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**The Image of Poetry in Modern Jordanian Art: An analytic study for
painting and graphic arts.**

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Resumen del trabajo de investigación

Esta investigación se desenvuelve en el terreno de la concordancia y la relación existente entre las artes. Difícilmente podemos entender una obra artística sin sus vinculaciones con otras manifestaciones, ya sean literarias, visuales, políticas, sonoras, etc. En concreto se centra en el arte Jordano contemporáneo durante la primera década del siglo XXI donde esta relación tiene características propias vinculadas a su desarrollo histórico y a su contexto específico. El mundo árabe tiene una tradición oral milenaria mientras que el ámbito plástico se desarrolla de forma totalmente novedosa y casi sin precedentes, en concreto en Jordania a partir de nuevas circunstancias políticas y sociales se generan y desarrollan nuevas propuestas que necesitan de un estudio en el que su vinculación con la poesía como génesis creativa se muestra como eje fundamental.

La historia de la mutua influencia entre las artes –especialmente entre la poesía y la pintura- es antigua, de unos 3000 años, en cuanto a la historia de la literatura y del arte en Occidente y Oriente, además de ser una historia emocionante y confusa, que plantea más de una pregunta sobre la recepción de las obras artísticas por parte de la poesía, y esta por parte de los pintores, o sobre la relación entre las bellas artes en general, y la poesía y la pintura en especial. A pesar de todo, estudiando en profundidad, el asunto no deja de ser complejo, pues necesita de una investigación que analice el tipo relación que existe entre la poesía y la

obra artística, en lo que se refiere a su naturaleza, su función, sus medios y sus formas estéticas, puesto que hay muchos planteamientos y desarrollos sobre dicha relación.

Las ideas y las opiniones contrarias se desvanecieron rápidamente por la interrelación entre las artes y la gran cantidad de experiencias. La interrelación entre los tipos literarios y artísticos –pintura y poesía- no significa la eliminación de un arte, ya que éste, por su naturaleza, se desarrolla y se actualiza, además de renovar sus epistemologías, ya que los límites entre las artes se derrumbaron y se sobrepasaron, gracias a los movimientos de transgresión sucedidos en todos sus ámbitos. Asimismo, no existe un arte que domine a otro, sino que pasa a ser no solo su acompañante o complementario, sino que se imbrica de forma natural como parte del propio conocimiento y acción creativa.

La relación histórica entre la poesía y la obra artística produjo una relación estrecha entre sus creadores, es decir, el artista y el poeta encontraron muchos espacios y momentos de convergencia principalmente en los que el artista pinta un poema, a partir de su lenguaje propio, desarrollando un campo simbólico que responde visualmente a las premisas semánticas y poéticas. Las manifestaciones artísticas desarrollan sus propias formas y medios de expresión, generando particularidades y enriqueciendo el significado y la estética de las temáticas desarrolladas.

La falta de estudios sobre el arte Jordano contemporáneo y en concreto que aborden estas manifestaciones hace que sea necesario hacer un estudio en el que se analicen los distintos acercamientos conceptuales y formales, debido a la diferencia existente entre los artistas y los poetas, sus afiliaciones y sus condiciones de producción. Al revisar la historia de la imagen poética en la obra artística, encontramos producciones en las cuales de forma recurrente el pintor crea basándose exclusivamente en el texto poético. Pero a su vez, la historia del arte árabe, en concreto el arte jordano, tiene muchas experiencias que despliegan un amplio entendimiento en el que muchos elementos se suman enriqueciendo su panorama artístico contemporáneo.

Nuestra investigación “La Imagen de la Poesía en el Arte Jordano Contemporáneo: la Pintura y la Estampa como Espacio de Análisis” se centra en el estudio de las obras artísticas en el arte jordano –pintura y estampa- inspiradas en los poemas, además de buscar la imagen poética que contiene, la forma de expresar y sus características.

El investigador, por su parte, intenta responder algunas preguntas de dichas experiencias, partiendo principalmente de sus propuestas creativas, al volver a los poemas inspirados para la realización de su obra, en cuanto al contenido y la forma, además de exponer su experiencia personal al inspirarse en los poemas del palestino Mahmud Darwish y del español Federico García Lorca. Esta experiencia investigadora ha pretendido extrapolar de forma metodológica planteamientos

desarrollados en Jordania tanto física como conceptualmente a su nuevo espacio investigador gestionando la interculturalidad en la divergencia y la similitud, enriqueciendo los planteamientos creativos.

Con el fin de lograrlo, el investigador realizó seis capítulos de su trabajo según las pautas seguidas en la investigación científica, y como sigue:

El primer capítulo:

Versa sobre el diseño del estudio y su metodología representada en:

La problemática del trabajo de investigación:

El trabajo de investigación plantea las siguientes preguntas sobre la imagen de la poesía en el arte jordano contemporáneo:

- ¿Qué grado de importancia tiene la presencia de la poesía en el arte jordano contemporáneo?
- ¿Pudo el arte jordano presentar el poema a través de la pintura y la gráfica?
- ¿Cuáles son los temas poéticos que influyeron en el arte jordano a la hora de realizar sus obras?
- ¿Existe en el arte jordano obras artísticas independientemente del tema de la poesía, o no llegan a distanciarse de lo literal?

- ¿Cuáles son los estilos artísticos y las formas de producción de las obras del arte jordano que se inspiraron en la poesía?

La importancia del trabajo de investigación:

La importancia del presente trabajo reside en la inexistencia de estudios anteriores sobre la imagen de la poesía en el arte jordano, además de la escasez de estudios árabes sobre el mismo tema, teniendo en cuenta que la mayoría de los mismos se realizan inspirándose en la poesía.

Los objetivos del trabajo se centran en investigar:

- La imagen de la poesía en el arte jordano contemporáneo.
- Los temas de los textos poéticos en el arte jordano contemporáneo.
- Los estilos artísticos en el arte jordano, inspirados en la poesía.
- El objetivo del artista al inspirarse en la poesía.
- La imagen de la poesía en la experiencia personal del investigador.

Los límites del trabajo:

Los límites espaciales se representan en las obras artísticas, “la pintura y la estampa” en el arte jordano contemporáneo, producidas entre 2000 y 2012.

La metodología del trabajo:

El campo de la investigación y su muestra:

El campo de la investigación se circunscribe en las obras artísticas realizadas en pintura y grabado en el arte jordano entre los años 2000 y 2012, además de las obras artísticas del investigador, inspiradas en los poemas.

En cuanto a la muestra de estudio, el investigador genera un archivo pormenorizado en el que recopila y registra los trabajos que responden al ámbito de la investigación y analiza metódicamente las características propias acorde con los objetivos de la tesis.

Las hipótesis del trabajo de investigación:

La investigación parte del supuesto de que el arte plástico jordano contemporáneo se inspira principalmente a partir de sus vínculos creativos con la poesía, siendo ésta la que propone la gran diversidad de imágenes y recursos existentes en el Arte Jordano contemporáneo. Es por lo cual nos preguntamos que grado de desarrollo y diversidad de propuestas existe en el periodo 2000/2012 relacionadas con lo poético. Y desde el ámbito práctico planteamos que grado de adaptabilidad, extrapolación y

enriquecimiento creativo existe en la vinculación de la obra del doctorando a partir del cambio de referentes poéticos.

La metodología empleada en analizar los modelos artísticos:

El investigador utilizó las siguientes herramientas para obtener los objetivos de la investigación:

- Los resultados del marco teórico, relacionados con los apartados tratados por el investigador.
- Los archivos: fotografías, catálogos, exposiciones, etc.
- Las entrevistas personales.
- La experiencia personal del investigador.

El método investigativo:

- El investigador utiliza un método analítico-descriptivo a partir del conocimiento directo de las obras principalmente y desarrollando un archivo pormenorizado fotográfico junto a un estudio en el que se detallan las distintas aportaciones que aportan datos significativos para dilucidar las hipótesis del estudio. Asimismo analiza los artistas y su producción basándose en la biografía, morfología y contexto de sus obras artísticas.

- También se trabaja desde lo empírico-experimental a partir de su trabajo práctico en el que se recurre a la modificando de las condiciones bajo las cuales tiene lugar el proceso creativo para generar nuevas conclusiones.

El segundo capítulo:

Una vez realizada la investigación sobre los estudios anteriores que abordaron el tema de la poesía y la pintura en el arte jordano contemporáneo, sean árabes o extranjeros, encontramos que dicho tema no había sido estudiado, lo que da gran importancia a nuestra investigación, considerada la única en este campo dentro del arte jordano.

El investigador trató y analizó algunos estudios árabes y extranjeros relacionados con el tema, de la siguiente forma:

Los estudios árabes:

- **Wijdan Ali: *Al-fan al-muaser fi al-Urdun*. El Arte Contemporáneo en Jordania, Asociación Real de Bellas Artes, Museo Nacional de Jordania, Amman, 1996.**

La investigadora enlaza el arte, el ambiente social y educativo, el clima político y económico con la aparición y la evolución del arte jordano desde la creación de Transjordania, en el año 1923, hasta mediados del los años 90 del siglo XX en la actual Jordania. Este estudio se considera uno de los primeros que se especializaron en narrar la historia

del arte jordano en sus diferentes fases, además de exponer las biografías de los artistas y explicar sus estilos artísticos.

El investigador se benefició de este trabajo porque estudia el arte plástico jordano en su aspecto histórico, añadiendo experiencias de algunos artistas, que serán tratados posteriormente. Sin embargo, este estudio trata solamente el arte hasta los años 90 del siglo XX, sin estudiar la influencia de la poesía en la obra artística jordana, y esto es lo que será investigado por nuestro trabajo hasta hoy en día.

- **Abdul Ghaffar Makkawi: Qasida w sura “al-shi’r w al-taswir abr al-usur”, Poema e Imagen “La Poesía y la Fotografía a través de las Edades”, Alam al-Maarifa, Kuwait, 1987.**

El investigador expone un resumen histórico sobre la mutua relación entre las artes en general, y entre la poesía y la pintura en especial, además de revisar las opiniones filosóficas más destacadas sobre dicha relación tanto en Occidente como en el Mundo Árabe. Asimismo, analiza muestras de poemas escritos sobre diferentes obras artísticas.

El investigador se basó en el análisis descriptivo del poema, comparándolo con la obra artística, sea escultura, poesía o estampa, y se pregunta si el poeta aprobó trasladar el tema de la obra artística al lenguaje poético, cómo se encontró el poeta con la obra artística y si la escritura del poema fue como una crítica o una admiración personal.

El investigador ve que este estudio ha enriquecido el trabajo actual en su aspecto histórico, por exponer la relación entre la poesía y la fotografía, tema que será completado por nuestra investigación, mediante un estudio de las obras artísticas que se inspiraron en la poesía y el mecanismo de la producción de la obra artística, en comparación con el texto poético.

