

Painting Under Glass: Technique and plastic Dimensions

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Abstract

This study stabs to highlight the most important characteristics of painting under glass, its concepts and techniques, throughout the study of the technical and visual experience of the Syrian distinctive painter (Abu Subhi Tinawi), starting from a basic idea snitch in between, constituting a contradiction; its conclusion that these drawings, which according to standards of the academic art, lacks a lot of skill and keenness, instituting in the other hand, the case of uniqueness, peculiarity and variance.

The research, also shows impulsiveness and spontaneity in Tinawi paintings, as well as the effects of Islamic style drawing in this sort of art, and makes firm footing at the fine line between painting under glass and academic drawing, and concludes with interrogations about the importance of these minutiae that lead us in turn to the challenging of tradition and modernity, and the problems of utilizing them in contemporary plastic art.

Key words: Painting under glass, Folk art, Spontaneity

Introduction:

Most of western schools and critic approaches aim to set forth specific criterion standard, ranges between consistency and flexibility of what is an **Art** or what is **Aesthetic**. So it deeply observed the characteristics of the artwork, and tried to comprehend its mechanisms, which made perception of the painting from the art perspective is a real unruly in itself, however it's a clear, vivid and challenging problem, but it does not meet with the principles of certainty, thus make it deeply requiring further study and analyzing.

The subject of painting under glass propose an obvious challenging, formed by the fact of the presence of this kind of art, as well as its relationship with other sorts of art, in terms classification and value levels (Values of aesthetic and form), for this kind of art, equaled with other arts. Most of the characteristics that distinguished this art, shows and recognizes the existence of noteworthy gaps between this art and the "endorsed art", that is recognized by the academic institutions, museums and proficient artists.

The legitimacy of any art work as an outcome is derived from the value of its cultural and innate stimulus. "What makes the impact of originality, is the whole contents of the cloned legitimacy: from its physical material, to the evidence of historical authority" (**M.de Gandilla, 1971**).

Hence, the problematic issue comes from standards utilized to deal with this art. Thus means that the nature of utilized methodology for dealing with specific issue, shows the abuse might happen and negatively affects any study results, and leading to new prospects.

Procedural terminology:

Painting Under Glass:

Is a Folk technical, individual and innate production, has the community acceptance, palatable and reserved by generations, until it becomes part of the community cultural awareness.

Folk arts:

Include spiritual expressions of Folk literature, music, performing art, and include physical expressions as painting, engraving, sculpturing, architecture, furniture, fashion, and cultural arts and industries.

Folk Biography:

A mythical sort deals with man's life timeline that deserves to be recorded and memorized, deriving of it, lessons and wisdoms. And the hero of the legend seeks to spread the ideologies of morals, rightness and freedom, (**Khurshid, 1980**).

2. Background:

Painting under glass is considered up to most categories, as part of the Folk art cluster, involving the same goal and the notion, but they differ from each other in its diversity of techniques, forms and means of expression, and shares in common that all being derivative from the interaction between social environment and the natural environment inside innate the artist, who is belonging to his community and environment.

Painting under glass considered as a sort of Folk Arabic Painting, which in turn is "An Innate art subjects to the traditions of deep-rooted generations, performed by people of public, those of average cultures (**Qansu, 1995: 13**). The Folk arts characterized by all features of the innate drawing, as Folk and innate painters both having similar capabilities and skills, but the difference between them shown by covered subjects, so the innate or native drawings deal with all features and scenes of the social life, meanwhile the Folk drawings deal with Folk life and public beliefs allied with religious and folk stories.

But with this formal variance, the term (Innate) was able to describe Folk art and some of contemporary artist experiences, so the innateness became synonymous to spontaneous and innateness, and stands away from rules of academics art movements.

The term "innate art" is used for the first time in early nineteenth century in Europe, in the explanation of a painting for (Henri Rousseau), by vanguard artists that time, as Pablo Picasso, Matisse, Paul Gauguin, and others. And Disbursing attention to the innate art began by academic artists, because of the large involved dose of spontaneity, which gives it a clear energy of freedom in the contexts of artistic streams, with the freedom of aesthetic and expressive approaches, and is identified today as "The free from the constraints art".

