

Chromatic Meaning in the Palestinian Plastic Art, the Art Work of the Artist Taleb Dweik as a Model

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Abstract

The research aims to identify the color meaning in the works of plastic artist Taleb Dweik, and tries to monitor the artistic aspects of these meanings and their material and uses in the artist's paintings, hence, the importance of research stems from the fact that it seeks to dismantle the semantics of color within a number of paintings of that artist, studying and analyzing it, seven paintings by the artist were intentionally selected, the research can benefit practitioners in the visual arts generally from painters and critics, as well as providing benefit to academic institutions concerned with plastic art.

Keywords: Palestinian plastic art, connotation, color.

Introduction

We frequently stop by one of the paintings, which fascinate us with its colors in its details, we may stand in front of it for a few moments and perhaps prolong their consideration and reflection on their details, and of course this is related in one way or another to our psychological state and the circumstances we are going through. We have been affected by cold or warm colors, we feel that they represent us and simulate our reality. (Al-Saadi, 2016)

In order to know more about the reasons why we are attracted to a color more than another, we must study the meanings of these colors in the art of painting as an expression language, through which the artist can convey his thoughts and feelings and perhaps we know more through his paintings what are the circumstances he is going through and this is what we will address in this research, but at first let us learn about the colors and their implications: (Al Khatib, 2016)

The color "Yellow"

It is the color that attracts attention and reinforces logic and resonates from the left side of the brain, the side of logic and perception, and besides that it is the color of mind and thought, scientists have pointed out that it also indicates impatience and criticism.

The color "Orange"

Radiates warmth and happiness, the color of warmth and passion and indicates the giving and overcome crises.

The color "Blue"

The color of trust and responsibility, symbolizing honesty and sincerity and promoting physical and mental relaxation, and does not prefer to cause a fuss or get attention, and from the perspective of psychology blue indicates the internal security and self-confidence and it seeks peace and tranquility above all.

The color "Red"

A warm and positive color that indicates a pioneering spirit and leadership, and promotes ambition and determination, it is the color of energy and emotion and also indicates the power of will and gives confidence and activity, and symbolizes war and anger.

The color "Green"

Growth color, spring color, regeneration and renaissance, it renews the energy spent, a haven to escape modern life and helps to relax, and those who love this color tend to peace and have the ability to love and give to others.

The color "purple and violet"

The difference between purple and violet is that the latter is evident in the colors of the rainbow, while purple is a mixture of red and blue, both of which contain the energy and power of red, spirituality and peace of blue, and in the meaning of purple and violet are the colors of the dreamer who needs to escape from Practical aspects, from the perspective of psychology color purple and purple have the ability to harmonize between the mind and emotions and between thought and activity. It is an inspiration for unconditional love and self-denial, free of ego, and is considered the color of the creators in various artistic and literary fields.

The color "Brown"

This color evokes nostalgia, the color of earth, wood and desert, the earth's tones with its tones that combine its dark and light colors with bright gold. <http://alwaght.com>

Problem of the Research

The culture of any society consists of several formats of symbols, and these symbols have its effect on all forms of culture, of which art is one, the symbol expresses a level beyond the deceptive superficial phenomena of attempts to embody the inner nature of man in concrete symbols, It was one of the data adopted by the plastic artist to express many intellectual and aesthetic contents, the artistic performer has dimensions that are not visible, the symbol has more significance than it actually appears, what is included in the symbol has its own intellectual, philosophical and aesthetic dimensions, as represented by the state of ambiguity surrounding the artistic or literary achievement, the symbol is "something that replaces, represents or denotes something else, not by analogy but by gesture, accidental relationship, or collusion (Abdul Rahman, 1994).