- **Claude Obeid: “Jamaliat al-sura fi “jadaliat al-ilaqa bein al-fin al-tashkili w al- shi’r” Las Estéticas de la Imagen “La Polémica en la Relación entre el Arte Plástico y la Poesía”, Majd para Estudios y Publicaciones, Beirut, 2011.**

La investigadora aborda el tema de la estética de la imagen, mediante la polémica relación entre el arte plástico y la poesía, a través de algunas teorías antiguas y modernas, que trataron la misma en lo que se refiere a sus concordancias y sus diferencias.

También abordó la relación entre la poesía y la pintura de una forma histórica, las doctrinas artísticas modernas y la influencia del arte plástico en la poesía moderna, mencionando a los famosos en este tipo de poesía, llegando hasta “la imagen artística” y “el poema de la imagen”. Asimismo, estudia la imagen poética de algunos artistas plásticos, además de tratar las referencias de los colores en algunos poetas árabes,

mencionando algunos de los más destacados, cuyas obras artísticas emocionaron y afectaron a su poesía.

El investigador se benefició de este estudio conociendo algunos aspectos de la imagen en el artista y la poesía. Sin embargo, este estudio trató solamente la influencia del arte plástico en la poesía, mientras que nuestra investigación es contraria totalmente, ya que estudia la obra artística primero y no la poesía.

Los estudios extranjeros:

- **Franklin R. Rogers, Mary Ann Rogers: Painting and Poetry: Form, Metaphor, and the Language of Literature, Bucknell University Press, USA, 1985.**

El investigador parte de que la operación creativa depende de la metáfora, desde la era de las cavernas hasta hoy en día, mediante un estudio sobre el enlace vital existente entre el pintor y el poeta, que aborda las metáforas dentro de la obra producida por el poeta y el pintor, investigando la visión, el conocimiento sensorial y el cambio que se produce en ellos, y con el estudio del mismo conocimiento en la poesía.

El investigador revisa las experiencias de los poetas y pintores con el fin de entender los préstamos y su papel en la operación creativa, de forma científica y analítica. Además depende en sus conclusiones de las

experiencias vivas de los grandes creadores, que aparecieron recogidas en sus memorias, y de las teorías científicas modernas.

El investigador se benefició de este estudio analíticamente por los mecanismos del conocimiento de la operación creativa en el poeta y el pintor, y por los medios de creación de las formas poética y artística, aunque estos aspectos formen una pequeña parte de nuestro trabajo actual que tratará la imagen de la poesía en el arte.

- **Painting into Poetry: The case of Derek Mahon. Rajeev S. Patke, UK. 2006/ [http: courses.nus.edu.sg](http://courses.nus.edu.sg)**

Este estudio describe la relación entre la poesía y el arte, a la luz de la necesidad del artista a los espacios imaginativos, como producción de la tensión entre el estado de ánimo y las circunstancias que rodean al artista. Asimismo, por tratar los poemas del irlandés Derek Mahon relacionados con las obras artísticas, como ciertos modelos de expresión literaria general. El estudio analiza los poemas inspirados en las obras artísticas en diferentes aspectos, como el contenido y el mecanismo de la metáfora entre la obra artística y el poema.

El investigador se benefició de este estudio al conocer los mecanismos de la metáfora entre la obra artística y el poema, además de algunos aspectos teóricos sobre la relación entre la poesía y el arte. Sin

embargo, omite algunos aspectos sobre el análisis de las obras artísticas, al volver a los poemas. Esto es lo que se tratará en este estudio.

- **Jeffrey Meyers: Painting and the Novel, Manchester University Press, 1975.**

El investigador aborda en este estudio la relación entre las artes, especialmente las artísticas y las escritas, y las artes visuales -la pintura-, en un intento de descubrir la comunicación y el parecido establecido entre ambos artistas, mediante el seguimiento de una colección de novelas, en las cuales se estudian extensamente obras artísticas conocidas.

El investigador, por otra parte, trata de las estrechas relaciones entre la escritura y el artista, como relación que profundiza los conocimientos del receptor, ya que el estudio se basa en la desintegración de la imagen en la obra artística y su reconstrucción, teniendo en cuenta las diferencias entre la novela y la pintura, y cómo puede una explicar la otra.

El beneficio que surge de este estudio es el de la desintegración de la imagen en la obra literaria y la artística, por una parte, y la relación entre la imagen en la obra escrita y la artística “la pintura” en lo que se refiere a la metáfora, por otra.

El tercer capítulo:

El investigador lo dedicó al marco teórico, formado por tres apartados:

El primer apartado: La imagen entre la poesía y la pintura:

El investigador trató la creación de la imagen y su significado, además de la relación entre la poesía y la pintura, destacando las opiniones filosóficas sobre la misma. Asimismo trató la relación entre el poeta y el pintor, y finalmente la retórica de la imagen entre ambos artistas, sacando las siguientes conclusiones:

- La importancia de la imagen en varios campos de la vida cotidiana, incluso en las obras artísticas. Además de su impacto en la formación de la conciencia cultural del ser humano por considerarse un lenguaje visual paralelo y variado en su contenido cultural.
- La imagen es el elemento principal del arte, sea pintura o poesía. Es una unidad construccional compleja que forma la conciencia del poeta y el pintor.
- La creación de una correlación y una interacción entre las artes desde la antigüedad, especialmente el parentesco entre la poesía y la pintura.
- El arte oriental, ampliamente conocido por los occidentales, es el responsable de aumentar el interés tanto por la poesía y como por la pintura a finales del s. XIX. La gente sintió la sensibilidad de las pinturas

orientales, y la tendencia de la poesía china y nipona a pintar, mediante la faceta visual de las artes orientales y la relación participativa entre la caligrafía y la pintura.

- La interacción entre las artes aumentó la apertura de la obra artística, además de enriquecerla. Al mismo tiempo aumentaron los teóricos que defendieron esta relación.
- La aparición de ideas y opiniones opositoras a la relación entre poesía y pintura, en cuanto a su relación con el lugar y el tiempo respectivamente, y la comparación de las formas temporales con las espaciales, además de la declaración de las consecuencias de su mezcla en una sola obra artística y los efectos de la diferente estructura interna entre la poesía y la pintura.
- Hay una integración entre el pensamiento en la imagen y el pensamiento en la palabra, ya que la función simbólica es única en todo tipo de expresión artística.
- La relación histórica entre poesía y pintura produjo una estrecha relación entre los artistas de ambas, especialmente a principios del s. XX, lo que hizo que la producción de las obras artísticas que emplearon la poesía en su espacio aumentaran, además de los poemas que inspiran sus palabras de las obras artísticas.
- Los poetas se influyeron en la pintura de forma mucho más destacada en el s. XX. Los poetas de la generación post PGM se dirigían a la poesía visual, es decir, hacia otras fórmulas de tratar sus poemas.

- La retórica entre la imagen y la lengua tuvo su importancia en cambiar la literatura contemporánea, especialmente la poesía, a un tipo de impresión lingüística intensiva en las relaciones visuales entre los vocablos escritos, dando a la imagen de la poesía escrita un importante papel en lo que se refiere al significado, hasta convertir el poema en una lengua visual especializada en la imagen del texto escrito.
- La aparición de nuevos climas en la pintura al basarse en la poesía y viceversa, empleando la lengua como una percepción espacial-visual y su recreación, además de redefinir las metáforas verbales por ser consideradas un fenómeno paralelo, y coincidir las mismas en la pintura.
- La aparición de muchos escritores y poetas, por la influencia de los pintores, hizo producir un texto escrito visualmente con el fin de hacer una clave para acceder entre el texto y la figura.
- La generalización del uso de medios de reproducción gráfica junto con proceso de encuadernación dio paso a la aparición de los libros de artista, en los cuales se mezcla la pintura con la poesía, el texto con la imagen, pero de manera en que el conjunto genera una obra de arte original sumamente cuidada y gracias a la posibilidad de la edición múltiple ayudó a difundir este maridaje en una nueva apariencia e interrelación.

El segundo apartado: la poesía y la pintura en el arte árabe contemporáneo

Este apartado contiene una introducción al arte árabe contemporáneo mediante el estudio de sus contenidos artísticos, además de estudiar la poesía y la pintura en el mismo, siguiendo unos ejemplos árabes relacionados con este tema, llegando a las siguientes conclusiones:

- Las miniaturas se enlazaron desde su creación con la literatura árabe, ya que éste se caracteriza por la diversión visual y la imaginación. El hecho de que los dibujos acompañen a los textos escritos adquirió importancia en la civilización árabe, pues notamos que muchos manuscritos van decorados con dibujos que concordan con el contenido del texto.
- Las luchas y las revoluciones árabes contra la colonización europea, en la primera mitad del s. XX, hicieron que el artista reaccionara contra el estilo de los colonizadores, que había aprendido y adoptado, así que se dirigió al Patrimonio cultural, como el faraónico, el mesopotámico y las estéticas, las técnicas y la inspiración en el Patrimonio islámico en el campo de la pintura.
- La letra árabe adquirió una gran importancia en su arte a finales de los años 50 del s. XX, considerándose un valor paralelo al contexto visual, en plena búsqueda de la identidad artística propia, por el valor de la letra en la civilización árabe y su adhesión a la misma.
- La poesía se introdujo en la obra artística árabe a través de la caligrafía. El artista encontró una justificación para el uso de esta última: establecer una identidad artística propia. Otra justificación es la de reutilizar el

Patrimonio islámico, representado por las miniaturas, que aparecían en los poemas a través de la pintura.

- La pintura era uno de las artes más importantes que empleó el poeta árabe del s. XX, con el fin de evolucionar y encontrar una nueva estructura a su poesía, de modo que evolucione, al igual que las artes en el mundo entero. El poeta empezó a cuidar visualmente la poesía y las colecciones poéticas fueron acompañadas de dibujos internos, lo que aumentó las colaboraciones entre el poeta y el artista en el mundo árabe.
- El artista árabe se concentró en su Patrimonio poético, inspirándose en la poesía de Al-Mutanabbi, Imru'l Qays, Ibn al-Kalbi, entre otros, con el fin de destacar el valor de su civilización poética.
- La poesía de Mahmud Darwish tuvo su influencia y su importancia en varias prácticas dentro del arte plástica árabe, por ser considerado uno de los poetas contemporáneos más destacados del s. XX. Su muerte en 2008, dejó una huella. Los artistas se inspiraron en sus poemas para realizar sus obras artísticas.
- Se variaron las formas de mostrar la obra artística árabe inspirada en la poesía, como la estampa, la pintura y los libros artísticos. La letra árabe tuvo una destacada presencia en varias obras.
- Las obras artísticas de los poetas que pintaron la poesía eran menos que las obras artísticas de los artistas que hicieron lo mismo.