Research Hypothesis:

Based on the challenging features of this study, the methodology would be launched from two hypotheses:

The first is the recognition spontaneous aspect of painting under glass, that is obvious form the absence of the commitments of the rules of drawing, perspective and artistic anatomy, and associated with the conceptual issue, throughout its addiction to the sense of direct spontaneity, that governs all aspects of the work and give its distinct and different uniqueness, so that all these particulars and facts would be the most important characteristic that distinguish Painting Under Glass under glass from Academic Painting.

The second is simulated by the dialectical relationship between this sort of art, and Folk cultural atmosphere in general, as it is an artifact of the environment itself.

Research methodology and analysis:

The deconstruction of the painting elements represents the primary means to analyzing of the artwork, and the construction of its semantic tracks, whereas considered the linkage between the semantic level of the artwork and the visual level in its both aesthetic and technical, as a clear and vivid apparent connected to the abstract composition of any artwork.

Such a methodology, is uninterruptedly implies the conceptual abstract connection with reality. Which no doubt helps the researcher to ascertain the various relationships between the artwork components and all its modifiers. Throughout a comprehensive research methodology that combines historical study and modeling and aesthetic study, in analytical and criterion framework.

This research embraces a methodical study of painting under glass plates, by the Syrian painter (Abu Subhi Tinawi), talking about the following features:

- Technical and composition characteristics.
- Imitation of Folk Biography.
- Technical dimension.
- Glass / Light generation.
- Symbolic visual narration.
- Spectacular play.
- Mature Spontaneity.
- Diagnosing Challenging.
- Study conclusion and results.

According to above features, the characteristic of this experience and its dimensions will be clearly determined.

Abu Subhi Tinawi, considered one of the most prominent artists who implies this kind of painting in Damascus-Syria, and he was the most famous among the innate Arabian artists, and the most widely spread. His artworks reached many Western capitals and cities. **See Image 1**

The painter **Abu Subhi Tinawi**, was born in Damascus in 1888, and died there in 1973, his real name (Muhammed Harb) and nicknamed as (Tinawi) relatively to his stepfather.

Mohammed Harb- **Abu Subhi Tinawi**, Heir his career from his father, who we have not noticed any of his artwork, which in turn gave it to his children, as a craft must be reserved and applied up to its standards and rules, according to the technical aspects or through consecration to the quality of selected subjects.

Abu Subhi Tinawi, spent all of his life converting stories, legends and Folk stories, he used to follow, listen and hear, in coffee shops by the Narrator (**Hakawati**), into paintings full of trustiness, faithfulness and enthusiasm, taking advantage and hiring of what he had taught by his father, influenced by the Islamic art inherited in the area, as well as he was not conscious to these inherited influences.

(**Afif Bahnasi**)⁽¹⁾ Syrian artist, talk about **Tinawi** saying: "and still, **Abu Subhi Tinawi** practicing this craft and earns a lot of it, while he was in his art workshop in (**Bab al Jabiya**).⁽²⁾ people coming to him acquiring to have

¹ . **Afif Bahnasi**: Syrian researcher, (Born, 1928), has more than 52 published books in various aspects of art

some of his artworks. He always rejects talking to press, photographing and journalists, added to refusing to publish novels of his. He was only satisfied in selling his artwork products. **Tinawi** does not give any noticeable care to display his work in exhibitions held in Beirut, Paris and London". (**Bahnasi 1974**)

Abu Subhi Tinawi, was able to be the Narrator (**Hakawati**), but of a different kind, when he successfully replaced the Folk oral narration, onto paintings on glass, he makes his brush that made of goats hair, weave his paintings, and certainly without any thinking about the dimensions of the painting he draws, or even in its color harmony, keeping himself away of all the limitations that considered as barriers for all academic artists.

