

Stylistic diversity in contemporary Syrian sculpture-Ali Bahaa Moalla as a model

Research submitted by

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Search Summary

The first chapter (systematic framework) begins by identifying the research problem:

(Is there a diversity of styles in contemporary Syrian sculpture)?

The importance of the research was: understanding the stylistic diversity of the Syrian sculptor by investigating the existence and emergence of stylistic variations in the work of the sculptor (Ali Bahaa Maala).

The need for research is: to provide an academic study for researchers in the field of arts in general, and sculpture in particular.

The aim of the research is to identify contemporary Syrian sculpture and highlight the achievements of the sculptor.

The limits of the search are determined by:

1- Objectivity: The work of the sculptor 'Ali Bahaa Maala' within his contemporary Syrian composition

2- Temporal: The current research is limited to the works of Ali Bahama Maala, executed for a period of (2005-2016)

3- Spatial: Syria.

Finally, the terminology is defined:

1- Diversity: language and terminology.

2- Style: language and terminology.

3- Stylistic diversity: a procedural definition.

Then the second chapter, which included the theoretical framework and its main themes were:

1- Contemporary Syrian sculpture, its origins and development.

2- A study about the sculptor Ali Bahaa Maala.

Finally, the summary of the theoretical framework is addressed and the summary of the theoretical framework is taken up.

The refore, the third chapter on the research procedures was referred to following the descriptive approach in the analysis to reach the results achieved by the objectives of the research, by taking the research indicators as a main tool, as well as the procedures addressed samples that were intentionally

lected for considerations envisaged by the researcher related to the subject of the research for (3) Samples from a total research community identified by (15) sculptural works of Syrian sculptor (Ali Bahaa Maala).

Then the fourth chapter is the chapter of discussion and analysis of the research community, where the researcher analyzed (3) samples and then extracted the results from them and extracted the conclusions from the results. Finally, the search is attached to the list of sources.

Chapter One (Systematic Framework)

Search problem:

The old Syrian artist in these ancient and diverse civilizations was not only exasperated but also a great actor in them, and as he was old digging his glory, leaving the trace of his colleague in the rocks, it is today restoring the glories of civilization through contemporary Syrian artistic achievement, and sculpture in particular.

Finally it can be said that the achievement of stylistic variations when the artist comes only by the vision, which needs above all the artist himself, and through his culture, taste, and his view of life and the world, before sweeping his artistic achievement, which is the result of the effort of the aesthetic artist, and therefore is the first requirements of diversity, Is it the artist's rebellion inside? In order to overcome the main constants surrounding it, modern methods tend to become short-lived in line with the general synchronization in the speed of cultural change, but relatively stable cultures may remain in them for centuries.

Therefore, after this introduction, the researcher decided to examine and analyze the work of the contemporary Syrian sculptor to document the stylistic diversity in contemporary sculptures by taking the works of the contemporary Syrian sculptor 'Ali Bahama Maala' as a model, which led him to ask:

(Is there a diversity of styles in contemporary Syrian sculpture)?

The importance of research:

Understanding the stylistic diversity of the Syrian sculptor by investigating the existence and emergence of stylistic variations in the work of the sculptor (Ali Bahaa Maala).

The need for research is:

Providing an academic study for researchers in the field of arts in general, and sculpture in particular.

Search objectives:

To learn about contemporary Syrian sculpture and highlight the achievements of the sculptor (Ali Bahaa Maala).

Search limits:

- 1- Objectivity: The work of the sculptor 'Ali Bahaa Maala' within his contemporary Syrian composition
- 2- Temporal: The current research is limited to the work of the sculptor (Ali Bahama Maala), executed for a period of (2005-2016).
- 3- Spatial: Syria.

Select terms:**1- Diversity Diversity:**

Diversity is a language: diversified: to diversify the thing, make it a species. The variety of things has become types. Type collection types: each class of everything (1) (Upholstered in Language and Information, 1984, p. 847)

Diversity is a term: Spencer considers it a transition from homogenous to heterogeneous, gradually transforming homogenous organs or functions into heterogeneous organs or functions. Among them is the diversity of communities and social functions(Medkor, 1983, p. 56).

