

Semantic compositional structure in Artwork (Analytical study of Guernica)

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Abstract

The semantic structure in the artwork is what helps to understand and perceive it, and also helps philosophically to determine the creative artist's vision of the world. Therefore, it was important to assign the construction to the signification, as they are two internal components of the artwork by which it becomes clear the power of design in the artwork and its meaning. Through the artistic work, we try to investigate the structure in search of the appropriate connotation. Small structures are minor connotations, and by assembling the structures, a comprehensive, holistic indication is given that clarifies the meaning and performs its function. And if the researcher has devoted the term (synthetic structure) in particular, it is clear from the linguistic significance of the concept of synthetic structure that it is a regular subject of form that consists of structures between the internal elements (the part) to form (the whole) with a regular pattern, and the concept of synthetic structure establishes a clear duality Between (meaning and the building) so that any increase in the complex building corresponds to an increase in the meaning and the result is that any transformation in the structure is left behind by a shift in semantic

Based on the foregoing, the researcher found that the Guernica painting, which was drawn by the Spanish artist Pablo Picasso, is one of the paintings that can be analyzed based on the structural structure of the function. With its functional significance, Picasso formulated his painting between emotional impulse and rethinking its organization and structure. An intellectual and artistic issue, the forms went through evolutionary stages on the structural and semantic levels.

Keywords:

compositional construction, semantic, Artwork.

Research problem

- 1- Can paintings be analyzed in light of the relationship between structural structure and significance?
- 2- What types of artwork does the relationship between structural composition and semantic vision apply to?
- 3- What are the characteristics of the artwork to which the laws of semantic structure can apply?
- 4- Are there laws for the structural and semantic composition of the artwork? Can it be applied to all artwork?

Research Importance

- 1- Emphasizing the importance of the structure to confirm the different connotations.
- 2- The importance of signification (color and symbolism) and its impact on the structure of the artwork.

3- How to interpret the semantic meaning as opposed to the figurative and symbolic utterance of artworks.

Research Aims

- 1- Reaching a technical analysis based on the relationship between the structural and semantic structure in the Guernica painting.
- 2- An extensive analytical study of the Guernica panel, which includes an analysis of its stages to elicit the relationship of structure to significance.
- 3- Clarify the different semantic values in the Guernica panel.

Research Methodology

Descriptive and analytical approach

Search Limits

Time Limits: Study of Picasso's Guernica, which took place in 1937.

Semantic Structure Of Guernica

The Guernica painting is a dynamic scene with complex formations and expressive power consisting of a group of human and animal elements and inanimate elements, all of which are treated in a geometrical manner. The artist sought to add geometric shapes in his structural design of the artwork or build its own shapes in the form of Geometrical Shapes, as we mentioned, and he put those Forms in specific structures and spaces with a specific semantic interdependence have become burdened with symbolic meanings. This symbolic motive includes many connotations and meanings related to a holistic concept that performs the function; Which explodes the implications for these shapes and gives them a symbolic language that refers the recipient to many ideas, so he used the triangle, which is one of the strongest geometric shapes, and is considered a religious reference in some religions such as Christianity and is used to denote prayer, supplication and thanksgiving, and Picasso may have used this symbolic formal structure in particular as a sign Interpretive supplication to pray and pray to God to stop this destruction. The use of the hierarchical configuration of an isosceles triangle gives importance and focus to the vertex of the triangle, which is represented by (the torch), while the two imaginary lines work on the sides of the triangle to direct the gaze from the highest point to the ends of the human elements as its base.

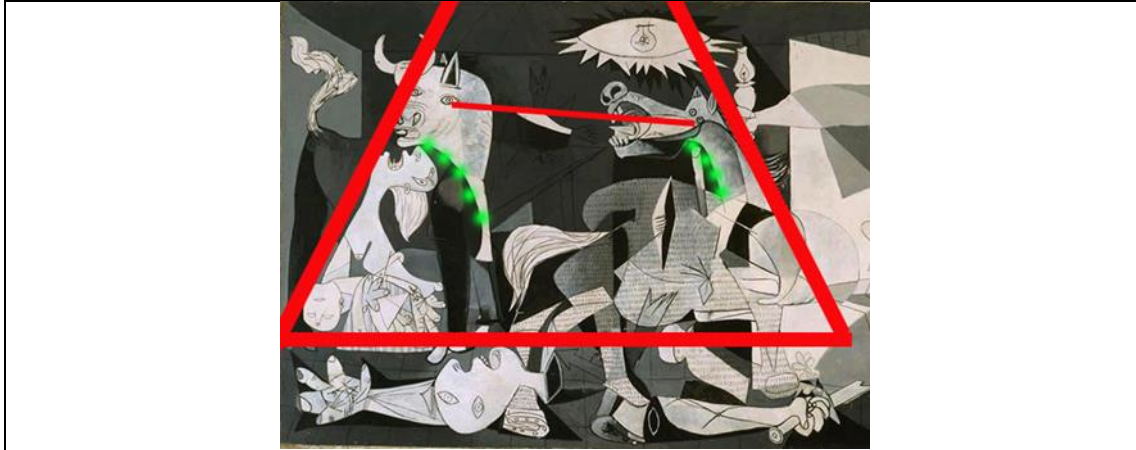


The triangle was also used in many artistic treatments such as the nose, women's breasts, their hair, the tongue of a horse in the shape of a (sword) triangle pointed, the wounded horse, the flame of the burning building, the faces. So, the geometric shapes in this work act as a

constructive unit that carries within it an artistic and aesthetic energy that combines with the rest of the elements, and it constantly generates sober aesthetic values through that engineering system.