Technical and composition characteristics:

Imitation of Folk biography:

(**Tinawi**) trends to symbolize the heroes of Folk legends, and through it, simulating the values they represent at the time dominated by diversion and dissatisfaction, it is an attempt to connect the desolation of the present with splendors of the past, this linkage was one of the most important features of painting under glass in the Arab world, thus, attempting to permanently evoke and induce their morals, away of diagnostic simulation of their characters. **See Image 2**

(**Tinawi**) illustrates his characters and heroes away far from the standards and rules of the drawing, e.g. (**Abllah lover of Antara**) in the context, appears as a bony, miserable girl, and sometimes as a child not more than ten years old, with messy hair, does not have any mean of prettiness, but closer to nastiness!. Is that a Tinawi's choice, or a scarcity or lack of ability of his ability to drawing and its rules? Or he is not conscious of this absence, and he convinced himself that he draws the exact way? **See Image 3**

If we to judge **Tinawi's** work, from of a specialist perspective and view, taking into consideration the rules of academic painting, so the answer for the mentioned wonderings became disappointing!

But, if it this way, how the strong belief about **Ablla's** default beauty, would be generated to the Tinawi and his audience?

The (**Tinawi**) his simulation to these characters, depends on the descriptive writings, so; writing the **Ablla's** name above her painting is sufficient to spawn the belief and to suggests the attractiveness of the painting, so the audience and after noticing **Ablla's** name, and with no attention to the painting itself, would not be able to see any but a charming and attractive lady, imagining the feature of the painting from narrated Folk biography, but not as a visual image based on real imitation, so the written name on the painting replaces the character in painting. And the name then expresses the characteristics of the figure, his ethics and morality on behalf of the painting itself, and these inspirations are already and previously memorized with the audience. **See Image3- 11**

If the **name title** in the painting excuses (**Tinawi**) of worry, to express all these details in a meticulous drawing style, because what he draws are non-characterizing painting that did simulate the real characters or actually represent them, and in fact, it is overwhelming case! Is it the innate painter lack of diagnosing skills, and the inability to acquire the principles of emulating drawing of reality, or is it an ongoing of the philosophy pursued by the Muslim painter, which he had clear quest to be away of simulation and diagnosing? (**Alexander Pope Dopoulo**) goes further, that "the main concern of the Muslim artist was to show that he is not seeking to simulate reality" (**Pope Dopoulo 1979**), and that was coping with the attitude of "**impossibility**" as a base in his painting and drawing vision, so all what he draw never been realistic, and it's all lifeless. But in fact, that won't be pronounced as a deficiency of skill, so these painting involved the high skill, and meticulousness of highlighting the details, regardless if it's a way of realism. On my opinion, this does not imply to innate artist, although it is significantly influenced by other arts, as Islamic and iconic drawing, but with no doubt, it's much characterized by spontaneity and lack of noticeable skill, all of that considered as a basic feature of (**Tinawi's**) paintings, and in overall painting under glass, which later became identified as spontaneity.

Technical dimension:

The painting technique in **Tinawi's** work, based on accessible natural materials, according to the philosophy of what is obtainable and inexpensive, whether colors or vehicles, and this have no link with artistic or aesthetic intended issues, combining technique, style and topic

The absence or diminished mental and logical side with the innate artist, leads to the growing of his vocational and technical sides, leading aesthetic goal, in the context of systematic for real visualization, that tends to sensory communicate with core of subjects, rather than realistic apparent.

². **Bab Al Jabiya** (Gate of the Water Trough) or the **Gate of Jupiter** is one of the eight ancient city-gates of Damascus, Syria. it was the main entrance on the city's west side.

The technology of painting under glass used by (**Tinawi**), based on the use of flat translucent glass material, to paint on its bottom face, thus the color layer become hidden under glass layer.

Said to me: The artist (Yousef Harb), son of (**Tinawi**), about the materials his father used to utilize: "My father used to prepare colors by himself, from sand soil, and natural oxides, as well as making his brushes of goat hair; he crushes sand based colors, dissolve it in water and Arabic gum, he used to clean the glass surface from wax and grease by using onion and Ox gall bladder.