2- Style:

Style language: The thing was stolen by a victory, and the extrapolation: embezzlement. The way to open the stolen lam, as well as the negative. The method of everyone without it does not exceed the two words of way or art(Thoini, 2006, p. 14).

Style is a term: the method is implicitly referred to a concept whereby it is opposed to the individual and creative use of the code, which is its entirely social function. However, it is his modus operandi, the expression of thought, by words and compositions, and the style of Bart, a special language, immersed in the personal mythology and narrative of the author (4) (Alloush, 1984, p. 66).

Stylistic diversity: is the intellectual and aesthetic orientation that the artist or sculptor takes through his artistic presentation as a result of various factors affecting him during his artistic experience, and the performance in the adaptation of the sculpture material varies from sculptor to sculptor according to the environment, trends, techniques and methods followed by him.

Chapter Two (Theoretical Framework)**The first topic.****Contemporary Syrian sculpture, its origins and development:**

Art is a distinct phenomenon, which is a form of human and social activity, and its importance is determined as a fundamental factor in this activity, which crystallizes in its entirety the culture of the human civilization and its emotional interactions and as a social being that works to change its cultural and natural reality and turn it into what suits its needs Growing and art as a system is one of the means of knowledge and parallel in terms of the value and importance of science and philosophy, as man can

reach by him to understand his environment and human existence. Although nature is full of sense, it must be subject to creative artistic requirements in order to highlight its characteristics and characteristics, crown its beauty and complete the creative spatial dimension of the artwork through the inspiration of the elements of natural spatial construction and its embodiment in the artwork, 'even when the painter wants to give a picture The whole accuracy of nature is obliged to make it a painting, to fold it and fit it with the structural conditions, the painting is flat while nature is deep and infinite' (René, 1977, p. 31).

Syrian fine art spans about 5,000 years, during which it was the bright face of human creativity in prehistoric human habitats, as well as the creative face of civilizations found in this region, which has been considered the heart of the ancient world since the civilization of Tel Barak, the civilizations of Ugarit, the Hellenistic era and the civilization of Ibla, Palmyra and the Phoenicians, passing through the Aramaic civilization in the Levant and through various periods in which this land was under the influence of persians, Greeks, Romans, Byzantines and others(Brown, Memory of Fine Art in Syria, 2004, p. 9).

Due to the distinctive location of Syria and the invasions it suffered, and the many disturbances experienced by the region, the art of formation was deprived of its natural development until it was almost completely absent until the beginning of the last century, the most famous of which was the Ottoman era (1516-1918), which was characterized by the spread of Iconoclastic art and popular photography. . With the influence of booming European art, the modern beginnings of the Syrian formation, the realcurrents of the syrian revolution and impressionism, and one of the most important artists of that period who are considered the founding pioneers of sculpture are Mahmoud Jalal, one of the founders of the Faculty of Fine Arts in Damascus and the authors of its curricula. In Syria, 2008, p. 93), Fathi Mohammed Kabbawa, the owner of the famous statue Abu alaa al-Maari, and 'the artist's influence on the Greek half-sculptures is evident in this work, through the elaborate formulation of al-Maari's face and beard, in which he moved away from the expression of The Hode al-Maari and his austerity in the paper of his senses.\" Al-Bunni, fine art in Aleppo, 1997, p. 48), and also his diary statue, he accomplished it 'a show of deep understanding of the sculpture, abandoning the extra details and replacing them briefly in mass and vitality in movement and the enrichment of surfaces' (9) (Brown, pioneering formative experiments, 1997, p. 25), and Jacques Warda who (considered Now the only one who follows the sculpture is not other kinds of other art, and he is an overly realistic and enthusiastic realist(Behnsey, fine arts, year is not available, p. 17), and Said Makhoulouf, whose works have emerged from the 1930s and extended until the mid-20th century, In the 1950s, sculpture developed, especially after the opening of the Faculty of Fine Arts in Damascus in 1950, and the opening of many government and private art galleries and galleries, and the development of sculpture in this period is due to the fact that most of them traveled to Europe to study art, through government delegations intended to acquire Experiences, fine arts passed through an important period at the beginning of the twentieth century when european fine arts moved to the Arab countries, and constituted an important stage in the establishment of fine arts on European foundations with european and modern and innovative concepts, which continued until the beginning of the twenty-first century. Al-Bunni, Syrian Photography, 2011, p. 2).