Element	morphological evolution (primitive perception)	the final form
the horse	The neck and head were bent down in a prone position, and the whole body was lying on the ground.	The neck and head turned up and emphasized the horse's face and scream, and the body was standing despite being hit by a spear.
Functional Structural Indication		
<p>Symbolically, emphasizing the features gave a feeling of suffering, and his standing instead of lying on the ground gave a feeling of steadfastness.</p> <p>From the plastic point of view: the position of the head and its tongue represented by the arrow pointing to the left, and this resulted in a visual relationship between the horse, which is directed with its eyes towards the bull, and indicates the struggle of forces all the way to the mother and her dead infant. They were placed on both sides of an imaginary triangle connected through the vision of the recipient, as there was a rhythm Linearly resonates between the neck of the horse and the neck of the bull.</p>		



Table(1) It shows the structural, morphological development and the structural and functional significance of the horse.

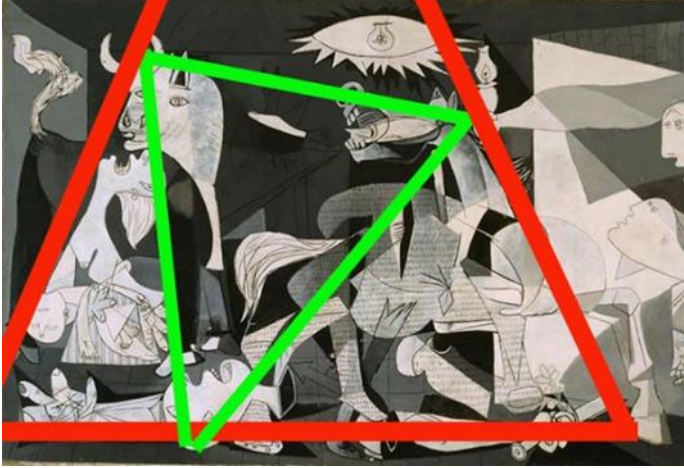
Element	morphological evolution (primitive perception)	the final form
the Bull	The bull took a large space in the design and was placed in the middle of the painting with a full body to the right and his head looking to the left outside the painting.	The whole body turned to the left and the head turned slightly to the right, looking towards the elements of the painting.
Functional Structural Indication		

Symbolically: Picasso hid the body of the bull and emphasized with a white area on the head area, in which the expression lies, and the wrapping of the body gave a feeling of surrounding the mother and her infant.

From the plastic point of view: the position of the bull's head to the left takes the recipient's eye outside the frame of the painting and distracts his attention, while turning it to the right gave a sense of importance and resulted in a relationship between the bull's head emphasized by the white space with all the elements of the artwork.



Table(2) shows the morphological structural development and the structural and functional significance of the bull.

Element	morphological evolution (primitive perception)	the final form
the fighter	He was lying on the ground either next to the horse or above the horse in the middle of the painting with a full body, he was holding a broken sword and in the other hand a torch piercing the middle, his head down.	His body was transformed, so his head became at the outer end of the painting, and he removed the lines of the body, leaving only the hands and the head, which he emphasized on its position upwards, looking at the sky. He also removed the hand and made one hand holding the sword and the rose together, and treated the other hand in a way that seemed to be painful.
Functional Structural Indication		
<p>Symbolically: treating the warrior's body as a statue in memory of his role in the war. Heading up, his expression of frustration and pain was better, and his hands were like this, a sign of courage and bravery.</p> <p>His holding the rose with the sword in the same hand was an emphatic expression of his desire for peace or hope for tomorrow in the midst of war.</p> <p>From an aesthetic point of view: the removal of the vertical hand made the painting more balanced instead of being divided into two parts due to its presence.</p> <p>Turning the head to the left made the warrior face in front of the bull, and the spread of the warrior's hands horizontally became the base of an imaginary triangle whose sides (horse and bull) and at the same time, the warrior's head is the angle of the apex of a triangle whose base is upside down (horse and bull), it is a relationship between the three elements to make the transition Quickly between the basic and most important elements of the painting.</p>		
		
<p>Table(3) shows the structural and morphological development and the structural and functional significance of the warrior.</p>		

Research Results

- 1- The structure had an effect on the significance of the artwork, and this was evident by the detailed analysis of the Guernica painting.
- 2- The sign has several values, including the color connotation, the symbolic connotation, and the connotation of shape.

Research Recommendations

- 1- The researcher recommends conducting more analytical studies for artworks.
- 2- Providing analytical insights based on philosophy and conceptual thought regarding contemporary artworks.

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