The artist who tends to the symbols is actually trying to hide behind his specific content something much deeper, artistic symbol and color have a number of meanings, so symbolism, metaphors and metaphor colors were used, to create the motivation to think instead of presenting ideas in a simple superficial way, the symbolic worldview has been associated with the world of hidden ghosts and appearances which indicates that our real world is a reflection of the hidden metaphysical world that cannot be attained by the human mind but by the symbols formulated by the artist's intuition, the arts formed a real repository of symbols, which required an extra effort to understand the overall picture of the artwork, especially as the artists discovered the symbolic potential of things, thus, the experience of the Palestinian plastic artist Taleb Dweik was not separate from the references related to symbolism, through his paintings, he expressed his suffering under occupation and then forced displacement from his homeland, until he was considered one of the pioneers of representing the tragedy of the Palestinian asylum. In light of this, the problem of research is summarized as follows:

What is the color meaning in the art work of the Palestinian plastic artist Taleb Dweik?

Importance of the Research

The importance of research emerges through the study of color connotation in the work of plastic artist Taleb Dweik, this research seeks to disassemble the semantics of color within a number of paintings of that artist, study and analyze it, the research can benefit practitioners in the visual arts generally from painters and critics, as well as providing benefit to academic institutions concerned with plastic art.

Research objectives

The research aims to identify:

- The connotations of color in the art work of plastic artist Taleb Dweik
- The artistic aspects of these connotations, their material and their uses in building the configuration.

Definition of Terms

Chromatic Meaning: The definition of plastic semantics is the science that searches for the meaning in the drawing and its characteristics, classes and systems, the procedural definition of significance is the set of laws and principles contained in the element in the painting through its regularity in the general form.

Color: The word color used by natural scientists and refers to a physical phenomenon resulting from the analysis of white light, and used by plastic artists and dyeing workers and printing workers, the word colors and means the pigments materials they use to produce coloring. The retina, whether it is a color pigment or a colored light, is a color sensation and does not exist outside the nervous system of living organisms.

Taleb Dweik and his career with Palestinian plastic art

The Palestinian plastic artist Taleb Dweik, born in Jerusalem in 1952, was raised in the aesthetics of the old city, in its religious and Christian manifestations, its prestige and status extends over the area of the Palestinian homeland, which is legislated on the Arab sun. In this aesthetic ritual, the artist "Taleb" lived his childhood, youth and manhood, his eyes were transparent and his heart, soul and mind were divided by his Palestinian homeland in general and the city of Jerusalem in particular, his visual stock codes were illustrated in sensual images and translations through painting, coloring, and stereotyping in his early years, it accompanied him to be his academic choice in shaping his personal life, and the tongue of artistic and ultimately aesthetic saying. He graduated from the Faculty of Fine Arts, Helwan University in Cairo in 1977, and held several academic, professional and trade union positions, such as a teacher and then an educational specialist for the arts in the schools of Jerusalem, and headed the Department of Fine Arts at Al-Quds University. <http://alhoush.com/ar/taleb-dweik>

He is a founding member of the Wasiti Center for the Arts in Jerusalem. He is a member of the administrative bodies of the Fine Associations related to the Palestinian Plastic Artists Union. He has a good balance of exhibitions of individual and collective participation within Palestine and in the Arab world, and the

capitals of the Ajami world. He received a set of awards and Palestinian and Arab certificates of appreciation.
<https://www.alaraby.co.uk/miscellaneous>

Theoretical Framework Palestinian Plastic Art

The concept of Palestinian plastic art, is it the art produced by artists with Palestinian identity or the art that expresses the Palestinian cause, whether produced by Palestinian artists, Arabs or foreigners?

To begin with, Palestinian plastic art is a pure Palestinian artistic product, born from the womb of Palestinian suffering that has engulfed Palestinian Arab land since the beginning of the last century until the Great Nakba of 1948, and the aftermath of official Arab breakdowns and defeats, the art of imposing its expressive identity and Palestinian identity based on the living conditions of the Palestinian situation, which became after the Nakba and the defeat of June 1967 a national and Arab issue par excellence, driving the feelings, tastes, minds and talents in all lanes of giving, and not linked to the personal identity carried by the discretionary artists of the country, to expand the circle of emotional and struggle with the Palestinian cause, beyond the borders of the geography of the Arab world to include all the countries of the Western and Eastern world, Palestine and the struggle of its people has become one of the vital struggle issues in the world, as the codename of the resistance on the world front, dozens of fine artistic talents have been devoted in all fields of academic plastic arts known for their art and expertise in the service of this just struggle. It became the field of sympathy and interdependence of Arab innovators and glossaries from all parts of the globe, and the Palestinian plastic arts moved from the local and national circle to include all countries of the free world, the militant against the tools of oppression, Zionist occupation and others, as a political, social, militant, humanitarian and ultimately global struggle. This was reflected in the plastic works of dozens of Palestinian, Arab and foreign artists and artists in many international events and galleries, so it can be said again: "Palestinian plastic art started Palestinian and ended globally" in its details and its visual, aesthetic and militant shrines. (Abu Rashid, 2015)