El tercer apartado: La poesía y la pintura en el arte jordano contemporáneo

El apartado contiene una introducción sobre el arte jordano contemporáneo, mediante un estudio realizado por el investigador sobre la creación de la pintura y la creación del arte de la estampa en Jordania, y otro sobre la presencia de la poesía en ambas artes, además de exponer la experiencia personal del investigador, llegando a las siguientes conclusiones:

- La sociedad jordana conoció el arte en la época extendida entre la creación del Emirato de Transjordania, en 1923, y el comienzo de los años 50 del s. XX, por los artistas árabes y extranjeros, que llegaron al país, se establecieron, realizaron exposiciones y enseñaron el arte. El apoyo del Palacio Real, representado por el Emir Abdullah, fundador del Emirato, fue acreditado en la promoción del arte y su compra. Los temas pintados durante esa época representaban el ambiente jordano desde los paisajes y los retratos de una forma únicamente académica.
- La ocupación de Palestina en el año 1948, tuvo su impacto en el movimiento plástico jordano. Más de un millón de palestinos fueron obligados a abandonar su país hacia Jordania, entre ellos los artistas, que junto con sus colegas jordanos colaboraron en el aumento de artistas en el Reino. Tiempo después, ambos establecieron un renacimiento en el arte, representado en las exposiciones y los foros artísticos.

- El ministerio de Enseñanza Superior jugó un papel importante en el campo plástico al enviar un grupo de becarios a Europa en los años 50 del s. XX para estudiar el arte, y en los años 60 a otros a países árabes con el mismo objetivo. Ambos grupos tuvieron su influencia en la enseñanza del arte en Jordania, y en hacer introducir las artes en el país, mediante exposiciones, y enseñando en sus propios estudios y en el Instituto de las Artes del Ministerio de Cultura.
- La ocupación del resto de Palestina en 1967 dejó también su huella en lo que se refiere al enriquecimiento del campo plástico jordano con artistas, que junto a sus homólogos jordanos establecieron un movimiento plástico que tuvo su propia identidad en los años 70. La obra artística jordana sobrepasó los temas académicos, dirigiéndose hacia los temas que afectan a los árabes, especialmente la ocupación de Palestina, pues el artista jordano no estaba lejos para representar, en su obra, el sufrimiento del pueblo palestino tras la ocupación de su Tierra. En esta época, los 70, se fundó la Asociación de Artistas Plásticos Jordanos, el Museo Nacional Jordano y otras instituciones artísticas.
- la pintura fue apenas el único arte conocido y practicado por el artista jordano desde la creación del movimiento artístico hasta los años 70. La aparición del arte de la estampa jordana, que tardó como consecuencia de su retraso en el mundo árabe en general y por motivos técnicos relacionados con las máquinas de imprenta y su costo. Por otros muchos, se evolucionó en las últimas décadas del s. XX: los estudios propios de los

artistas, la creación de las Facultades de Artes, los centros especializados en este ámbito y varios talleres.

- La relación entre la poesía y el cuadro jordano data de los años 70, y evolucionó ascendentemente durante las décadas posteriores, mediante las exhibiciones y los talleres especializados en el tema. El auge fue a principios del s. XXI, pues cada año se realizaba una actividad o más sobre colaboraciones conjuntas tratando la inspiración de la poesía en el cuadro.

El cuarto capítulo:

El análisis de muestras: el investigador, en este capítulo, hizo una búsqueda sobre las obras artísticas jordanas que se inspiraron en la poesía para realizar sus obras artísticas, ya sean pinturas o grabados, producidas entre el 2000 y el 2012. El artista eligió 14 obras artísticas que estén relacionadas con los objetivos de la investigación. El investigador analizó las obras artísticas basándose en los poemas empleados por los artistas, según la cronología de la producción de las obras.

El investigador empleó en su análisis herramientas como: catálogos de exposiciones, los archivos de las Galerías y las entrevistas personales a los artistas, además de basarse en los resultados de la parte teórica.

El quinto capítulo:

El investigador expone su experiencia personal relacionada con los poemas del poeta palestino Mahmud Darwish y el español Federico García Lorca. También expone su experiencia en la inspiración de los poemas en sus obras artísticas anteriores producidas antes de la obra (Lorca y Darwish). El motivo de su interés y su relación con la poesía es que creció en una familia artística cuyos miembros son artistas y poetas, además de crecer en un ambiente lleno de poesía, ya sea en casa o en el pueblo donde vivió temporadas de cosechas de los campesinos y sus poesías durante el trabajo en el campo.

El investigador presenta en este capítulo su experiencia personal que realizó durante sus estudios de doctorado, representada por un estudio visual de los poemas del poeta español Lorca y del palestino Darwish, ya que se inspiró en los poemas relacionados con el lugar en ambos poetas: “En Jerusalén” del poeta palestino Mahmud Darwish, y poemas sobre Andalucía y Granada del poeta Federico García Lorca.

Mediante este planteamiento subraya la profundidad de las raíces espirituales y culturales que enlazan a los dos poetas y las dos ciudades, además de la semejanza sentimental en la trayectoria de Lorca y Darwish, a través de la búsqueda de los detalles de dos ciudades que representan unos focos espirituales de ambos poetas que influyeron profundamente en

la tendencia poética. Además de su gran presencia creativa en diferentes países del mundo.

El poema de Darwish se centró en la recuperación del lugar (Jerusalén), en su aspecto histórico y su identidad árabe, ya que Jerusalén se considera uno de los pilares de la identidad árabe y adquirió un valor religioso, histórico y político. Darwish emplea a Jerusalén en su poema como un lugar que representa a toda Palestina. El poema se produce como una reacción del poeta sobre los intentos de la ocupación israelí de eliminar y robar la identidad de Palestina.

Mientras que en la poesía de Lorca, se llama a la unidad del territorio andaluz, lleno de tragedias que sufrió, además de llamar la atención a la psicología humana profunda y buscar en la fatiga y la pena del lugar, ya que lamenta la avanzada civilización en Al-Andalus y su pérdida.

El investigador realizó sus obras artísticas basándose en el contenido de la ausencia, la pérdida y la nostalgia al lugar destacado en los dos poemas de ambos poetas. El investigador realizó obras artísticas sobre los poemas de ambos poetas, mediante el uso de técnicas de estampa. A veces, realizaba su obra con una sola técnica, y en otras mezclando más de una técnica con el fin de servir a la obra. Pide prestado elementos y señales relacionados con el lugar que aparece en el poema, pues emplea los elementos y las decoraciones de la Alhambra y la Cúpula de la Roca

en Jerusalén y los planos arquitectónicos en ambas. Además, se basa en los dibujos del poeta Lorca, eliminando y añadiendo, con el fin de realizar su obra. Asimismo, cuando el investigador depende de préstamos locales e históricos, los dibujos de Lorca y la mezcla entre las palabras del poema, escritas por el investigador en la obra de forma ilegible, con las palabras y las decoraciones de la Alhambra, quiere hacer una mezcla entre dos tiempos diferentes, es decir, el pasado y el presente, en su obra artística, que representa a un tercer lugar.

El sexto capítulo:

Aquí se exponen las conclusiones.

- La relación entre la poesía y la obra artística jordana comenzó en los años 70 del siglo XX, y ha evolucionado de forma ascendente en la década siguiente, mediante exposiciones y talleres artísticos especializados en el tema, además de los proyectos artísticos realizados entre los poetas y los artistas. El auge de dichas actividades llegó a principios del siglo XXI, ya que cada año había una actividad, o más, sobre las experiencias conjuntas inspiradas en la poesía con el fin de realizar la obra artística.
- Variaron los contenidos de los temas inspirados en la poesía por parte de los artistas, de los cuales destacan el contenido político representado por la pérdida de las tierras, como consecuencia de la ocupación de Palestina, y la presentación de la tragedia palestina, que influyó en el artista jordano

claramente mediante los poemas del poeta palestino más destacado “Mahmud Darwish”, conocido por su Poesía de la Resistencia y la Defensa de la tierra robada, al igual que evolucionar la lengua poética a ser directa, estética y el estilo indirecto, y que no exenta de nostalgia a Palestina, “la causa árabe”. Una vez muerto, sus poemas se emplearon en varias mezclas entre la pintura y en la estampa jordana.

- El artista jordano empleó indicadores directos en las obras inspiradas en poemas con contenidos políticos, como la resistencia, la ocupación, la escopeta, la imagen del enmascarado, la paloma y la rama de olivo especialmente en los poemas que tratan la principal causa árabe, es decir, la ocupación de Palestina.
- Algunos artistas produjeron obras que no tienen que ver con el contenido de los poemas en los que se inspiraron, sino obras abstractas de sus anteriores experiencias, en las cuales no se basaron en poemas.
- El apoyo de las instituciones artísticas en Jordania tuvo su impacto en el interés del artista local en lo que se refiere a “la poesía en la obra artística”. Asimismo, los centros culturales extranjeros, especialmente el Cervantes y la Comisión Europea apoyaron proyectos privados para conmemorar al poeta español Federico García Lorca y a otros poetas árabes.
- La mayor parte de los poetas, cuyos poemas fueron tratados por los artistas, eran árabes, especialmente jordanos. Cabe mencionar la presencia

del poeta español Lorca, conmemorado en varias colaboraciones artísticas, sea a nivel personal o por el apoyo de unas instituciones patrocinadoras de la actividad.

- El artista jordano se inspiró en poemas modernos del siglo XXI, alejándose de los poemas del Patrimonio nacional, anteriores al siglo XX.
- La variedad de los estilos artísticos y modos de producir la obra artística que inspira la poesía en el cuadro: la pintura, la estampa, los libros artísticos hechos por ambos.
- La presencia de la caligrafía árabe en algunas colaboraciones artísticas, escribiendo algunos versos en la obra artística.
- Las lecturas visuales de los textos poéticos variaron en las obras artísticas producidas, además de caracterizarse por metáforas en forma de imágenes directas y la literalidad del contenido poético en algunas experiencias artísticas, enfocándose en las metáforas del lugar, como el desierto, Jerusalén y Granada.
- La presencia del autorretrato del poeta fue complementaria y un indicador del poema empleado, por parte del artista, en algunas experiencias.
- El artista jordano se enfocó en los poemas donde aparecen imágenes de lugares como referencia del contenido poético. El artista empleó señales referentes a los rasgos del ser humano que pertenece a dichas zonas, como indicador del lugar, y como homenaje al lugar –el paisaje jordano- sea

pintando el propio lugar o rasgos de los autorretratos que pertenecen al mismo lugar, como una clara metáfora.

- La presencia de la imagen de la caligrafía árabe en algunas experiencias artísticas, mediante el uso de algunos versos en la obra, a veces, como indicador directo del significado del poema en la obra, y otras como valor formal.
- La presencia de la poesía en las obras artísticas del investigador desde el 2006, hasta hoy. Las experiencias incluyen muchos poetas, concentrándose en el poeta español Lorca, y en el palestino Mahmud Darwish.
- Destacar la imagen del lugar en los poemas inspirados por el investigador para sus obras artísticas (Lorca y Darwish), concentrándose en el sitio: Jerusalén, Granada y el lugar de infancia, para la creación de su obra. Jerusalén y Granada son dos lugares que influyeron en la experiencia de ambos poetas, y representan un indicador de las características comunes entre ambos lugares, como un importante valor cultural y arquitectónico, mediante metáforas de ambos lugares (como los planos arquitectónicos de los sitios y las decoraciones) y emplearlas en la obra artística.
- En el caso del investigador, variaron las formas de producir las obras artísticas inspiradas en la poesía. La presencia de las obras gráficas estaba clara en su diversa composición, como obra y como libro artístico.