He used to start his drawing with fountain pen on the surface of the glass in a flipped or reversed shape, and coloring by a feather, when he finished painting, he glues a cardboard, silver or golden paper over the painting, to work as a background to all painting and colors to be clearly appears. (**Harb 1995**)

Saying: the Tunisian researcher (**Mohammed Masmoudi**) in his French version book "**The painting under glass in Tunisia**", about the technical aspects of painting under glass: " Tunisia and Syria are considered as of the most famous Arab republics in this kind of art), that experts painters relied in their work on natural materials to extract colors as: **Turmeric** (Kurkum) for yellow, and **Kermes vermilion** - scale insect for crimson or red and **Indigo** dye for blue, and **Arabic gum** as a fixer. (**Masmoudi, 1972**)

(**Tinawi**) also depends in his drawings on pre prepared patterns, so he make dozens of copies of it, he might make some chance born additions to his work, these additions is for necessity rather than a desire for invention and creativity, it is often add a fun environment and more of spontaneity and simplicity.

The painter prepares some patterns for his paintings on paper using the perforation technique over the lines of the drawings, and then prints the drawing above the glass; the drawing appears as dotted through the holes that allow highlighting the features of the contours of the figures and shapes. The artist, then paint over the dots with a brush and the black color, before he fills the formed areas with true, clear and flat, non-mixed colors, which is characterized as colors explicit and pure and free from mixing with other colors, so he colored **Ablla's Horse** as bright reddish, and in other painting, it appears as yellow and sometimes in blue. (**Tinawi**) doesn't not give much concern to colors theories and harmony, as he follows his imagination and sense with spontaneity, he seeks to create a balance and coherence in the composition of his artwork, and a harmony between colors, although explicitly and strength of colors, and the absence of color mixing, gradients, shades and shadows, the painting appears with harmonious in whole gestalt, and remains away from harshness.

Glass / light generation:

The technique of painting under glass, emigrate from Italy to Syria by the Turkish at the nineteenth century, some of (**Tinawi**'s) artwork was just conveyed drawings to St. George. As painted by (**de Vinci**) or (**Rafael**), while pulling the dragon down the floor.

According to (**Michelle Ronodo**) the French historian; generally, the source of this art is Byzantine, and then transferred to **Italy**, where it was used to decorate cathedrals windows, and then transferred to **Mediterranean** and **North Africa** countries, and widely spread, in Syria and Tunisia (**Masmoudi 1972**)

Probably, the election of the glass material for his kind of art, (**Glass was the most common material for the innate artists**), because, its abundant, easy for handling, and affordable, as well as it does not need any preparation processes as in wood and canvas, and all is needed just a simple surface cleaning remove oil, wax or greasy stains by onions, and then the surface is ready to work on.

Though, the glass material fragile, it provides a great way to display, so the glass works as carries of colors, painting and the subject, as well as the preservation layer, this means it is of no need to preserve it with lacquer or glass frame protect the painting or make it shinny.

Because of its crystalline structure, glass affords a great deal of gleam, sparkle and light generation, mimic in glitter the gold and precious stones, and increases the value of the used color addition to its color, and offers a great and easy possibility of exhibiting the work and isolate it from moisture, dust and scratches.

We are wondering, to what extent is the transparent holder would be a helpful object to (**Inverted painting technique?**), what are the appearances and constraints of this technique?

Transparency considered as a pillar element in the inverted drawing technique, where the glass this translucent medium, and it forms the basic structure of painting under glass artwork, this is in fact done in contrast with opaque colors, and it present of a bilateral transparency with opacity, and in turn it becomes part of shown and hidden game. Hiding some color spots, lines and part of the background, which left behind the glass plate, plays the rule as shown or hidden according to subject, what is shown of it, is that part reveals behind the transparent spots, telling stories of addition and subtraction techniques.