Palestinian plastic art has a distinctive identity

The identity in the Palestinian plastic art is carried by the root of the Palestinian national struggle and a sincere and honest image of the individual heroic events that took place on all the Arab fronts of the fighting adjacent to the Zionist entity, and within the walls of the occupied Palestinian homeland since the Nakba of May 1948 and June 1967, it is a necessity imposed by factual struggle and cultural mobilization on the Palestinian land under occupation or those located within the borders of Arab and international exiles, it can be noted that this stage carried in its artistic labor (content and form) the concept of identity and privacy based on the unity of the subject and the artistic form and technical treatment derived from the memory of the Palestinian and Arab place with all the blood, tears and hope, which deals with the topics of nostalgia and return and the aesthetics of the homeland, the reality of asylum and miserable living in tents and camps and lacking the most basic elements of life, and is busy filming the facts and suffering in multiple grief positions, but in the light of the defeat of Arab regimes in the June 1967 war, and the dawn of the Palestinian resistance rising from the rubble of official Arab disappointment, the image and the paths of expression differed, giving the guerilla and the subjects of heritage, the land, and denying the promise of hope in the eyes and souls, an active visual contribution in restoring some prestige and consideration to the Arab nation and people and out of his disappointment, and work to mobilize the factors of power and hope of victory and the possibility of conquering the Zionist aggression and remove its effects, and express the individual and collective championships of Palestinian and Arab resistance, and foreigners in works and paintings portable artistic documentary, expressive and romantic, and symbolic expression legitimized on the space of freedom and devote the concept of functional art in the service of society and urgent daily issues. http://khairyhirzalla.blogspot.com/2015/07/blog-post_49.html

Methodology of the Study

The researcher adopted the descriptive analytical approach.

Population of the Study

To find out the significance of color in the work of plastic artist Taleb Dweik, the researcher selected plastic paintings where they came to correspond with the problem of research and its objectives.

Sample of the Study

Seven paintings were chosen randomly for the following reasons:

1. The samples were representative of the research problem, objectives and importance.

2. The possibility of monitoring the indications of color through which a clear and objective monitoring.
3. The researcher watched it and admired its artistic level and formed a special opinion about it.

The Analytical Study **Analysis of samples**



Painting (1)

His paintings are connected to experimentation charms, and play on technical Works with multiple characteristics and features. Distributed between academic plastic patterns of transparent and heavy water colorings of acrylic type, and effective use of various environmental and cardboard materials and as if it is connected to a secret rope to the works of Palestinian grandmothers in wool, embroidery and woven rugs of the remains of the canvas here and there. Combined with a formal metaphor and optical interference in one crucible of innovation, charts his privacy and uniqueness in his formal field, to reveal his experimental fields and his technical ability to weave the chapters of his continuous organic unit in the paving of its color gardens and buildings prescribed visual.



Painting (2)

His paintings are fascinated and adores the memory of Palestinian places hugging of aesthetics of the earth and human, and integrated into the tales of the Palestinian cultural and popular heritage, and open to the bounties of soils, plains, mountains and coasts, and weddings fields and palestinian high places and hidden in the space of his imagination preservative and coexistence of the contents of his written and color codes. Professional views and shots with various techniques, and with artistic talent had experienced her craftsmanship, and the limits of its ability to discover the secrets of Palestinian nature and its human culture, those mixed with a mass of human emotions, deeply rooted in the symphony of its grassy colorants in rainbow colors, as a formal synthesis and visual demonstration of privacy and its optimal technical method in paving the determinants of his visual geography and topography of his country.