- La presencia de la caligrafía árabe en los trabajos del investigador, como complemento de la obra artística y como figura, lejos de la lectura. El investigador mezcló su letra con los textos poéticos dentro de la obra, por una parte, y las líneas y las palabras que existen dentro del lugar (La Alhambra) en los poemas de Lorca, por otra.
- El investigador pidió prestadas las pinturas de Lorca con el fin de realizar su obra artística inspirada en los poemas del mismo, como préstamo formal (la pintura de Lorca), además de las metáforas (sus poesías).

La estética de la realización de la obra de por sí no es capaz de convertir el poema en una buena obra, en algunas experiencias, ni la obra en un cuadro valioso.

Abstract

The research is summarized in its topic “The image of poetry in contemporary Jordanian art, an analytical study in painting and graphic artworks”, with the attempt of investigating and reading the image of poetry in contemporary Jordanian art during the first decade of the twenty first century, and revealing the poetic contents artists worked on; in addition to presenting the researcher’s artistic experience in this field. In order to achieve that, the researcher has accomplished five chapters of this study: the first chapter presented the design and methodology of the research, by raising a number of questions about the image of poetry in Jordanian contemporary art, these questions are:

- What is the extent of inspiring from poetry in contemporary Jordanian art?
- Were Jordanian artists able to represent poems through painting and graphic?
- What are the poetic contents Jordanian artists used in their artworks?
- Did Jordanian artists produce artworks that are independent from the content of the poems, or simulating it?
- What are the artistic styles and methods of producing artworks Jordanian artists used when working on poetry?

The second chapter is about previous studies, where the artist presented six studies related to his study (three studies in Arab language, and three in English language). The third chapter is about the theoretical frame

including three parts: First: the image between poetry and painting; second: poetry and painting in contemporary Arab art; third: poetry and painting in Jordanian contemporary art.

The fourth chapter is an analysis of the samples of the research, where 14 artworks were analyzed, in addition to presenting the researcher's personal experience.

The fifth chapter includes the findings of the research; of these findings:

- There were a lot of topics which the artists worked on, but mostly the main topics were the occupation of land –occupation of Palestine- and representing the Palestinian tragedy which Jordanian artists were very much affected by through working on the poems of the most distinct Palestinian poets including Mahmoud Darwish who's known for writing about the resistance and the stolen land with developing his poetic language into an indirect speech that is full with longing to Palestine "The Arab Cause". The death of Darwish also caused a lot of artwork, painting and graphic, as a celebration of his poems.
- Arabic calligraphy was present in the researcher's artworks to complete the artwork, not in a readable way.
- The visual readings of poetic scripts varied in the produced artworks; it included direct borrowings of images in the poem's content in some artworks, and spatial borrowings in other artworks, like the desert, Jerusalem, and Granada.

- The image of the place were clear in the poems the researcher used in his artwork, which he concentrated on in building his artworks, like Jerusalem, Granada, and childhood places.
- The researcher used multiple methods in producing his artworks that are based on poetry, but graphic works were clear with its different forms, either as paintings or as art books.

Dedication

To my brother and friend

Artist Mohammad Al-Ameri

And my family

The Artists & poets

Thanking and gratitude:

The researcher would like to present thanks and gratitude to Professor Isidro López-Aparicio for accepting to supervise on this research, and for giving a lot of effort and direction for the interest of the research; also the researcher would like to thank Dr. Khalid Al-Hamza from Al-Yarmouk University in Jordan for accepting to be another supervisor of this research, and for presenting advice and follow up.

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129	Darwish Poetry	The Researcher	2010	The Researcher	223
130	Darwish Poetry	The Researcher	2010	The Researcher	223
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1.Chapter one: Study design and methodology

- **Introduction**
- **Problem of the research**
- **Importance and need of the research**
- **Objectives of the research**
- **Limits of the research**
- **Methodology of the study**
- **Research community and samples**
- **Hypotheses of the research**
- **Analysis tool**
- **Method of the research**

1.1 Introduction:

It is axiomatic, especially in this era, to assure on the relationship between arts and its interlacement with each other forming artworks, whether it is literature, visual or auditory arts. The story of the mutual effect between arts, especially poetry and painting, is a long story that goes three thousand years back in the history of literature and art in the East and the West, and it is an exciting and confusing story that throws away questions about poetry dealing with artwork, and artists receiving poetry, about the relationship between fine arts in general, and poetry and painting in specific, but the matter doesn't look axiomatic when we contemplate a little bit and think about it, and we research the type of relationship between poetry and artwork, so as to its nature, function, methods, and aesthetic forms, the thoughts start clashing concerning this relationship.

With the huge number of experiences, the thoughts and opinions that objects to the interlacement of arts vanished, because the interlacement of artistic and literacy works – poetry and painting- doesn't mean banishing an art in favor of the other, art in its nature develop and renew itself and its creations, the limits between arts collapsed and have been passed with the development of art forms, so there is no art form prevailing over another art form, most of the time it comes as accompanying and integral.

The historical relationship between poetry and artwork produced a strong relationship between the makers of these two arts (the painter and the poet) who produced a lot of approaches in the history of this relationship, when the painter draws the poem of a poet,

with the difference in the symbolic field, each art has its methods of expression, whether in getting closer or further from the subject.

This controversy made the differences in concepts a matter that needs to be studied, with differences of painters and poets in their affiliations and conditions of their production, when reviewing the history of the poetry image in artwork; we will find artistic conclusions where the painter tried to create one artwork by resorting to the poetry script, the history of Arab art include a lot of similar experiences, especially Jordanian art.

Our current research looks into the image of poetry in contemporary Jordanian art, with analytical study in painting and graphic works "*Reading for the artworks in Jordanian art – painting and graphic*" that used poetry as an inspiration, and researching the image of poetry in it, and the methods of expression, and the characteristics it's based on, as the researcher tries to answer some questions in these experiences starting basically from the painting, and by referring to the poems which these artworks were inspired from focusing on the subject and form, in addition to presenting the researcher's personal experience in inspiring artworks from the Palestinian poet Mahmoud Darweesh, and the Spanish poet Federico Garcia Lorca.

1.2 Study design

1.2.1 Problem of the research:

The research raises a number of questions about the image of poetry in Jordanian contemporary art, and these questions are:

- To which extent the Jordanian contemporary painting took the inspiration from poetry?
- Was the Jordanian artist able to symbolize the poem through painting and graphic?
- What are the poetical contents that Jordanian artists used as inspiration for their work?
- Did the Jordanian artist produced artworks that are independent from content of the poem, or simulating it?
- What are the artistic methods and ways of producing artworks that Jordanian artists, who inspired from poetry, used?

1.2.2 Importance of the research:

The importance of the research comes from the nonexistence of previous studies about the image of poetry in Jordanian art, and the lack of Arab studies about this subject, especially that most of the studies are about poetry being inspired from artworks, not the opposite, which is the topic of this research.

1.2.3 Objectives of the research:

The objectives of the research are:

- The image of poetry in Jordanian contemporary art.
- Content of poetry scripts in the Jordanian contemporary art.
- Artistic methods in artworks that took the inspiration from poetry.
- Target of the artist from inspiring from poetry.
- The image of poetry in the researcher's personal experience.

1.2.4 Limits of the research:

The spatial limits of the research are artworks (painting and graphic) in Jordanian contemporary art which were produced in the time limit between 2000 and 2011.

1.3 Research methodology:

1.3.1 Research community and sample:

The community of the research is the Jordanian artwork that was produced through painting and graphic between the years 2000 and 2011, in addition to the researcher's artwork which was inspired by poetry.

As for the sample of the study, the researcher will observe the collection of artworks of the research community, and study what agrees with the objectives of the research.

1.3.2 Hypothesis of the research:

The researcher suggests that Jordanian plastic art inspired poetry in painting and graphic, in addition to the variety of poetry images in it, and the researcher suggests that Jordanian artists concentrated on the subjects and contents of poems they worked on.

1.3.3 The tool used in analyzing art samples:

The researcher used the following tools in order to achieve objectives of the research:

- The results of the theoretical frame, which are connected to the topics of the research.
- Documentation (pictures, catalogues, and exhibitions).
- Personal interviews.

- The researcher's personal experience.

1.3.4 Method of the research:

The researcher will work on the descriptive analytical approach, and investing photographic techniques and manual analysis to point to some units in the study and analyzing the samples, and depending on the chronological order of producing artworks.

2. Chapter two: Review of related literature

2.1 The Arabic studies:

Study: Wejdan Ali's - contemporary art in Jordan, the Royal Association for Arts, the Jordanian National Museum, Amman, 1996.

The researcher connects between art, socio-educational environment, and political and economical atmospheres, through the development of contemporary Jordanian art since the establishment of Trans Jordan Emirate in 1923 till mid nineties of the twentieth century, this study is considered the first that specialized in documenting the history of Jordanian art with its different phases, in addition to presenting artists biographies and describing their artistic methods.

The current researcher benefited from this study, especially that it researchers the Jordanian plastic art from its historical side, in addition to artists that the researcher is studying them as well, but this study only covered till mid nineties of the twentieth century and didn't study the effect of poetry on Jordanian paintings, and this is what the researcher is doing in this current study.

Study: Abdulghaffar Makkawi - A poem and an image – poetry and painting through the ages, Alam Am-Ma'refa, Kuwait, 1987.

The researcher of this study presents a historical overview about the mutual effect relationship between arts in general, and poetry and painting in specific, and the most

important philosophical views about this relationship in foreign and Arab philosophy, in addition to analyzing poems that were written about different artistic works.

The researcher depended on descriptive analysis for the poem comparing to the artwork, whether it was sculpturing, painting, or etching (graphic), wondering if poets were successful in transporting the essence of the artwork from its form to the poetry language? And how the poet met with artwork? And was his poem a criticism for an event or a personal admiration.

The current researcher sees that this study was useful for the current research only from the historical side about the relationship between poetry and painting, which will be completed by the current researcher through the study of artworks that took its inspiration from poetry, and the mechanism of producing the artwork comparing the poetry script.

Study: Claude Obeid – The aesthetic of the image in the controversial relationship between plastic art and poetry, Majd Press and Studies, Beirut, 2011.

The researcher goes in her study into studying the aesthetics of the image through the controversial relationship between painting and poetry, and speaks about this issue through old and modern theories that discussed this issue with its differences and similarities.

She handled the historical relationship between painting and poetry, in addition to modern artistic schools, talking about famous people in this field, going from the “artistic image” to the “poem of the image”, and studying the “poetical image” among

some plastic artists, she also took the temptations of colors among some Arab poets, and mentioning important poets whom their poems and emotions were affected by artworks.

The current researcher benefited from this study in knowing sides about the image by the artist and the poet, but this study was only about the effect of plastic art on poetry, while this current research is about the opposite, it studies paintings not the poetry.

2.2 Foreign studies:

Study: Franklin R. Rogers & Mary Ann Rogers – Painting and poetry from metaphor and the language of literature Bucknell University Press, USA, 1985.