For the transparent glass material to afford the possibility of alternation between shown and hidden (Attendance and absence), transparency here is not just a technical medium only, but affords a great deal of explanatory reading based on imagination, and the far drifting of audience imagination behind the translucent shroud, he

artificial separator between fantasy and reality, "So, this artistic practice is alliance between the glass and color, that blocks the transparency", (**Tailoush: Website**)

Also, the glass transparency forms a translucent shawl covering the painting and helps in the imagination process, through transmuting the audience to other worlds hidden under glass, and this holds the property of: attendance and absence, where it is present in the physical reality, and absent in transparency feature, that takes us away to the period of heroes drawn beneath.

(**Tinawi**) like the other Arab innate artists, Arabs to use thin golden and silver like materials, where he glued to glass after drawing and coloring, these thin materials appear as a background in areas that are left with uncolored, thus creating an a brilliant atmosphere, and harmonic movement with the rest of the painting colors. The Tunisian researcher (**Sophie Golli**) says: "Even there is uncolored areas and if colors a bit thick and opaque, the use of golden and silver paper; gives brilliant, shinny, and effect that develop color and shape vibrancy." (**El Golli, 1994**)

Visual Symbolic Narration:

The drawing for innate artist is represented by mental reality mentally rather than visual reality. So the innate artist draws visual and invisible, as the invisible is already known and familiar throughout the inherited biography, because the aim and target for the innate artist is approach what is invisible but not what is already seen. And the main basic issue in this case is the symbol, so he utilizes symbols, if it's to be classified, it would will be among the simple ones, categorized by emotions, that turn into stimuli and incentives that reminds us to the importance of the content of those situations and evidences, and this would be the simplest sort of symbols, said: (**Mohammed Fattouh**).

What assists the progression of straying and fancy, and brought us to daydreams world, which gives the freedom of imagination margin, that the audience experience with these paintings and aim is to achieve some kind of communication with those models that influenced the morality of the Arab folk as the style of Islamic drawing. These paintings characterized by the vibrant presence of symbolism, and convey the same symbolic insinuations implied in the Folk biography. And it remains truthful to the Islamic thought, so artist doesn't clone things, but perceive it.

The innate drawings considered as semantic arenas, chockfull with symbols, that are charged by meanings associated with social references and spiritual beliefs, therefore it is unanimous, and constituting a communication language, the common Folk sense as "The more we caught that language and flourished its interpretation, it becomes more capable of understanding study the Folk arts". (**Akram Qansu**) **These icons are:**

Snake is a symbol of evil, aggression and devil, and the **lion** is a symbol of power, the **Palm** signifies fertility, and it is of a great value in the innate fancy, based on religious background, and historical roots related and outdated to **Phoenicians**, who unified between Palm which considered by the **Semites** as a **Tree of Life** in the **Garden of Eden** and **Ishtar** the gods of fertility.

The **Sword** also drawn as a symbol of bravery, strength, and equestrian, the **Eye and Palmistry** against envy, and this was an old belief rooted back to **Phoenician** and **Carthaginian** eras, Their beliefs refers to the hand as i the hand of Lord and the God **Baal**, and in Europe it means a hand of Mary, the, and **Fatima's** in Tunisia and North Africa that rooted to African origins.

The **Fish** denotes the reproduction and fertility, as well as a prehistorically symbol that means better living, goodness and welfare regeneration, as well as the **Scorpion** to repel devils. The **Chameleon** symbolizes instability and variegated, but the **Turtle** is symbol of sluggishness and adjournment.

Also, the colors symbolism and their meanings adopted according to the dominant Folk beliefs, e.g. the **Green** symbolizes sanctity and fertility.

Spectacular play:

It can be said that the technical side in the painting under glass art, has good liaison with the concept of the "reversibility", and this implies to all what is reversed applies this concept to all what is inversed, and this meaning the opposed to the thing is in its main state.

The term "painting under glass art" refers to painted images drawing in the backside of glass plate and seen through it.

The performance of painting art act, depends on two aspects: first, a technical and structural of painting elements of the art work (back, under), second, a frontal, communicable and visual side of what is completed, holding in between, is the glass plate and /or, the translucent shawl.