With the reading of the 20th century, and the emergence of concepts of modernity in the arts in general, sculpture is regaining its old place alongwith other fine arts, the age of modern sculpture in Syria is cut, it began to spread since the mid-20th century, noting that there is a difference in documenting the beginnings of this art. In Syria, historian Abdul Aziz Alwan considers it to belong to the sculptor (Fathi

Mohammed Kabbawa) and his sculpture (Lily), which he carved at the end of the 1930s, while the plastic critic Tarek Al-Sharif returns it to the sculptor Mahmoud Jalal in the 1940s.

The movement of modern Syrian sculpture continued, its rise with the following names, perhaps the most prominent and most prominent sculptor 'Said Makhoulouf' who was born in Bustan al-Basha in 1925, and died in Damascus in 2000 - he was able to create his own sculptural school, characterized by automatic, spontaneous and active presence in the Syrian formation Modern, this sculptor was the first to adopt wood, and the tree trunks are raw to carry out his sculptures, especially the trunks and roots of olive trees available in his hometown (Bustan al-Basha) and he was able to turn his professional in the city of Damascus International Exhibition during the last three decades of the twentieth century, into a center Attracting a large number of young artistic talents, including a number of students in the department of sculpture at the Faculty of Fine Arts at Damascus University, where they deepened his practical experience, and took from him the love of dealing with the raw logs of trees.

On the other hand, the plastic critic Tarek Al-Sharif counted through his book \"Fine Art in Syria\" in documenting the experiences of Syrian sculptors since the 1960s, and the difference sins of them, and mentions of them (Abdessalam Tarmez, Nashat Radon, Wadih Rahma, Fayeze Nehri and Ahmed Al-Ahmad). In his view, by the 1980s, sculptors began to search for independent artistic identity, leading to the emergence of three sculptural trends:

First: (formality): Confirmed the importance of the composition in the sculpture work, and the representatives of this trend of the two brothers (Lotfi Al-Ramain, born in Sweida in 1954, and studied sculpture in Carrara Italy in 1985), full-time work in the professional in Italy, his works acquired by the Syrian Ministry of Culture, National Museum In Damascus, the Museum of Dammar, in private collections, and Nizar Alloush, who focused in his sculptures on the aesthetics of the composition, but moved away from reality and came close to surrealism, and in the same context remembers the sculptor Sharif (Abdul Rahman Ta'i), who was born in 1946 in Aleppo city and studied and graduated from the teachers' house in 1967, and in 1967, and in 1967, (1960) He began practicing fine art painting and sculpture in a distinctive way and featured the talent of his sculpture and in 1965 began studying fine art, and obtained his sciences through his personal research and the study of a large number of books specialized in the sciences and techniques of fine art, which worked on stone and marble, and his experience confirmed the importance The formation and harmony between the mass and the void in the sculpture work , he began with realistic works, then resorted to modification and reached to abstraction has a number of works distributed in Lebanon, Germany, France, Spain, Italy. The production of the sculptor Abdul Rahman is temporary between expressionism and abstraction, in his handling of human and national subjects, is based on expressive treatment that reflects his passion for transforming the human form and adapting it to the expressive values he wishes to reveal, which is what we see clearly in his sculptures. (Case- Martyrs - Love)

Second: Sculptural trends (humanity): confirmed that the human form is the starting point, and its representatives: Assem Pasha, Mahmoud Shaheen, Maher Baroudi, Mustafa Ali, and Assem al-Basha, a sculptor, writer and translator who currently lives in Spain. The sculptor began at the age of seven after joining an academy in Buenos Aires where he was born there in 1948 to a Syrian father and an Argentine mother, and this sculptor came to Syria in 2011 carrying many of his sculptures and intended to establish his own artistic professional, but the war that broke out in 2011 in Syria caused the destruction of his

works His return to Spain is broken, and he spent his days there painting, writing and carving all the tragedy and tragedies he had in mind as a result of that war that had destroyed his country.