The researchers start from that the creative process, since the cave man till now, depends on metaphor through studying the vital connection between the painter and the poet, where metaphor is handled inside the produced form by the painter and the poet, by studying the vision and perception, and their transformations, and by studying the perception of the poetical form.

The researchers reads the experiences of poets and painters in order to understand, scientifically and analytically, the metaphor and its role in the creative process, and they depend, in their conclusions, on the living experiences of big innovators as it was mentioned in their journals, and based on modern scientific theories.

The current researcher has benefited from this research by analyzing the mechanisms of perception of the creative process for the poet and the painter, and the methods of

forming the poetic and artistic shapes, but these topics are a small part of this current research which will handle the image of poetry in art.

Study: Rajeev S. Patke - Painting into poetry: the case of Derek Mahon, the UK, 2006, <http://courses.nus.edu.sg>

This study describes the relationship of poetry with art in the shadow of artists need to new imaginative spaces as a result of the mood tension and the circumstances surrounding artists, and by handling poems about paintings by the Irish poet Mahon as a specific sample of the literature general expression, the study analyzes poems inspired from paintings from several sides, like the topic, and the mechanism of metaphor between the painting and the poem.

The current researcher benefited from this study by knowing the metaphor mechanisms between the painting and the poem, and some theoretical aspects about the relationship of poetry with art, but it neglects some aspects about analyzing artwork by referring to poems, and that will be covered in this current research.

Study: Jeffry Meyers – Painting and the novel, Manchester University Press, 1975.

The researcher in this study handles the connections and relationships of written arts – especially the novel- with visual arts –painting- in an attempt to reveal the connections and similarities between those two arts through studying a collection of novels that included researching famous artworks.

Also, this study researches the close relationship between writing and artists, this relationship that deepens the perception of the receiver, as the study is based on dismantling the image in the artwork and rebuilding it taking into consideration the differences between the two forms (novel and painting) and how it can describe each other.

The current researcher benefited from this study by dismantling the images in the literature and artistic works, and the relationship of the image in the written work and the artwork (painting) in terms of metaphor.

3. Chapter Three: Literature Review

3.1 The image between poetry and painting

3.1.1 The image... start and concept

3.1.2 Poetry and painting

3.1.3 The poet and the painter

3.1.4 Eloquence of the image between the poet and the painter

3.1 The image between poetry and painting

3.1.1 The image... Start and concept

The image is considered a part and component of the world which we live in, as it interferes throughout the different processes of its analysis then in forming the behavior of communities and its cultural product.

The presence of the image keeps flowing in every instant, as it evolves and diverse, you won't be able to bring it in line in so many areas of life whether in daily basis or to the image in artistic and literal work, so "*the soul does not think without images*"⁽¹⁾, as it exceeded with its visual speech to many implications which reminds us with the Chinese saying "*an image is worth thousand words*", and to see the effect of it in reforming the intellectual awareness and what could be received by humans of visual language that would be parallel and different in its intellectual loads.

The image in the artistic work was not far from the rapid changes which accompanied the era of technology and knowledge, also in the aspects of critical philosophy of the image, the change of the artistic work with quick responses to the modern philosophical theories, so the image in the artistic work formed an intellectual state which has characterized the image with visual guidance that touched and participated in the social and humanist reality.

(1) Abdulhameed, Shaker: [Asr alsors] The era of the image - positives and negatives, Kuwait, Alam Al Marefa Series 1995

The artistic work drawing, sculpting and graphic had affected the processes of awareness and communication between communities then became an important part of the human heritage.

The facts of old civilizations were understood by what were preserved in images that were painted in the cave walls, and interpretations about the role of that visual image drawn.

Arts and artists had caught the attention of philosophers as foundations of producing the image, and to prove issues that are related to ethics, existence and knowledge.

Gachev pointed that *"the unity of logic and history is one the principles of the scientific method, which requires matching the real history with the theory, based on that we try to build a theory of the birth of image, or a theoretical history of it"*⁽¹⁾.

He also added that *"introductions of the image had been formed long time before the emerge of the artistic image, in its conventional sense, the same way that the aesthetic moment had been born in the work of man before art, so whenever art and literature is found they both glow in real creativity, so it's not a coincident that the features of the pre historic culture is –almost- understandable by modern man"*⁽²⁾.

The image is almost considered as the basic material of arts whether it was paintings or poetry ... etc, it is also considered as the row material which would be based upon it substantial meanings that would be required to transfer the image of the world, for

(1) Gachev, Georgi: Awareness and art, translated to Arabic by Nofal Nayyounf, Kuwait, Alam Al Marefa, 1995, page 11.

(2)Ibid, page 11.

instance painting is a visual language where the means of perception and imagination transforms into a picture then to a sensuality.

It is also possible to search for the image within its multiple features, there is one that stimulates reality, while other express it, this takes us back to the binary in the emergence of art , as *"image stands on having a connection and a similarity, but what to connect or resemble? The color red in a star or a planet reminds the old man with blood, and predicts him of wars and mesmerize in the human society, also poets of the east compared the lips of the beloved with the coral stone, and all mentioned is a minimized pictorial entities which has a link between nature and society vice versa"*⁽¹⁾.

Most old and modern uses of the concept of picture is all about simulation and comparison to reproduce, in Arabic the concept refers to describing the act, so when you say I pictured this it means that you imagined it.

In this context we examine the images in the caves of Lascaux and Altamira to see the birth of the image in it's a technical way, and to the beginnings of images -primitive arts- *"the child Maria with her father San Tavola saw in one cave northern eastern Spain she held her lamp to the of the cave Altamira sealing to reveal to the world one of the most important beginnings of the primitive art, which made the anthropologists reconsidered the mental and technical faculties which were possessed by a man who lived 50 thousand years before"*⁽²⁾.

(1) Ibid, page 12.

(2) Al-Basha, Hasan: Arts in old ages, [alfunon fe alosor alqadeema] The Arab publishing house, Cairo, Egypt, 2000.

These drawings –images- on the sides of caves where carved or colored , where most of these images where of animals that lived in that period as bulls and mammoth, these drawings were very precise that made the artist Picasso say when he saw those images that we have nothing to learn.

The nature of (inspiration) according to the prehistoric artist were formulated by the mind *"after having the item transformed this way, into separate parts, the imagination of the artist becomes ready to take the very next step which were emphasized by Brac when he said "mind formulates", the parts of the shape when freeing itself from the container, had to get together with other elements from the photos of memory to create the artistic image"*⁽¹⁾.

Although cave artists had to follow meanderings in rocks and to be inspired by it the shapes of animals, even though he only had the flam of fire on the roof of the cave, he also had insight and reason to reform his shapes, as Brac says *"senses deform the shape while the mind reform it"*⁽²⁾.

(1) R. Rogers, Franklin: Poetry and painting, translated to Arabic by Mai Mdaffar, Alma'moun publishing, Baghdad, Iraq, 1995, page 37.

(2) Ibid, page 39.



Figure (1)

A painting from Lasco cave

Matisse refers to it by saying: *today I can say, that there is no picture in drawing to clarify with material ingredients, therefore it is necessary to picture the item by composition, even when he appear to deviate away from it, he does have a clarification inside him, that he must necessarily ends up with forgetting it, but I repeat that he must have deep in him the true memory of that incident and reactions towards it in his mind*⁽¹⁾.

As the cave artist practiced a mechanism in investigating the artistic work out of the crumbling surface of caves and took advantage of lines and meanders -by stimulating imagination to create images- the Chinese artist of the eleventh century Sung-Tae presented a critical view of the paintings of shinyoung-shai which represents silent nature that provided advice in improving the artistic vision. He said: *"the technique here is very good but there is a need for natural influence. You should pick up a shaky wall*

(1) Verdet, André: *Prestige of Matisse, Paris, Émile Paul Collection, 1952, page 75 – 76.*

then throw a thread of white silk above it. After that, you need to look at it every morning and every evening. After a while, you would be able to see the cracks through the silk, and then store the image in your mind, by making the Cracks Mountains and the lower side water, ingest this slowly and deeply into your soul. Soon you will start seeing men, birds, plants and trees, then you can use your brush according to your imagination then it would be a work of heaven not humans"⁽¹⁾.

The definition of image diverse throughout ages as the concept itself emerges from the relationship between the individual and the social entity. Historically, there is an obvious change in terms of the concept and the role played. Thus, it evolved as an expression of the religious doctrines, then to a subject exclusively seen in the wealthy classes. Finally, it became a comprehensive context in the aspects of art trading life.

The concept of image and mind is one of the important philosophical issues which accompanied the issue of the picture since ancient times. Implications of these mental and religious suggestions exist in many modern artistic orientations, which made some themes inherited as icons since the beginning of civilization.

In this context the researcher will try to include some of the many definitions of the picture. *"An image is a special method of expression, and an aspect of significance, that excludes its importance in what meanings and private impacts it creates. However, the image won't change the nature of the meaning itself, it is only away of presenting it"⁽²⁾.*

(1) Gombrich, Ernest H.: Art and illusion - Study in the Psychology of Pictorial Representation, Phaidon Press, 1959, page158.

(2) Asfour, Jaber: Artistic image in the critical rhetorical heritage, [alsora alfannieh fe alorath albalaghee alnaqdee] page 392.

In another context, the concept of image in all of the arts is seen as *"an aesthetic vision that is lived by the artist, poet or writer, and could be realized directly or indirectly in a frame of aesthetic ideals according to the ideological loyalties of the poet or artist, and also to his philosophical view and doctrine in aesthetic"*⁽¹⁾.

The image, according to the artist and the poet, is a result of the internal awareness. So one might, or might not, understand the image, for it is considered a complicated synthetic unit which is an essential component to the poet or artist. Louis finds that *"picture is words of emotions and passion"*⁽²⁾.

Along these lines, the researcher finds that the concept of the image is varied, some is related to the image as an external perceived, or as mentally recognized, or as the image in its literary use.

The image, as studied by the researcher, is a complex structure that represents cognitive thinking in the artistic work, whether that be painting or print making, which results from poetical references regardless whether picture was close to or far from the poetical context.

3.1.2 Poetry and painting:

We have to emphasize especially in this era the links between arts to create an art work, whether it was literature, audio or visual, as Baudelaire said: *"one of the distinguished*

(1) Al-Hanafi, Abdulmun'em: Dictionary of philosophical terms, Madbouli library, Cairo, 2000, page 32.

(2) Lewis, C D: The poetic image, translated to Arabic by Ahmad Nassif Al-Janabi & others, Ministry of culture publications, Baghdad, Iraq, 1982, page 23.

features of the spiritual situation in our village is that all arts to say the least tends to reinforce each other, if not a compliment for some others by lending new forces and recourses"⁽¹⁾.

In the comparative research between art and literature became an interesting study, if the emphasis on examining ratios between the arts and its links started since the seventh century even though that relationship existed earlier, but the intimate interfere between arts was not mature till the end of the twentieth century, the examiner of the history of art and literature can clearly see how they are related, and can also see the close links which emerged between artists and poets, *"painting and writing has so many thing in common that the novelist wants us to see"*⁽²⁾.