The work during processes, appears dissimilar of the original image, but in the next phase, and after the completion of the initial processes the image starts taking to right direction as a normal image, to present itself in

front of bilateral variants, so, there are two different visions for the work couple (glass and colors), the first one which is completed under the glass (drawing and painting), and another one viewing and displaying in the front face (Glass). Taking in consideration, that painting elements on the left while process, would be on right side after completion of work, which is the right direction for the final artwork.

The innate drawings characterized by revising and confrontation, regardless of event environment and nature, which is features by drama's spirit, hat gives the work a kind of enormous performing theater characteristics. So the innate artist paints his characters and elite story heroes at the forefront of the painting, in order to highlight the performing side of the heroes, and their importance in performing the dramatic event, for example, in some of his paintings, audience find (**Chiboub**) "famous Antara assistant and his permanent follower", he is shown in the front of the stage, like as guarding the event or the scene, but the rest of the play elements and shattered in different spaces of the painting, as it seeks a space to appear to the scene through it. **See Image 6 -10**

The innate artist subrogated the realistic landscape in his paintings, by a numerous amount of ornamental and decoration elements as: Floral, stars and points, he dispersed it in the background of his painting, so it filled the empty spaces the artist left open as he influenced by the Islamic Art. Whereas the Islamic artist believes that space is a contrast and parallel to darkness and the unknown.

All that happen enveloped within a rhythmic measure depends on reiteration, and excavates the sense of the theatrical dimension. **See image 9**

The freedom in overwhelming a lot of regulations and rules without fear, reflecting the spontaneity which is "a spontaneous responding of the simple human, that we give it the countless importance, when apprehend these art works" (**Suleiman 1976**), so this property formed one of the most significant features of these drawings, and a lesson to overcome a lot of standards and limitations that shackle and chain artwork and limit the capability to feeling express.

Analyzing Challenging:

The painter innate, stand away of analyzing and factual similarities, in its western concept, therefore the faces typically characterized, and the absence of real personality, and this property is known by the Islamic Art, which kept away of analytical recreation and simulation, thus and logically, the perspective and color gradation have been abandoned, as well as the standards of artistic anatomy.

The negligence of artistic anatomy and its standards, refers to the desire inherited of the Islamic Art, which remained away of analyzing and simulation based on similarities and emulating, up to the western concept.

Such neglecting of the analyzing, usually led to the absence of dynamic and kinetic features from these innate drawings, so it became characterized by inertia, inactivity and a lack of vitality in the characters of drawings, the linear drawing in the drawing compensates the inactivity and inertia, through the use of soft lines and its vitality, which is already reliable and demonstrating the sense of spontaneity of the innate painter, these drawings sometimes approaching in some features the children's drawings. **See image 7**

The innate painter used pure non mixed colors, which leads to homogeneous features, also the color gradation, and contrast between dark and light have been abandoned, and thus means the absence of light values, also he assumed the use of primary colors more than secondary colors, and all of which is consistent with the attitude and philosophy of this art, which meets with the Islamic drawing, away of analyzing and imitation. As the flat, transparent, and pure color without mixing and gradation emphasizes a symbolism meets with spirit and absoluteness beyond the straight visual reality.

The glass material also, helps to move away of color gradient, and the analyzing and emphasizing the depth, as it fit and match the flat harmonious color areas., which offers successful solutions to the use of this, transparent, and slippery surface. **See image 8**

Conclusion and results study:

Conceivably, the most important characteristic of intellectual activity and critic, that we should experience when dealing with innate art, is the necessity to be closer to the concepts and significant of these arts, which intersect with the heritage in all of its structural and conceptual compositions, and meet with the concept of modernity, especially both concepts are characterized with a lot of vagueness and confusion, where "modernity theorists agree that the modernism break off with the past, and an insurrection to the primeval and traditional, with the confirmation on the religious dimension of this primeval. As for this relationship with religion, the westerns deal with the concept of modernity by including positive dimension, meanwhile Arabs and Muslims added a negative dimension" (**Triki, 1992: 27**)

Innateness in art, also considered as a departure generally accepted aesthetic frameworks, as it offers a dissimilar speech against what is common, and with the resulting knowledge in the creative fields. The products of Folk art based on the innateness that refers to aesthetic reference closer to nature and the sense that is totally

free of any constraints, and characterized by "simplicity of visualization in the invention of its subjects, which converts the art process into the sensual doctrine that gives its owner uniqueness and anomalous aesthetic" (Salmi 2001), and this uniqueness provides that magical distance that makes these works seem to be in more cases of "aesthetic overlapping" with the formal and academic art, and constitutes an abnormality against its aesthetic behaviors, that is deep-rooted and recognized.

