "moqtatfat min maqaleh/dirasa an alfonoun aljidaria", Qasioun Journal, Vol 18, Russia, 1970, pp.28
- 2- Kashlan, M. "Nisef qarn min alibdaa fi souria", Damascus, 2006. Pp. 146
- 3- Ahmad, A. "al-nosob altizkaria fi hadert al shouub", Damascus University Journal for Engineering science, Vol 1 , 2005, pp 324
- 4- Alsharif, T. "fan hadis biroh Arabia", Ministry of Culture, 1990. Pp. 83
- 5- Makhzoum, A," Abdelmannam Shamma: wahed min alfananine alarab altaqadoumine", Al-Thawra newspapaer, n. 124, date 16/8/1998
- 6- Extracts from a dialog with Abdelmannam Shamma, Date 25/3/2010
- 7- Same as before
- 8- Extracts from a dialog with Abdelmannam Shamma, Date 8/4/2010
- 9- Jallad, K. "Innana mandobou al-thaqfeh al-arabia", Russian Journal, Damascus, N 7, 5/4/1966, pp. 22
- 10- Moayad, M. " Abdelmannan Shamma: ala alfannan an yaish asrahou", Al-Wahdeh newspaper, 12/7/1993. Pp. 3
- 11- Extracts from a dialog with Abdelmannam Shamma, Date 15/4/2010
- 12- Jallad, K. "Innana mandobou al-thaqfeh al-arabia", Russian Journal, Damascus, N 7, 5/4/1966, pp.23
- 13- Extracts from a dialog with Abdelmannam Shamma, Date 15/4/2010