"Arts and genres, aims to aesthetic influence, for example literature tries to imitate painting , by making an image with words, also tried to imitate music by turning into music"⁽³⁾.

Certainly this interference between arts can't be denied, inclined to the migration of techniques from one art to the other, as u would see in one work painting, music and poetry, the researcher finds that the interrelatedness of texts / arts can lead to an open creative work that would enrich the project , which reminds us with the concept of

(1) Sizvk, Jean: Literature and visual arts in the 19th century France, 1963, page 3.

(2) Woolf, Virginia: Walter scot "Interview", London, 1934, page 22.

(3) Rene Wellek & Austin Warren: Theory of literature, translated to Arabic by Muhyee Eddien Subhee, Arab institution for publishing, Beirut, 1987, page 132.

(intertextuality) which was defined by the American critic Robert Scholes as "*a text lies inside another one to form the meaning whether the author felt it or not*"⁽¹⁾.

Philippe Sollers points to *the relationship between the text -painting- with a set of artworks of other texts, so it would reread, reinforce, imitate and enhancing it*"⁽²⁾.

It is possible that art could be affected with other arts without the artist conscious, the history of arts is full of artworks that were taken directly or indirectly from other arts.

The interrelatedness between arts especially painting and poetry is a three thousand years old story in the history of art and literature in the east and west, it's a controversial and confusing matter that asks questions about poets receiving art, and artists receiving work of poets, also about the relationship between fine arts in general and the art of poetry and painting in particular, "*the basic structure that all arts have in common, and also the essential differences, which distinguishes each one of them apart from the other and not allowing any sort of comparison so there would be no confusion or mess-ups*"⁽³⁾.

Despite the old relationship between painting and poetry which is the aim of the study , but we also have to say that "*the oldest known text in the history and western criticism about this mysterious relationship between fine arts and poetry is the statement of Symonds Alkios (of the island kios in Greece, 556/468), which he indicates that poetry is*

(1) Scholes, Robert: Semiotics and interpretation, translated to Arabic by Sa'ed Al-Ghanemi, Beirut, The Arab institution for studies and publishing, 1994, page 244.

(2) Todorov, Tzvetan: The fantastic – a structural approach to a literary genre, translated to Arabic by Ahmad Al-Madani, Baghdad, Cultural affairs press, 1987, page 105.

(3) Makkawi, Abdulghaffar: A poem and an image – poetry and painting through ages, [*al qaseeda wa alsora- alshe'er wa alrasem kelal alosor*] Kuwait, Alam Al Marefa, 1987, page 6.

a talking picture or drawing,, and that painting is a silent poetry ⁽¹⁾, which reveals the exchange in performance in the tools of art, poetry became a talking image, while painting became a silent poetry.

That same statement of alkios was mentioned by the roman poet Horas (65-8 BC) (Un picture poesis , poetry is an image) he emphasizes that poetry is an image, and demands to make an effort to refine the composition of poetry and words by saying *"the way painting is the same as poetry"*, this statement had an influence on both poets and painters throughout centuries in varied ways, for instance you would find in the advice given by Antoine Cable in his speech at the royal academy of painting and sculpting 1741, as he said *"the painter in his prestigious style should be a poet, not by writing poetry but by filling his soul with the same spirit that motivates life in poetry, and also to know that same rules apply to both of them... painting does to the eye what poetry does to the ear"*⁽²⁾.

The researcher also finds at a note by Picasso which was remembered by Francoise Gilot *"painting is poetry as it is written with a fine rhyme, which is never found in prose"*⁽³⁾.

The statement of Horas had its impact upon critical circles, Wallace Stevens assures that *"no poet could have missed the perception of how many items that is related to painting*

(1)Ibid, , page 7.

(2) Robert Goldwater & M. Treves: Artists on art: From 14th to 20th Century, New York, Pantheon books, 1945, page 161.

(3) Francoise Gilot & Carlton Lake: Life with Picasso, New York, Macrohill printing company, 1964, page 120.

are often applied to poetry as well, the truth as it seems is a group of notes related to painting are mostly of painters, and as important to poets as it is to painters"⁽¹⁾.

Notes and contexts in the art of painting is very useful among poets, in constructing the poetry, as shared by the American poet Ezra Pound *"the productive art work is the one whose interpretations require the work of a hundred other literature works, and the one holds a punch of images and drawings is the nucleus of a hundred poem"*⁽²⁾.

The relationship between poetry and painting soon emerged again in the late nineteenth century to present day ... westerns getting to know eastern arts is the main reason behind this transformation people felt the romance behind eastern arts, and the tendency of Chinese and Japanese poetry towards painting and imaging as Chinese people were in most cases artists, so critical studies increased to stress of the close and parallel relationship between arts and poetry, in close statements of Symond, horas and Corson *"painting and writing is one art", a poet could draw poetry as the painter could write soundless poems*"⁽³⁾.

The art of the east –china and Japan– possesses a pattern in the historical relationship between poetry -literature text- and painting -visual text "painting"-, poems were written in an artistic way with a beautiful hand writing as it tends to picture letters, which leads to picturing poetry, as arts of hand writing has many qualities, they also took a good care of papers as it was handmade to be prepared to write on it.

(1) Stevens, Wallace: *The Necessary Angel*, Feber, London, 1951, page 160.

(2) Makkawi, Abdulghaffar: *Op,Cit*, page 7.

(3) *Ibid*, page 13.

Other decorative uses of letters is invested in what is purely a diagnostic at the expense of structural configuration, great hand writing artists avoided such imbalance by achieving an interrelated texture of word and painting –the word as a form and feature- in a comprehensive semantic meaning, the word and painting are hand writing, and both of them are components of kallos and the result is calligraphy, *Ezra Pound even though of all his mistakes in the etymology, he was true about what does art means in the east and how to use it in the pictography as an integral linear of images in his words , and explains and documents the equality of the two arts, that is expressed by the Chinese artists directly as described of an activity that is not usually the picture or drawing”*⁽¹⁾.

By the confirmation of Ezra pound the researcher emphasizes the linear value of Chinese written, which is referred to as the derivatives of image, that discovers an understanding of the combine coordinator which is created by word and painting, which is the soul of the Chinese art, however the graphic side of the Japanese with and Chinese arts is what connects painting of poetry, as mentioned before the similar feature between writing, painting and poetry, in the same panel, for instance when Koitso does one of his works, he would have started with a paper that was made according to his standards, and colored by silver and gold, to decorate the background of the poem that would be written.

(1) Chiang, Yee: Chinese Calligraphy – An introduction to its aesthetic and technique, second edition, Cambridge: Harvard University Press, 1972, page 207.

Then on this background he would start to arrange the letters of the poem by using kana which is a linear letters instead of the Kangi *"which is a Chinese letters that mixes visually with the letters and lines of the poem and the background drawing"*⁽¹⁾.

According to Jaime Sabates, the statement of Picasso as he said *"if I was born Chinese I would not have become an artist but a calligrapher and wrote my images"*⁽²⁾.

Picasso emphasizes in another interview how poetry meets painting as Kalegrav justifies the interrelatedness between writing and drawing so he declared *"after all of this, all arts are one, you can write an image with words just as you would draw feelings in a poem"*⁽³⁾.

There is no way to deny the relationship between arts , whether as a parallel or an interrelated, interactive and effective throughout eras of literature, but on a deeper level it's not that obvious, as we search the kind of a relationship between arts in aspects of its nature, function, means and aesthetic forms. If you try to study the subject in the history of critique in arts, you would find it matters of conflict to the skeptical extend.

That was what led the writer and theatre critic of the enlightenment era "Leising " to look at painting and poetry from their relationship of time and space respectively, and distinguished the temporal and spatial shapes, and explained the consequences of mixing them in one artistic work, and the effects resulting from the internal structure that differs in poetry than in painting *"theories of art which were based upon harasses principle was*

(1) R. Rogers, Franklin, Op,Cit,page 50.

(2) Wilhelm Boeck & Jaime Sabates: Pablo Picasso, Harry N. Abrams INC., New York, 1955, page 305.

(3) Ashton, Dore: Picasso on Art – a selection of views, New York, Viking, 1972, page 131.

in his opinion the main reason behind the shameful disruption and confusion in arts at that era"⁽¹⁾.

Some distinguished ideas and emotions apart, and how to formulate them in different ways of art by separating them according to the method of performance.

"art in its essence is a symbolic language, that is a way of communication between people; since the past half century Tolstoy found out that man express his thoughts by speech, meanwhile the artist express his emotions by art"⁽²⁾.

There is no doubt that we have distinguished arts and explained the structural differences which enables it to express different realms with different means, as the symbolic function is the same an all artistic expressions (as the philosopher Susanne Langer says), as all different divisions, categories and perceptions ends up with one unit, *(as Kroche says in his book about poetry) and whether we understood from the last unit that all arts aspire being in a musical harmony, and to become at last worship and prayer, thus this hopeful unit signifies in all circumstances the intimate connection between all arts*"⁽³⁾.

Soon enough all ideas that are opposed to the interrelatedness of arts disappeared with the mass amount of experiences, as the interrelatedness of different kinds of literature - poetry and painting- does not deny one art against the other m as art in its nature evolve and recreates itself , so there would be new artistic forms that creates its creator, time

(1) Makkawi, Abdulghaffar: Op,Cit, page 14.

(2) Ibraheem, Zakarya: The artist and human – studies in aesthetics and art philosophy, [*alfnna wa alensaniah- derasah fe aljamalyyat wa falsafat alfan*] Grayyeb library, Cairo, 1973, page 81.

(3) Makkawi, Abdulghaffar: Op,Cit, page 20.

evolves with the accumulation of technical formulations in the history of art, however art always try to produces new and interrelated sorts, as boundaries between arts had vanished, so there would be no art that dominates, and if it was found, it would be temporary, and for most part they would complete each other.

"There is a complementary relationship between thinking of image and of word, and that pictures came to enhance words not to replace them, and what is now seen of picture dominating is just temporary, as words now accompany images in the form of letters, subtitles and adds that accompany pictures in one form, and reaches a balance with it to some extend"⁽¹⁾.

3.1.3 The poet and the painter:

The historical relationship between poetry and painting, produced a close relationship between the creator of these two arts. On a closer look to the history of art, and by studying artists that painted and pictured for many poets such as Homer, Virgil, Dante, Baudelaire, Lorca and Darwish. on the opposite way we find many poets that were inspired by artistic works of painting and sculpting in their poems, to realize that this relationship is blended not contiguous, which puts us in the process of studying the relationship between the poet and the painter, as we see the emergence of many relationships between painters and poets, to the extent of seeing may new patterns of the

(1) Abdulhameed, Shaker: Era of the image, [asr alsora] Kuwait, Alam Al Marefa, 1978, page 7.

painter poet, or the poet painter, but what is the common between these two producers and what is their mechanisms of stimulating imagination visually or poetically?

But if we moved to critics and criticism, we can say that the relationship between poetry and painting had effected them To demonstrate the convergence and juxtaposition of different arts, according to Mkkawi *“the English critic and poet Dryden (1631-1700) had written about parallelism in poetry and painting (1695) assuring that the partial metaphors in poetry equals the glowing colors in the paint and that the influence of some similes, metaphors and other poetic expressions assembles the influence that comes from colors, shadows and lights on the painting”*⁽¹⁾.