Therefore, it does not require as just a descriptive review for this experience, but reading that aspires to redefine important detailing in peoples creative trends, and its position among Arabic contemporary art scene in particular, through a thorough preview to the history of these arts, and that crashes with a kind of confusion (**systematically justified**), between numerous layouts seek to deepen the academic specialization, and approaching to a wider and comprehensive compositions, and reunite several deliberations, as aesthetic features for these arts.

The Arab dimensions for that confusion, are derived from difficulties related to dealing with that experience, because it is under the pressure of ideologies associated with the ambitions of peoples freedom and independence, which seeks to reconcile the past and present, thus resulting in emerging of upsetting binaries as modernism, heritage, tradition and contemporary from one hand, on the other hand a methodological difficulties demanding subjecting these arts into academic methodologies that result assertiveness to perceive it.

All that previously mentioned bring us to dominant ambiguity; the Originality and contemporary, and the difficulty of these trends upsurges in the era of the multinational particularities, and spread away of their locations, to take galactic dimensions, and constitute a speech to contemporary artists who seek to disaffiliate from the arbitrary organization, to an art influenced by a world has nothing to do with it, and the find in this innate art, a chance to express themselves and their lives

Of no doubt, that all the hindrances of the Arab situation, and its tremors confirm that we are still living the problem of identity and contemporary, thus means we did not involve in modernity, the Arab thought as (Rachida, Triki) said: " suffering the shock of major revolutions, which lies in front of him, without the directly contribution of past and present "(Triki 1992:27), all of that confirms that all the prickly relationship between Originality and contemporary, between past and present which control the whole Arab mentality, constituting confusion of contemporary Arab mind.

To pierce the modernity world, it is necessary to rely on the mind, which guarantees a trial based on suspicion, experimentation and reasoning, without intimidation or fear of the past from the future. The Modernity we fear is only a validation of our identity and our past, freely and effectively open to others, the differences and the future.

The identity paradox: "contains what is what is unique and what is common at the same time" (Dubar, 2000: 2), the identity, according to Dubar of two types: a "Virtual "as what the individual should be, and the" Fact "what he actually is.

Also, the heritage, which could not be invested, utilized or hired, is useless but for negative rebound to the.

Our assessment of the heritage itself, comprises a problem with the of heritage concept, so the heritage is not a dead legacy, comes to bond and shackle generations, and prevent them from any creativity or to interaction the other creative, which is not death, but it is the life. According to the researcher (Elhabib, beida): "Heritage differs from death, so the death leaves a legacy for others to enjoyed, then he is alive and exist and live between us, does not need for worshipping "(Beida, 2000)

The matter becomes more complicated and challenges, in the era of cultural globalization and its consequences on the international art market, which was characterized by technical hybridization, which in automatically lead to cancel the borders of art, and deepens the fact the center and the ocean, according to the economically, intellectually and culturally dominant powers.**Acknowledgment**

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Image 1



Image 2



Image 3



Image 4



Image 5



Image 6



Image 7

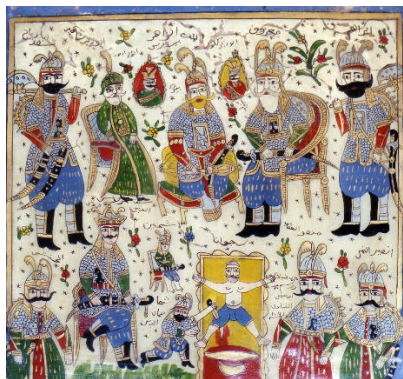


Image 8



Image 9



Image 10



Image 11

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