

Colour Semantics and Symbol in Abdel Hady El- Gazar's Artworks (Analytical study)

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Abstract

The artwork is a human product that contains the artist's creativity, through which he can influence the recipient with his different tools from the idea of the work itself and the elements of building the artwork and the way of dealing with those elements with a special vision of the artist, and there are many elements such as (color, line, space, etc.) In this research, two important elements are addressed: the color and its semantic as well as the symbol. Which we find are affected by time and place where different cultures. The research is not concerned with studying the psychology of colors and their effect in the absolute, but rather it is concerned with dealing with the connotation of color within the framework of analyzing the paintings and their context with the rest of the elements of the artwork. Perhaps the white color is used in one of the paintings with a completely different and perhaps opposite meaning, depending on several factors, the most important of which are the conceptual idea and the philosophy of work, the second is the relationship with the rest of the elements, and the third is the general culture. As for the symbol, it has the ability to produce multiple connotations, as it is flexible and capable of interpretation. We find the symbolic projections transformed according to the recipient, his vision and his culture, even changing the position of the symbol itself in the work. The symbol has the advantage that it gets away from directness and closed thoughts and helps imagination and requires a fresh present and conscious mind and works to form a free, non-static, renewed view that is not traditional and unstable.

The researcher explained these two elements through the works of the Egyptian artist Abdel Hady El-Gazzar, whose works were largely based on them. His use of color was not an abstract use of hidden connotations, and we find that when he deals with the human face in the green madman's painting in green, and those connotations will be dealt with in detail. We also find his interest in symbols, which was based on popular symbols. Therefore, it was necessary to address some of the artist's own ideas, which were the reason for his color and symbolic dealings, as he was influenced by popular culture as well as Sufism.

Keywords:

Color Semantics, Symbol

Research Problem

The values of color and symbol in the works of the artist Abdel Hadi Al-Jazzar play a big role, and he used them uniquely and with different references. From this point of view, the research attempts to refute these symbols and color connotations by analyzing some of the selected works.

Research Importance

- 1- Emphasizing the importance of deriving new meanings and concepts in artistic works with significance.
- 2- The impact of the surrounding environment (Sufi thought and popular beliefs) on the works of Abdul Hadi Al-Jazzar.
- 3- Shedding light on the works of the artist Abdel Hadi Al-Jazzar in a more focused way on the connotations of color and symbol.
- 4- The importance of signification (color and symbolism) and its impact on the structure of the artwork.

Research Aims

- 1- Access to an analysis based on the significance of the symbol and the color of some of the paintings of the artist Abdel Hadi Al-Jazzar.
- 2- Focusing on the Sufi approach and popular belief in the artist's work and its impact on the connotation of color and symbol.

Research Methodology

Descriptive and analytical approach

Search Limits

Timeliness: A study of the works of the artist Abdel Hadi Al-Jazzar in the period (1946-1966).

Location: in the Arab Republic of Egypt.

Abdul Hadi Al-Jazzar And His Philosophy

Artist Abdel Hadi El-Gazzar was formed from a combination of surrounding influences and events. Al-Jazzar was born in the Al-Qabbary neighborhood in Alexandria in 1925, and in his teenage years his father moved to work in Al-Azhar in Cairo. They settled in the Sayeda Zeinab neighborhood, and from here came the influence of neighborhoods and popular customs in weddings, birthdays and zar parties, so that he painted a painting called "The Lady's Courts", He noticed the simple people who come to visit the righteous saints of God, carrying amulets, veils and talismans. El-Gazzar joined the Higher School of Fine Arts in 1944 and participated in the artistic movement since 1946 through the contemporary Egyptian art group, which he found expressing it with its principles and ideas. He was appointed as a teaching assistant after graduating in 1950 and completed some studies in Italy and became an assistant professor of art in 1963.

Folk heritage and its impact on the works of Abdul Hadi Al-Jazzar

In his works, Al-Jazzar dealt with the popular environment surrounding him, interacting with his society, and trying to show the deep psychological factor and the truth underlying the human being. He dealt with various topics that were prevalent in this era by simple people. It is worth noting that this treatment was also present in literature, as Naguib Mahfouz addressed his (trilogy) and recounted social life at the time, for the butcher used to narrate in his own way the conditions of the simple people who gathered at birthdays and other occasions and made their own customs and traditions at that time.

The Lady's Court - 1953 AD - Oil on Carton - 62 x 93 cm
Mrs. Aida Ayoub Group.