That is the poet and the painter does have features that brings them together to create the one work of art, as the language of art is the same, and the level of the artistic vision of the artist or the poet is also the same, *“the poet does his job due to the effort of his mind, thus he is connected to the painter that does his job by bearing in mind the dilemmas of color and shape, which confronts him non- stop, not by intimation but by imagination or a sort of creative mind that is built by imagination sometimes”*⁽²⁾.

E.E kemenger who was a great poet and painter, described the process of creativity as *“hearing paintings and watching poems, this is certainly the complementarily that took place in the heat of the rich interplay between the poet and the painter as the relationship that connected Picasso and Gertrude Stein”*⁽³⁾.

(1) Makkawi, Abdulghaffar Op.Cit, page 27.

(2) Stevens, Wallace: The Necessary Angel, Feber, London, 1951, page 165.

(3) R. Rogers, Franklin: Op,Cit, page 46.

The researcher also finds that in the beginnings of the twentieth century poets has been influenced by oil paintings non like before , the generation of the new poets after world war two were leaning against visual poetry which means that they are formulating other phrases in their poetry, *"many poets have had close relationships with Picasso, Brack and Doran, and some of them as Riferdi, Salmon and Sndrar, wrote articles about works of fine art, while the poet Apollinaire became the theorists and defender of cubism in his book (Cubism artists) which was published in the year 1913"*⁽¹⁾.

"The poem of image is older than the artistic criticism, and to be thought superior by some theorists, and that the twentieth century has an enormous amount of linguistic treasures that was not found on past centuries and receives the attention of critics and the love of readers and gustatory"⁽²⁾.

Even though modern poetry and painting had evolved to the extent that they no longer can determine an agreement to the concept of poetry –poet- and painting, the modern fine arts especially work of Rodin, Cezanne, Paul Klee and Picasso had effected the late work of Rilke, to the extent of symmetry in the expression according to him and to those artists.

The critic Herbert Reed in his article about parallelism between English poetry and the one included in his book to defend Shelley and other articles 1936, *he decided that the rhymes of poetry among the Anglo-Saxons could be compared to their trimmings, and*

(1) Anwar, Hamed: Between painting and literature [bayn alrasem wa aladab], www.ahewar.org

(2) Gisbert. Vranz (Hrsg): Gedichte auf Bildet. Authologie und Galerie. Munchen, D T V, 1975, s.9-13.

that a painting of nature that was painted by Gennz Boro (1727-1788) reminded us of a poem of Collins (1721-1759) a chant for the evening"⁽¹⁾.

The statement of Herbert Reed reminds us of the autobiography of Nick Adams where he mentioned how Gertrude Stein learned from Cezanne how to look *"he wanted to write as Cezanne painted, to write about the country as Cezanne painted it, you should do it from inside , and you can't help it, no one has ever written about the country that way before, he felt towards him an almost holy feeling he was so serious, you could have done it If you wanted to resolve the issue by power, if you loved with your eyes in the correct way"*⁽²⁾.

In other times the writer or the poet looks with the eye of an artist and takes the techniques of the work so he would motivate the insights of his literal work , Hemingway used to take a walk around the castle after finishing hours of writing in his apartment *"I used to go there almost every day to watch the paintings of Cezanne, Manet, Monet, and other impressionist painters which I have known them in the institution of arts in Chicago, I used to learn from the paintings of Cezanne to make my writings as simple and as to make the stories achieve the dimensions that I try to imply within, I have learned a lot even though I didn't have the ability to express or explain besides it was a secret"*⁽³⁾.

When reading a mature work of Hemingway you would be confronted with an obvious question that is how the artistic vision of Hemingway was formed when he saw the

(1) R. Rogers, Franklin: Op,Cit, page 15.

(2) Hemingway, Ernest: On writing – Nick Adams Stories, New York, Scripser, 1972, page 239.

(3) R. Rogers, Op,Cit, page 25.

paintings of Cezanne for example, which puts us in front of a pivotal question in the relationship between poetry and painting and the mechanism of artistic vision.

The intimate connection between painting and poetry emerges directly in the common expressions between the two arts: the novelist draw a sketch to his work just as the painter does , for example Turgenev wrote about how he deals with the characters of his novel fathers and sons by saying *"let me tell you one thing: I have made an initial planning for this characters as if it is a sketch of a mushroom, or leaves of trees and plants, they are hurting my eyes so I draw"*⁽¹⁾.

Here it is clear about the techniques of inspiration that the two arts do to each other, just as the artists of caves in Lasko and Altamera used the cracks in the walls and used it in their drawings, which means that the imagination of the poet and the painter sees what their eyes can't see when they write or draw.

Hugo was aware of these techniques for instance what came in a letter for Paul Fauchet that was written by him when he was in a vacation in his uncles farm in (amelitor in Solonia 1825) he said: *at this moment I'm inside a green room next to Melitor with the climbing plant that is covering walls, and laying specific shadows over my paper, which is the one that I send you its sketch because you have always liked my letters to be included with a beautiful picture, don't laugh at these strange lines on the opposite side of the paper as if it was drawn by accident, just use your imagination, just assume that*

(1) Lehrman, Edgar: A letter to Avinashi, New York, Alfred Arctov, 1961, page 134.

the sketch is defined by feelings and shadows then you will see something magical, that is the way crazy people that calls them self poets work"⁽¹⁾.

The correlation at the start of the artistic work is mixed between the poet and the artists in the works of poet painters such as Dante and Rossetti, also in the work of William Blake, that the words painter and poet had lost their meanings, as the painter mixes with the poet and vice versa, Blake's art was not drawing and not quote poetry as well.

Blake's art -even if he is the only one who practiced it- it would be a hard evidence on the connection between painting and poetry. but other artists that are both painters and poets, and practicing the same art, but the most important thing is that they came up with greater insights off Blake's art throughout their notes, *"Matis expressed the relationship between the two arts by using the word (equivalent) and made an example on understanding it on his books that he designed, or painted to be exact, the whole book as a unit, the printing as a shape, the white space of pages and sketches and all what the words give of meaning, all of those combine to create one work as the church of Venice, and a printed copy of the poems of Mallarme, Pasiphae Poèmes, Visages, Poesies de Ronsard, the book of Ulysses to James José, the poems of Charles Dorlban and also the (Le Requin et la Mouette are all examples of that art"*⁽²⁾.

Going back to the relationship between painting and poetry, or the poet and the painter you can see that they are two plants with one root, in many of their producing mechanisms, the difference as seen by Paul Clay of distinguishing between the material

(1) Hugo, Victor: Sketch Artist, Paris Minotour Publishing, 1963, page 37.

(2) R. Rogers, Op,Cit, page 49.

and the ideal means in art *"the material means is all about sculpting but the idealistic means is about painting and poetry, the word ideal had to be noticed as it includes the whole metaphor"*⁽¹⁾.

One of the many examples of artists taking painting and writing at the same time is the English poet William Blake (1757-1827), the history of art is proud of it as renewed, revolting and visionary painting, the history of literature also is proud of it as a renewed literature so *"Blake gave a huge power to imagination and he may be considered as the father of the modern surrealism, as he pictured in his poems with a pen and a brush"*⁽²⁾, in his expressions you would find good, bad, creation, fire and people in heavens riding a horse wagon, they are all pictures not of the unrealistic kind, but it holds many visual touches, as imagination is the source of its creativity.

"He also believes that wouldn't be able to isolate the painter away from the poet, as he used to write the poem and draw it at the same time, distributing shapes around the poem or put it inside the picture, and when he couldn't find any one to print it for him he started to carve, print and write them by himself"⁽³⁾.

He was not satisfied with drawing his poem, so he started to paint many other books of Jacobs, to Dante's divine comedy.

And there was the Spanish poet Lorca (1898-1936) who effected the history of universal poetry, especially Arabic poetry, he was an amazing painter, playwright and a musician

(1) R. Rogers, Franklin: Op,Cit, page 52.

(2) Obaid, Claude: Aesthetic of the image – the controversial relationship between painting and poetry, [jamal alsora-alalaaq aljadalyah bayn alarsem wa alshe'er] Beirut, Majd Press, 2011, page 163.

(3) Ibid, page 163.

he is considered one of the successful examples of the interrelatedness of arts in one creator, as he wrote for everyone to the extent that villagers did memories long passages of his distinguished collection of poems called songs, where he imitates Andalusian and Spanish roots.

He used to draw poems, as his work had the ability to extend through music, picture and vision which reminds us with what Wenham Louise answered decisively when asked by Louise Morgan whether his practicing of arts had helped him in his writings as he said *"of course it's true, usually thinking in the formula of shaping and picturing has to have an influence on the art of a writer when he tries to practice both of them as I do. Before anything, I see the first thing and the last thing that I do is to use my eye"*⁽¹⁾.

The history of art is also rich of painters that were also writers such as Leonardo Da Vinci (1452-1519), as he was a thinker and a philosopher that draw his philosophy, and there were many painters who practiced writing as Salvador Dale and the Chinese artists Chang Datchian.

One of the painters that their work had a wide impact even though it wasn't as close as his work in the painting or etching on woods and copper is the artist Albert Dorr, with his famous work visions of John 1498 as it was the first book that one artist had designed, printed and published it.

(1) Harding: Anatomy of Inspiration, New York, Barns & Noel, 1940, page 28.

3.1.4 The eloquence of the image between the poet and the painter:

Both, the poet and the painter, go to the aesthetic language, each trying to find solutions and formations of his / her own, since the eloquence between image and language is an obsession, particularly that, through it, creativity is measured, and considering it – eloquence- a liberation from the common language, whether it is a painting or poetry, through working on the composed indication and reproducing it.

Martin Heidegger defines the instrument as “less than a work of art, and more than a thing”⁽¹⁾, as the creator seeks to ascend to a tool that connects him to the art work through reproducing the images, which is possible by painting, as possible by poetry.

There is no existence of an art without a language to be based on it “art forms a world ruled by laws of its own, and it’s a machine in a group of human phenomena, but this machine has its own tone and its own impression and it has, above that, its own formation that is different from other formations, and its usage is subject to pre-put rules”⁽²⁾.

What concerns us in this side, is stressing on the rhetorical capability of painting, and its possession of characteristics that transform it from a mere image (documentation – simulation) to a form of art that establishes a creative vision, and the manner of producing visual eloquences through leaning on language –poetry- sometimes.

(1) Heidegger, Martin: The origin of the work of art, translated to Arabic by Dr. Abu Eleed Dodo, Al-Hamal Publishers, Germany 1st print, 2003, page 46.

(2) Huyghe, René: Art, its interpretation and its way, translated to Arabic by Salah Brumda, Ministry of culture publishing, Damascus, 1978, part 1, page 27.