Third: Trends (heritage): which were inspired by the sculptural heritage and legends, and from its poles: Muhammad Bajano, (Appearance of Brechin) and Jamil Qasha.

The second topic

Sculptor (Ali Bahaa Maala):

Born in the Syrian province of \"Hasakeh\" in 1960, and a resident of the province of \"Tartus\" in Syria, he is considered one of the most prominent contemporary sculptors of Syria who presented the most important sculptures that will be immortalized in history, which exceeded 150 works during more than (30) years of sculpture, hardness and still adding As a achievement of contemporary Syrian sculpture, many of his works have been acquired by artists, critics, art connoisseurs and ambassadors of the world, and he has also completed a number of important works and monument works of sculpture sought in parks and public squares. He is also one of the most famous sculptors of Syria who have documented Syrian legends, and has a large collection of sculptures documenting the Phoenician legend (The Bird of The Phoenician) where he photographed through his achievement several sculptures. With his nearly 40 years of experience, Syrian sculptor Ali Bahaa al-Din Maala continues to amaze critics and audiences in general with his plastic experience on wood and marble, during which he delved into the details of history and the present, recording a special imprint in the documentation of phoenix ships to the making of the musical instrument.

He made a maala of olive trees the most prominent of his works where he was captivated by wood and the smell of olives and oaks and hovered rock and marble and pushed him the attractiveness of the sea to study the design of phoenician boats, he designed their plans executed more than three boats full of fine details of the ancient industry and joined it to his exhibition The house where his own intimate antiques are scattered.

The sculptor was distinguished by wood carvings where he exceeded (200) carved mostly of olive wood, which manipulated the colors of his veins to serve the subject and employed them to be part of the aesthetic form of the work, indicating that one of his most important works was the making of the law machine, which is one of the most complex musical instruments to satisfy his great inclination For music by playing the instrument he made, he exploited the coastal environment in Latakia, the city he inhabits by adapting the wood of trees in his sculptures and musical instruments such as eucalyptus trees, chestnuts and walnuts.

Previous studies:

The researcher did not find previous studies close to the title of the current research.

Indicators produced by the theoretical framework and previous studies:

1- Styles vary according to a certain period of time, or self-diversity through the artist's experience and ambition to reach new areas that add aesthetic to the artwork, or a collective diversity that includes a group of artists.

2- The study of style begins from the artwork, the artwork contains ideas and contents that distinguish it from other aspects.

3- There are types of styles, including the individual style that belongs to a particular artist alone and the style of the period that includes the period of labor and insights within the environment and the collective style, which means a group of artists characterized by that style.

4- The age of Syrian sculpture is short compared to painting, as we note that it begins at the end of the third decade of the twentieth century.

5- Syrian sculpture was influenced by European art through study missions and delegations.

Chapter Three**(Search procedures)****First: Research community:**

Through the researcher's knowledge of the sculptures of the sculptor (Ali BahaMaala) accomplished in the current research tagged with "\"stylistic diversity in contemporary Syrian sculpture\"", and after the researcher briefed on a group of photographers in different art sites, and by browsing the internet to benefit from it to cover the limits of Research and achieve its goal, and in accordance with its objective limits, communication (writing and voice communication) with the sculptor 'Ali Bahaa' to take advantage of it where most of his works were taken, including samples and documenting all the information accurately, as obtained from the sculptor himself through social networking sites on the Internet, which He currently lives in Syria, and the community has been identified by (15) samples.