Painting (3)

Taleb Dweik is without a doubt, exceptional artist for an exceptional cause too, as he does not paint, color or shape the boundaries of his components in the contexts of traditional school drawing, photography and formation. He is out of her arms in drawing the expressive and technical transformations, trying to create a different formal environment, flaunt in his paintings lines, colors and techniques. Dancing with his main lines and colors, and its layers strewn over the surfaces of its ores, like a plastic agronomist lists his successive visual shrines through its schedules and tracks of a well-composed musical note, a player for his own creative self a unique Palestinian visual melody with all its advantages. Expressing through it his pronounced expressionist idea, on the divisions of the Palestinian homeland, its paths and its alleys, lawns and its ease and fields open to kinetic freedom, and moving in the space configurations, and seeking to capture moments of visual delight portable with woven hope in its folds.



Painting (4)

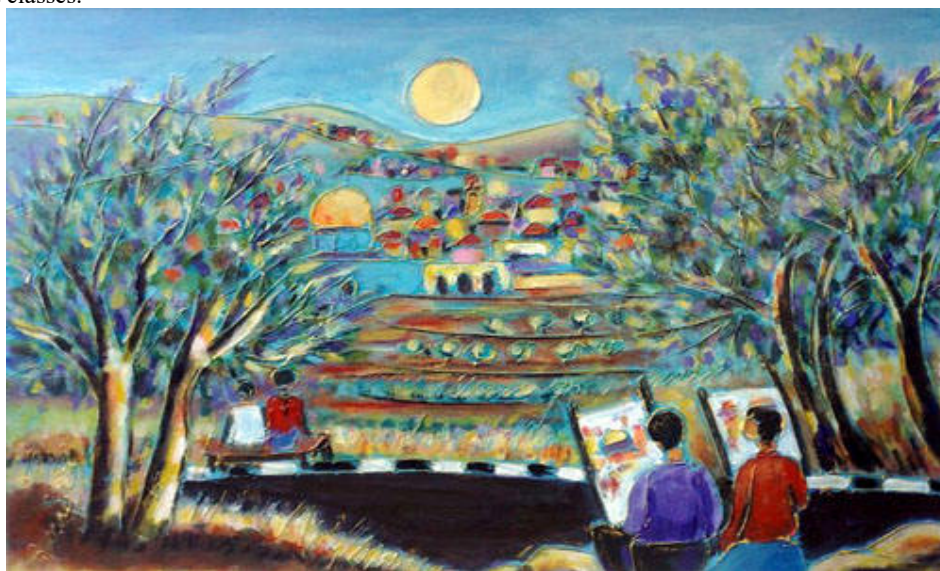
A painting in which the artist volunteers his skills, experiences, tools and colors to play the song of

singing its Palestinian fields and corresponds to the movement of peasants there, in visual images mixed with the sweat of the earth and the growing Palestinian songs in the folds of texts, Palestinian music songs, multi-tuned and aesthetics. You find in its graphic tour and its visual narrative language reservoirs, a good position for Palestinian networks accompanied by the hustle of music. Font, color and fight techniques, Almekhalh Quartet and Aldlona, Samer, Zarif Altol, and Shaarawi, and the dish, and the bride Hodj, Abu Amim, and Tarweida, and other Palestinian popular songs.



