

The organic manipulation of the abstract of the Arabic alphabet (contemporary formative vision)

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An Introduction:

Arabic Character has a huge stock which need a great deal from artists to apply it in their piece of art , it is in fact an artistic creativity , has its philosophy , an organic movement , his meanings , inspirations and his own private elements ,has the ability to respond to the artist and help him to create a new and unique artistic form , because of its features, characteristics and qualities allow the artist to perform the movement and the mass with smooth and gentle, according to visual plastic aspects, come through the character , which the characters become part from the painting (readable) according to the rules of writing, or the characters become in the painting not related to the linguistic content (not readable) , meaning, that the characters become moving organic forms ,and body shapes , just to complete the elements of the board.

At the beginning of the twentieth century when abstraction spread in it purely aspects, Arabic character began to be the most beautiful form of abstract aesthetic form and began to grow a movement characterized by diversity and fertility, in which some of visual artists inspired from the forms of the Arabic Characters in order to create the most beautiful forms ever , and called Calligraphy where apply the Arabic characters and deform in its genuine form to reach a new aesthetic organic of pure form.

Calligraphy like all kind of Arts, need to develop and present beautiful, creative and varied paintings, which elevate the concept of calligraphy form and keep it in position where it deserves, the character always shows us its ability for renewing and keep up the global modernism, and that because of the renewed vision of the artist and their determination to uphold the Arabic character.

The calligraphy artists who inspired from this concept are: The Egyptian Artist Hammed Abd Allah & Ahmed Maher Raif, the Iraqi an Artist Diaa Ghazzawi and others, that was from the beginning of sixties of the twentieth century in the Arab world, and when the calligraphy artist enriches with genuine culture, then he succeeds in how to form and deal with Arabic character in organic form and deliver its contents to the recipient.

In this regard Arabic character has been used as a visual element to build the composition in the piece of art, in an organic form which the human bodies have been reprocessed with Arabic calligraphy in unreadable way and not clarifying the form of the character.

The human body has been resembled many times with some of Arabic characters such as, the eye brows like character (ن), the eye like (ع) , the forehead like (و), the mouth like (ص + م),

the body curves like (س), also they resemble the softness of woman's body like the softness of the character (أ), the backbone like (ج).

They put aside the geometric structure of the character and its building rules which Ibn Moqla pinpointing it in his book, and uses the character specifications like softness, smoothness and sharpness to suit the specifications of the human body and to show it individually, unique on the art scene.

Key Words:

- A vision of an organic form of the Arabic alphabet
- Arabic Calligraphy

The Arabian Calligraphy:

The calligraphy is a Sufi belief, calls for the unity of existence, and worship The characters and numbers and composed it in words, and it was said that calligraphy has been established in the last quarter of the fourteenth century AD.

It's rules was based on twenty-eight letters in Arabic, plus four additional characters (لأ), which called the same in writing like other four additional characters and they are (ف, م, أ, ل), which bringing the number of characters to thirty-two characters.

Here, the calligraphy are not only the characters of the alphabet, but an art that is composed of the mixture of form and language, it is an artistic and intellectual current.

From here, Arabic calligraphy is the source of inspiration and artistic inspiration for contemporary Arab artists.

The Arabic character represented by its Quran miracle and its spoken and written language, on the one hand, and the unity of formality, heritage, civilization, and Islamic, on the other, and enable for updating, become modern and innovative.

The Arabic calligraphy has a lot of features such us: Flexibility, volatility, interconnectivity, the possibility of raising, lowering, rolling, landing, or using element one, two or three on images, or connecting them with others, allowing the artist to go up with letters or move it left or right, enter a character with another character, or abbreviate some of the body of the character, or type the character, word, and phrase on a line, circle, geometric or human form.

The calligraphy distributed over more than one category:

Painting - Character:

The artist studies the plastic abilities in one letter for decorative, design or analytical purposes. The letter is the work material, the starting point and the point of arrival, the nucleus and the structure. As in Figure (1) where the artist mixed different types of letters and this is what we find in the characteristics of the Arabic alphabet, where the artist deal with him more than one place and the introduction of a letter with a different character in different type and therefore the Arabic character is qualified to respond to the aspirations of the Herviens out of the conventional in the formation in Arabic letters and away from its building rules.



Figure (1) Abdullah Hariri - Paintings - Oil on Canvas - 2010 - Special exhibition - Fas - Morocco

Painting - Writing:

The artists who relate to the Arabic language in terms of their written form and graphic rhythm above the graphic space, produces work of art from the written forms, but without any meaning, they are works of writings not readable, only visible, the feather becomes a pen, according to his movement in writing and coloring, Both systematic and free.

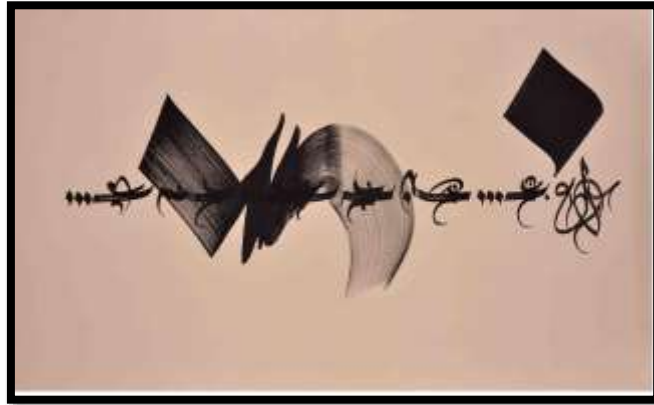


Figure (2) Samir Sayegh - A Thousand Letters - Ink on Paper - 2016 - Bait Bin Matar - Kingdom of Bahrain

Artistic calligraphy:

Artistic calligraphers often use the verse of the Koran, proverbs, and slogans, sometimes as a material for their works.