Second: Sample search:

The sample was chosen in a deliberate (selective) manner, in line with this researcher's study, and in order to achieve the goal of the research - the sample was determined by (3) models of the work of the contemporary Syrian sculptor (Ali BahaMaala), through which the study, analysis and detection of subjects and artistic methods.

Third: Search style:

The researcher relied on the method of analytical description, in his analysis of the content of the current research sample, as a method followed in such studies and also as a scientific method and a methodology in which objectivity and methodology are available in the analysis.

Fourth: The search tool: the researcher relied on indicators as an analysis tool, as it achieves the results of the search.

Sample Model #1

Working Name: The Return of the Phoenix

The name of the sculptor: Ali Bahaa Maala

Year of completion: 2005

Measurement: Height 85 cm

Work material: Kina Wood

Return: Syrian Ministry of Culture

**Visual Description:**

Irregular abstract geometric composition, a wavy strip larger at the base on which it is based, and then becomes smaller as it rises upwards, ending with a more graceful tip, and heading towards the sky.

Analysis:

The artist Ali Bahaa Maala carried out his work sculpture by wood ore taking advantage of its natural properties and the advantages of the material in its obedience to many technical treatments, that the artist used the tools and various instruments and machines specialized in the drilling and cutting of wood and skill and experience was able to get his prostitute in the graceful form and give him The sense of movement and conscious lycopenon with the composition and construction to make the shape of the work scrutothe upwards and become more precise and it is the shape in what looks like the wave that rises upwards, in the symbolism of rise and transcendence with the aim of embodying the idea of flying towards the sky. The artist succeeded in giving the wooden sculptural figure a sense of movement through the diversity in the thickness and curvature of the wavy tape form of the work. The Syrian artist presented, in his work Phoenix the case of reducing the event and the legendary story to the act of emancipation and flight so that it represents its subject in a circular motion announcing the desire to get out of a prison or restricted ... The method adopts the method of stripping the shape into markers and a first life free of complexity and a lot of details ... The survival of the idea is timeless in a short sentence.

His abstract style was a means of expressing his ideas and themes, to convey an aesthetic message with a distinctive formal framework, the artist took from the technical performance and the different style of

the wizards in building his artwork to create a rhythm consistent with the formal construction and the technical dimension in the show. Thus, the wooden sculptural form, which is based on the techniques of deletion and showing the features of the organically filtered shape of details, impurities and decorations, is distributed as it expands in the void.

Sample Model No. (2)

Name of the work: Thinker

The name of the sculptor: Ali Bahaa Maala

Year of completion: 2014

Measurement: Height 85 cm

Work material: Olive wood

Return: Syrian Ministry of Culture



Visual Description:

The work shows an irregular geometric abstract composition, showing a hint of a man sitting squatting, in a sitting position and the composition is based on a cube-shaped base.

Analysis:

The artist relied on the presence of rhythm depends on the tangle of blocks and create spaces between them to feel the linear diversity, this method in technical performance in order to produce pleasure to the recipient and see the statue from multiple sides, that the thinker of the Syrian artist in a moment of meditation and stillness is a tired person tired of thinking ...

In this work, the Syrian sculptor Ali Bahaa proved his success and superiority in representing the thought process, although it is not tangible and cannot be seen. It is carved from wood carved in a wonderful expressive style that shows a wood block carved with high skill and accuracy representing a person who is deeply thoughtful. And the first thing that catches our attention is the flexibility, agility, soft curvature of the head and the placement of hands under the head for the intensity of concentration and immersion in the journey of thinking, the two hands draw the attention of the recipient by basing it from the bottom and put it under the head quietly to be based on the head of the thinker with a long neck high professionalism The sculptor wanted her to highlight his potential and add an aesthetic artistic touch, away from noise, in complete isolation. We note the head from the top has carved in a different way from the rest of the body, in terms of texture where the sculptor wanted to show the brain which is the source of the thought process, different coloring technique to suggest the presence of the brain, and also there is a high genealogy in the elongation of the neck and its connection to the body that has been reduced characteristically where we note that The process of reduction in the work was done from the top down, and the face was devoid of any details except two large eyes cloudy vanishing with its insides, and after

the reduction of the body gradually the feet have been reduced completely has faded with the square-shaped rule which was made of the same raw khash, here we must point to the maturity of the work and that We acknowledge the success of sculptor Ali Bahaa Maala by giving him a direct idea when the recipient's view is that the work revolves around (a person sitting in the mind) .