Painting (5)

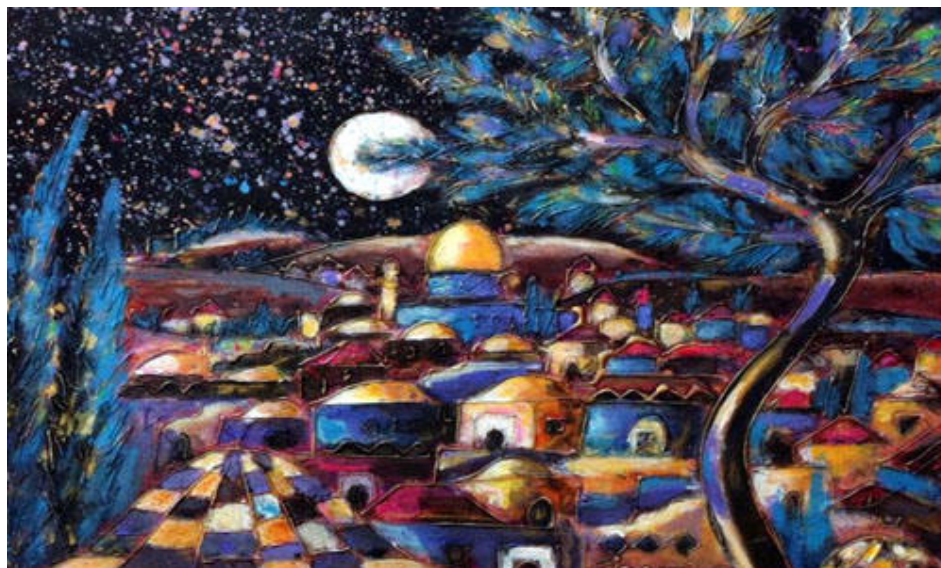
His paintings take from expressive realism some of her nectar, its symbolic expressionism and impressionist influence, and the synthetics have the power of their formal extension and their aesthetic and technical research paths. Depending on the structure and the successive paving of the color layers, sobriety controlled lines, and crumbling above surfaces, for being boundaries and suggestive signals for color orbits and its mobility and gradual derivative, sharpness, intensity and consistency. Distributes in its shadow outrigger visions of its visual narrative, from the bottom of the board upwards, and to take into account the balance of symbols and vocabulary described right and left, they are like colorful paths and tables, reflecting the Palestinian visual poems embrace the spirit of Palestinian poetry in its ancient and contemporary, and to try to trace the historical impact of the popular memory in its cultural dimensions, as aesthetic masses of successive paving and adjacent classes.



Painting (6)

Colored matrices as content-specific buildings and the technical processing unit, it reveals the artist's

privacy and uniqueness in expression and convenience to the audience. Connect the close visual with the distant one, and makes the dimensions of the three visible panels of length, width and optical depth, Logical justifications for the completion of the cycle of aesthetics and sense of things, places and people. Theater of nature, the land and the Palestinian man, and visual texts connected to Jerusalem, including the features of the existence, history, civilization, heritage, human and resistance. Formulated by the artist according to his personal vision, this makes him one of the distinct opponents on the front of art and culture, because his paintings are his available combat weapons.



Painting (7)

Al-Quds, the bride of Arab cities, is his vital domain, in the combinations of its graphic narrative and is also a symbolic visual equivalent reflecting the importance of its position in the conscience of the Arab and Muslim moral consciousness, he always write it down in the context of formal, multi-text, faces and features. They are obsessed with his soul and are inherent in the stages of his becoming and his age and spatial age, and the transient and photographic shifts in which his photographic feast is full of his personal life, and the area of gratitude, belonging and gratitude, including the concepts of authenticity and modernity, and his justified and legitimate defense is the Arabism of Jerusalem and its status as the eternal capital of a democratic Palestinian state worthy of the Arab Palestinian people alone.

Results of the Research

- The variety of different color schemes used by the artist contributed to show the long distance arising from the differences in the tones to create a beauty product.
- The artist Taleb Dweik used various symbols in all his works, but he repeated some of them in several works to convey an idea and focus on it often, where he repeated human crowds, olive tree, old man (grandfather), the bounties of soil, plains, mountains and coasts, Palestinian fields and regret the movement of peasants.
- Most of the symbols indicated the Palestinian dream (victory), living in peace and returning home, and insisting on claiming the right without hesitation.
- The color of the artist was not a passing element, but has a special and distinctive recipe; it is the key and important element and has an effective influence in achieving harmony and balance in the design of art.

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