The word written completely without cutting, using any kind of calligraphy methods, but with their freedom in forming their master piece, by playing with stretching and curves and with sizes, calligraphic masses, with the use of limited colors.

The artistic calligraphy artists are Sami Makarem, Aref Elrays and others, they are calligraphies more than painters, just trying to discover the plastic energies in the Arabic calligraphy.



Figure (3) Sami Makarem - In the name of God the Merciful - Acrylic - 2004 - Special group - Beirut - Lebanon

The calligraphy abstract artists:

The Egyptian Artist Hammed Abd Allah 1917 – 1985:

His calligraphy works reflect a clear effect, between the Arabic calligraphy and the human form, where he took from the character the meaning and the way to rebuild the character with its common objective as a form, image, and character.

Revolution Painting 1968:

He was inspired by Karama compact, where the Palestinians stood in front of the Zionist army, and here the artist create his master piece using Arabic character informing with it the human bodies.



Figure (4) Hamid Abd Allah - Revolution - Multimedia on Canvas - 130 * 97 cm - 1968 m - private group - Cairo - Egypt

The Iraqi an Artist Diao Alazzawi 1939:

In Azzawi paintings especially in collage, we found that he throughout the relation between the character and the language, and he was master in using monochrome and its degrees, and plenty of using Arabic characters with emergence of geometric box in the ground of his work.

PlatePendants:

It contains 12 paintings on paper, with the size 29*64 cm.

He inspired by the long poems written in the ignorance and considered the eyes of classical Arabic poetry, it was said that these poems were written with gold and attached to the Astar Kaaba Almoshrafa.

Where the characters and Arabic calligraphic intertwined with horses, swords, lover's songs and it is applied with ink on paper, with monochrome style.



Figure (5) Daaa Al-Azzawi - The Seven Pendants - Black ink on paper - 92 * 64 cm - 1979 - Hall of the gallery - Baghdad - Iraq

The artistic organic vision of the Arabic character (researcher experiment)

The paintings are from 10 pieces under the name of “red icons “, it is about the woman abuse in home (physical or mental) and the artist choose three paintings to describe them and they are: The defeat – negative effect – control, figures (6-7-8).

Then here the characters not readable, unseen, where the human body has been manipulating with Arabic character, the work applied with ink on paper with a little bit of color red as a symbol of danger.

As we see in figure (6), the artist uses another characters to manipulate the human form, where the woman was manipulated with character (و), the man with character (م) and the child with character (ح), and the character was manipulate with a body that was defeated and folded, surrounded by a frame of (ل) and to highlight the character (م) like a victorious body and proud of himself, because of his ability to achieve his goal to take the child beside him, leaving the mother (the woman) sinking in her sadness, and here uses the color red to create balance and attract attention to the situation of women Defeated.

In figure (7) This was done in a different style and thought, the work was also based on domestic violence but its impact on the child, and there is a movement of dialogue at work, where family life is suspected of being the triangle of life.

The woman was manipulating with character(و) to feel protective and Containment , and the man with the character(م) to feel height and perseverance, and the child with the character(ح) to feel refraction and loos of the parties, and the characters were manipulated with organic engineering form, where the lines are sharp and straight and arched, and we find that the work base on the word (ل), and to focus the basic elements on it and find the instinct of defense inside the mother for her son against the father and prevent the negative reflect on him.

And here was used red color inside the triangle of the family where the child was, as a symbol of stop and non-approach.

In figure (8) this work there is an inspiration from the over control from the man towards the woman, which make here blind, not capable for doing anything by herself. So the character (ء) has been used as a symbol for the man, and character (و) as a woman, and that for its softness, smoothness and easy to form.

The word (لا) is a symbol for no, rejection.

We see in these works not to adhere to the literal values of the letter, but to use it freely and spontaneously, provided that the desired purpose is to deal with the character organically to create a new and unique formality on the artistic scene to form a distinctive abstract composition based on Arabic.



Figure (6) Yara El Fakharani - The defeat - ink on paper - 10 * 11 cm - 2018 m - Special collection - Cairo - Egypt



Figure (7) Yara El Fakharani - negative effect - ink on paper - 10 * 11 cm - 2018 m - Special collection - Cairo - Egypt



Figure (8) Yara El Fakharani - control - ink on paper - 10 * 11 cm - 2018 m - Special collection - Cairo – Egypt

Results:

- The use of Arabic as a constructional basis for the visual panel in an internal manner using its properties without identifying it as in the painting (8).
- The treatment of the human body with the Arabic letter, and its use as a separate structural element, far from its structural bases, gives the visual image a different abstract dimension closer to the three-dimensional sculptural blocks, as in figures (6-7-8).
- Using the symbols of the Arabic character to create a kind of dialogue within the work of art as in work (6).
- The Arabic character is one of the most adaptable forms of composition, and helps the artist to unleash his imagination to the maximum extent.

Recommendation:

- Developing the concept of using the Arabic alphabet in the contemporary composition as an out of the ordinary in its use.
- The importance of emphasizing the artist's own vision to express his emotions and to unleash his imagination and the translation of his ideas.
- To confirm the aesthetic relationship between the Arabic character and the human body in the visual picture.

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