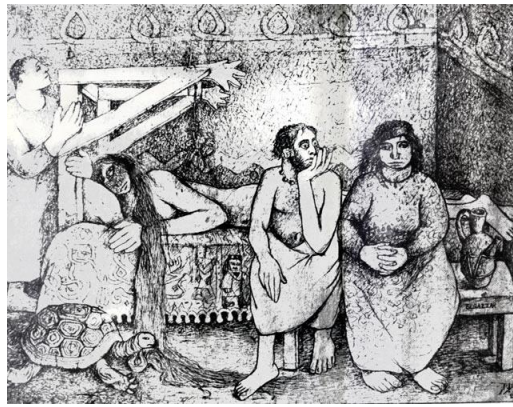


Sufism and its impact on the works of Abd al-Hadi al-Jazzar

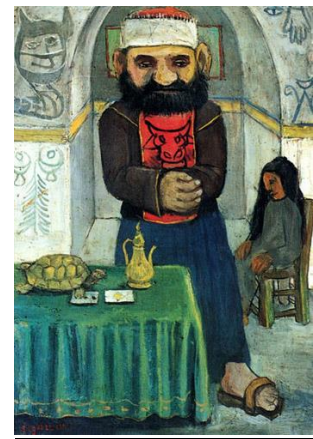
Al-Jazzar had a religious upbringing, as his father was a cleric and a professor at Al-Azhar, and the artist's life and residency in the Sayeda Zainab neighborhood made him more connected to the male forums. Therefore, the mystical sense appeared in his paintings, but in a deep, contemplative look. He says in his talk about Sufism, "The Sufis in the past denied access to facts through the mind and the senses, but only by inspiration - as for modern Sufism led by Henri Bergson, it recognizes that the mind and the senses can reach the facts, or some of them, besides inspiration, they do not deny inspiration



Preparing the Souls - 1953 AD - Chinese ink on paper - 55 x 40 cm - Ahmed El-Deeb Collection.



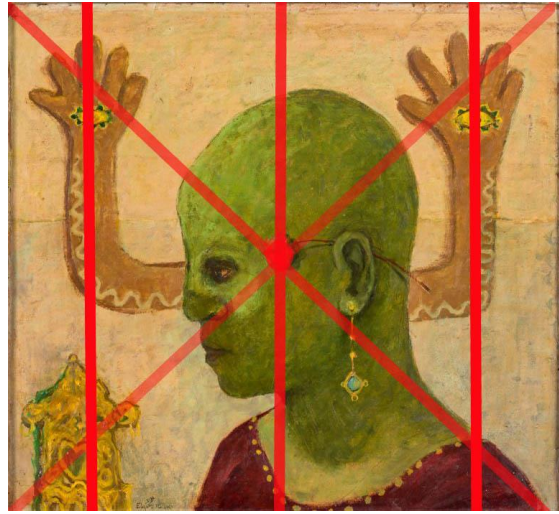
Sitt Al Banat - Sold to Mahmoud Said in 1951 AD - Shiny ink on paper - 50 x 38 cm - Museum of Arts in Alexandria.



fortune-telling - 1959 AD - oil on celotex - 36 x 26 cm - Naguib Sawiris Collection.

The role of color in the work of the artist Abdel Hadi Al-Jazzar

Speaking about his colors, the butcher says: "I have no favorite colors in the different stages of production, but there are colors that differ according to the situation to be expressed, and this means that the colors are like the elements in the picture, and just as the relationship between these complementary elements to each other is a psychological relationship, so are the colors, Every color within a space, or every color that takes the form of an element, is complementary to the meaning of the element in itself, and complements the sum of the colors and elements in the image. He makes the objective aspect overcome or the



٧٠ سم- المجنون الاخضر- ١٩٥١م- زيت على كرتون- ٦٣ مجموعة نجيب ساويرس.

subjective aspect overcome, but it is a mixture of the two (Al-Hindi 2010 AD), which is what Al-Butcher believed in in his paintings. He used color with a subjective philosophy that merges with his objectivity in the artwork, and he dealt with color with a special psychology that the researcher sees as closer to the mystical thought, where Its religious themes. Colors such as green, red and blue prevailed, which are the most common in popular society, as the green color has a religious character and some consider it a symbol of heaven, and the red color is a symbol of revolution and social movement. The butcher used the color not in itself, but rather In its relations with other colors. There is also a contrast between red and blue in the family palette; The woman behind her is a red area, while the man behind him is the same area in a pale blue color, and each of that color space has its significance, as we will discuss in detail in the analysis of the family painting.

The symbol for the artist Abdel Hadi Al-Jazzar

In the talk of the butcher to the French radio, he explained his various stages in a prudent manner. And speaking of the symbol and ambiguity in his works, he said:

The ambiguity in my production contains analysis during these works - because popular life is that mold in which I empty myself to take that new form... When I live in popular life among its folds and turn its pages, and think with its thoughts, the self is like the evidence that it stores The corresponding angles, and a kind of filtering and then merging with the subconscious mind takes place until that new image is formed in its symbolic dress that resembles mystery. As for the ambiguity in popular life itself, it is something in fact that does not exist, because every period or every symbol or every belief in life Popularity must have a reason for its existence, and it must have its origins that can be found, and at that time, that ambiguity must be for those who do not know the secrets of popular life.



A lover of the jinn 1953 AD - Chini ink and gouache on paper - Museum of Modern Art in Alexandria

Results

- 1- Most of Abd al-Hadi al-Jazzar's works in the popular stage were based on highlighting the two values (the chromatic significance and the symbol).
- 2- Abd al-Hadi al-Jazzar was influenced in his works by Sufi philosophy, and this was evident in the connotations of color.
- 3- Analysis of the painting (The Green Madman) with a different perspective from what is done in most studies, an analysis based on the saturation of the butcher with philosophy and Sufi thought.
- 4- Al-Jazzar was influenced by popular culture and dealt with it from his own perspective, which was also associated with Sufism in his use of the symbol.

Recommendations

- 1- The researcher recommends studying more artists' works, and comparisons can be made between the color significance of one artist and another.
- 2- Studying the paintings in a more in-depth manner and not relying on the foregoing analyzes because the artwork is renewed by the vision of its beholders and recipients.

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