Sample Model No. (3)

Working Name: Zenobia Queen Destroy measuring action: 250 cm height

The name of the sculptor: Ali Bahaa Maala

Year of completion: 2016

Measurement: Height 250 cm

Working material: Kina type wood, carved in the trunk of a tree 110 cm in diameter

Return: Placed in the Hall of Honor in Tartus City – Syria



Visual Description:

The sculpture shows a woman representing Queen Zenobia sitting on her invisible chair because of its coverage of some parts of her clothes and behind it shows an architectural column from phoenician civilization rising up, the queen leans with her hand on one end of the chair, and holds her other hand a small scepter, and the sculptor means shamokh And pride in a wonderful style through the style of the queen Zenobia and her majestic look and the clear prestige in her features.

Analysis:

The artist is a collective voice inspired in his works by that knowledge and images stored in his community to be its present and expressive image, that art follows space and time and therefore the stylistic changes occur according to the engines and compressors establishing formal structures and vocabulary and an aesthetic and technical act that has an organic connection in the techniques of demonstration, The artist adopted the realistic style in the representation of his subject in order to influence the public awareness and to create a state of communication with a historical topic influential in the social aspect and part of the preservation of the idea of identity, privacy and uniqueness, and when the artist creates a form using any material, it does not imitate the external appearance For the piece of wood but employs the mental image it gives, so that the starting point is to draw some organizations from parts of the shape such as the head, trunk and limbs, the artist in all his wooden or stone compositions such as the architect who begins his work in sizes and organize shaping relations with each other, especially the cylinder and ball , When these relationships stabilize, it examines the openings, holes, flexibility, coronas and bends of the material, the openings such as the eye and mouth that are the least prominent of which achieves shadow, while the prominent parts receive light, the succession of shadow and light generates movement and vitality of the form.

Results:

1- The stylistic diversity in the artwork is subject to the same artist and to the effects of the social environment and the dimensions of time and space.

2- The cultural heritages were present in the works of the artist and this is shown in sample No. (1-3), and his personality was present in the sculpture, as the artist used the abstract style to express the return of the phoenix. And the realistic way of expressing Queen Zenobia,

3- Style is the artist's way of expressing his ideas and topics, to convey an aesthetic message in a distinctive formal framework, and subject to transformations and changes by the surrounding environment and society as in the sample model (1-2-3).

4- After comparing and visually approaching the data of his various sculptures, we can understand the clear stylistic signals, which are based on the steps on which he moves from one sculpture to another technically and vary between realism and abstraction. As in sample model (1-3)

He works to adapt the relationships between the material and the subject, through his experiences open to all the expressive, technical and stylistic currents. As in model (1-2-3).

5- The stylistic diversity in the artwork is subject to the same artist and to the influences of the social environment and the dimensions of time and space. As in the sample form (1-3).

Conclusions:

1- The diversity of styles in the fine arts was caused by influences and pressures, including social or political, as in the expressionism that emerged as a result of the First World War, or the emergence of impressionism as a reaction to the classicism.

2- After comparing and visually comparing the data of his various sculptures, we can understand the clear stylistic signals, on which it is based in steps that move it from one sculpture to another technically and vary between realism and abstraction.

3- He works to adapt the relationships between the raw and the topic, through his experiences open to all the expressive, technical and stylistic currents.

4- Stylistic diversity is the obsession of each artist towards the horizon of experimentation and testing materials, tools and tools to show the values of aesthetic and cognitive influential in the mind of the recipient.

5- Stylistic diversity is an important factor in the development of the artist's awareness and the richness of his subjects.

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