

## Painting from the Human Skin to Oil Painting<sup>1</sup>

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### Abstract

Ancient human beings left for us, from one hundred thousand years, wall paintings inside the caves, and on the rocky cliffs, these drawings and paintings were man's first notebooks and archives.

Before drawing and painting the human being on the cave walls, Man thought that he drew and painted on his skin using his skin as a holder for the artistic work, the aim was adorning and imitating bird and animal males, which were, as it was very well known, more beautiful than their females, and adornment was for men only.

The drawings and painting of the cave walls had various meanings, of which, I mentioned that they were expressing the mental engagements of the human being in that period, whose first aim was to continue his life through constant hunting, so as to cover his nutritious needs, or they were drawings with ritual and magical contents whose aim was to control the creatures which he wanted to hunt through painting them, in a very accurate way on the cave walls. This granted the person who drew them, together with his companions, a magic power to have influence on these animals.

Or the drawings and paintings might have pure ornamenting qualifications, and I think that these artistic works carried all the meanings which I mentioned before collectively.

<sup>1</sup> For the paper in Arabic see pages (376-386).

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When man transferred from **beautification** of himself to the **beautification** of the surrounding things , he then made a second step in the direction of the appearance of art of painting, and accordingly, the ornamenting of the cave walls by these views , was a clear step in the correct direction .

In the third stage, man transferred towards the manufacturing of the artistic holder, so he built the temples and houses, drew and painted on their walls , he also drew and painted on the pottery surfaces.

And then in a further stage , the artist produced the mobile artistic work's holder, Which led to wood plates, and then fabric plates stretched on wood frame in the fifteenth century **A.D.**

I think that the artistic work, in spite of this long life of its history, still keeps within its folds, its ornamented, ritual and magical significant until the present instant.