Since painting was known the image was, originally, a likening of reality, which makes our imagination stuck between two images (painting, and what resembles it in reality) through the perceptual transformation that gives us the ability to imagine and connect between the image and the reality –the proposed form- , which is similar to simile in poetry, yet simile is no longer about conventional metaphor in language, it has gone to metaphors that are outside the conventional contexts, so that unique and aesthetical poetry is always creating new language and new images.

The development of thinking and social and industrial values opened the door for massive artistic productions –poetry and painting-, and except for intellectual and scientific development, the contemporary trends in art, like cubism, surrealism, and futurism, wouldn't have been born.

“And as the writing material became easy, and the paper industry has spread, and the redaction of poetry increased, the artistic characteristics of the poem started to side with the data of editing poetry, thereupon the simile became less, and the metaphor became more, and the composite image was created, and the abstract dimension increased, then the clash between the oral and the novelty of editing happened”⁽¹⁾.

The transformation of modern literature –especially poetry- to a type of condensed linguistic inspiration of visual relations between the written words, giving the poem on paper a role in the meaning, until the poem became a visual language meant to the written script, “(Roland Barthes) confirms that (Mallarmé) was the first to suggest the

(1) Abdulhameed, Shaker: Era of the image, positives and negatives, [asr alsora- eijabyyat wa alsalbyyat] Kuwait, World of knowledge series, 1995, page 79.

necessity of respecting the language instead of forming it and making it speak on behalf of its writer, and searching for the script where only language is operating”⁽¹⁾.

The researcher sees that the insistence of poets on that poetry and metaphor are the same thing (the word poetry here indicates all the art works that uses words as a tool of expression)⁽²⁾they only insist that only through the image the poem makes, the poet achieves exactly the same direct impression using means that are similar to those used by painters, Thomas Hardy, more than other poets, was more direct in his affirmation when he wrote “it is possible that some common people described as readership, sees, from their fast-informed reading to a novel after another, that wonderful work of a story revert to a beauty of the form, that is able to provide an equal pleasure to the practiced mind”⁽³⁾.

Using language with the place’s visual perception and reforming it, allowed the creation of a bridge to fill up the gap between painting and poetry concerning the formation issue, and also led to redefining phonetic metaphors considering it a parallel phenomenon that is identical to the visual metaphors in visual arts –painting-.

The metaphor in the art work, whether its poetry or painting is a justification, and more precisely, a necessity to create the eloquence that establishes to the existence of aesthetic values for the art work, since artists and poets creates a bridge that connects two far images, revealing the amazement of hidden correlation between two images. And the metaphor is the assembly of two realistic images to produce a Para-realistic

(1) Ibid, page 178.

(2) R. Rogers, Franklin: Op,Cit, page 11.

(3) Brenneck, Ernest: Life and art, New York, Books for library press, 1968, page 68.

image, since “the writing of the authors may express them only in a formed language, opposite from that, painters are able of reforming the language”⁽¹⁾.

Metaphor is an advanced method, where the mind collects different things that no relation has been formed between it before, and the purpose is creating the effect, this effect comes from combining these things, and the relations the mind creates between it, metaphor is a semi-welcoming mean that brings variable elements to the fabric of the art work, and the existence of these elements is not natural, therefore “metaphor creates the opportunity to bring these required elements –surreptitiously- and this is one of the evidences of a very strange phenomenon that suddenly occur in arts”⁽²⁾.

In this context, (Bachelard) defines the imaginary process saying “imagination (images) is the power to form images, but the more accurate is that the primary energy from variable images if no change happened in the images, nor a non expected combination, then there is no imagination or imaginary process”⁽³⁾.

And by the common relation between poetry and painting and the mechanisms of their metaphors, the common visual elements between them have prepared for a merger on the surface of the painting –the art work-, particularly that the surface of the painting is a space that accepts visual marks whether it is a script or a letter.

The language seeks, through the image, to represent thoughts, and to reproduce it through drawing it, to facilitate the process of imagination and thinking, which led some

(1) Silverman, G. Hugh: *Inscriptions: after phenomenology and structuralism*, translated to Arabic by Hasan Nazem and Ali Hakem Saleh, Arab Cultural Center, Beirut, page 267.

(2) Richards, I. A.: *Principles of literary criticism*, translated to Arabic by Dr. Mustafa Bawawi, The Egyptian general organization for writing, 1963, page 309.

(3) Bachelard, Gaston: *The obvious and the dreams*, Paris, Jose Corti, 1943, Page 7.

artists, especially Arab calligraphers, to perform a harmonious process between the written word and its form, that inspires its meaning, to start writing in the form of painting.

The pursuance of a lot of writers and poets, with an effect from painters, to visually produce the written script, forming a key to enter between the script and the form, reaching the two French poets (Mallarmé) and (Apollinaire) where we find them providing the written script with visual energy that forms a type of formational and semantic intertextuality in the same script, like in the poem “The suffering pigeon and the fountain” by (Apollinaire).

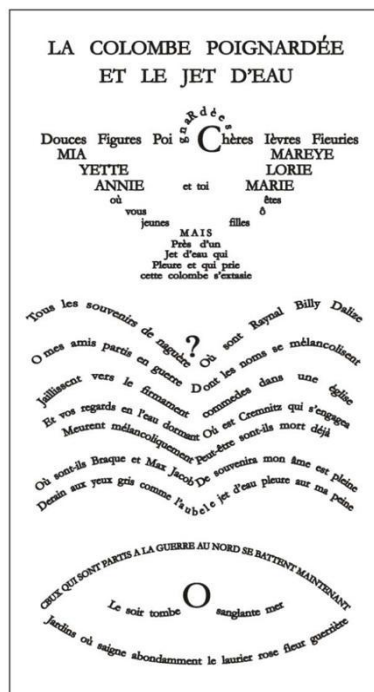


Figure (2)

The suffering pigeon and the fountain

A poem by Apollinaire

Where the script is written in a drawn way where we can see the body of the pigeon and a water fountain through the visual formation and reorganizing the words to draw the scene.

Also, the phenomenon of paintings associated with writings, whether its scripts or poetry, where the written script –the poem for example- is melted in the image visual script, “the poem that is written in the white space of the painting is not only an added comment in a fabricated way, it truly lives in the space, and there are no gap between the written relations and the drawn elements”⁽¹⁾.

Once (Johannes Gutenberg) in Germany discovered his method in printing, printing books that are decorated by paintings became easier “and a new phase started in the west that led to a big demand on the printed books that filled with paintings done by wood cuts”⁽²⁾.

Also there is the production of printing stories and the prices of paintings in the form of books, where the print making, in its different techniques, participated in spreading both poetic and visual works evenly, because of the feature of multiple prints, as we see in (Goya’s) work.

Artists, throughout history, have presented art works that associates painting with writing, as (Goya) produced a big and important collection of artistic prints that was

(1) Cheng, François: Empty and full, the Chinese pictorial language, translated to Arabic by Adnan Mahmoulud and Salah Saleh, Ministry of culture publications, Damascus, 2007, page 47.

(2) Hijazai, Sabri: The artistic print – the history and aesthetics of the protruding and the hollow, [alteba’a alfannyah-tareekh wa jamalyat alburoz wa alhafer] the general committee of culture palaces, 1st print, Cairo, 2003, page 23.

established through a collection of literary scripts, as in his collection (Los caprichos), and through eighty distinguished works.



Figure (3)

When the mind sleeps, monsters awake – los caprichos

Goya, print making, 1797 – 1799

(Picasso) also has decorated (Ovid's) book (The transformations) with thirty drawings, where he left his own style and special imprint stressing on the Greek effect in his style, as the effect of the written script is very clear in the visual script, like the Greek effect that Picasso revealed while simulating (Ovid's) script Greek reference.



Figure (4)

Picasso – The transformations

We also find a group of contemporary authors who decorated their books by themselves such as (Günter Grass) stressing on starting painting before writing, or the opposite, saying “when we bring out the idea from the painting, the written expression to an attempt to translate this painting, and the contradiction between the art of painting and the art of writing rise through expressing by the image, the linguistic pictorial expression, in the same manner, linguistic expression carries the features of painting and signs”⁽¹⁾

(1) Heller, Ardmot: Writing in various formats – the poet painter Günter Grass, Thought and art magazine, 1983, page 41.

Extract:

- The importance of the image in all fields, from the daily life to the image in art work, and its effect in forming the cultural consciousness of people, considering it a parallel visual language that differs in its cultural deliveries.
- The image is the essential material for arts, whether its painting or poetry, and it's a complicated structural unit, being a basic element for both, the poet and the painter, and it represents a production of their consciousness.
- The start of an ancient reciprocal relationship and overlapping between arts, especially between painting and poetry.
- Oriental arts, which westerners were very exposed to, caused the rise in the interest in poetry and painting together in the end of the nineteenth century, people felt the poetical side of oriental paintings, and the tendency of Chinese and Japanese poetry to paint and to image, through the pictorial side of oriental arts and the participatory relationship between calligraphy and painting.
- The overlapping of different types of arts increased the openness of the art work and enriched it, it also raised the number of theorists who defended this relationship.
- The emergence of thoughts and opinions that are opposed to the relationship of poetry and painting both on the levels of time and place, and that clearly distinguish temporal art forms from spatial art forms, and showing the results of mixing both in one art work and the effects that will result because of the differences in the internal structure between poetry and painting.

- There is integration between thinking about the painting and thinking about the word, and that the symbolic function is the same in all types of artistic expression.
- The historical relationship between poetry and painting resulted in strong relationships among the makers of those arts, especially in the beginning of the 20th century, which led to the increased number of art works that took poetry as its space, and the poems that took paintings as its source.
- In the 20th century, poets were very affected by oil paintings, whereas poets after WWI tended to optical poetry to come up with new formations in presenting their poetry.
- The eloquence between the image and the language a big importance in diverting contemporary literature –especially poetry- to a type of intense linguistic inspiration for the optical relationships between written words, giving the image of the poem on paper a role in its meaning, until the poem became an optical language for the form of the written script.
- The manifestation of new climates in painting that are based on poetry, and vice versa; using language as an optical spatial awareness and reforming it, and redefining phonetic metaphors considering it a parallel phenomenon that is identical to optical metaphors in visual arts.
- The tendency of a lot of writers and poets, with the effect of painters, to optically produce the written script to form a key to enter between the script and the form.
- The occurrence of etching and wood cut has caused the start of producing art books, where poetry merges with painting, because of the multi prints feature of this technique.

3.2 Poetry and painting in the contemporary Arab art:

3.2.1 Introduction to contemporary Arab art

When we contemplate and examine a contemporary Arab painting nowadays we will see that it formed an important existence, and that Arab paintings have a historical research base in aesthetics; the researcher sees that the history of Arab paintings is not separated from the history of Arab societies and its events which clearly affected the making of the Arab painting history.

Looking at the contemporary Arab art, we must consider two important references in the formation of Arab art:

The Arab culture with all what it include form Islamic Arab aesthetics, and the mixture of Western and Eastern cultures, the researcher sees that it's necessary to promptly stop at these two points because of their importance in forming the Arab painting, and their effect in the contemporary Arab artistic production.

3.2.1.1 Islamic Arab aestheticism:

When speaking about the Arab –Islamic- aestheticism in the Arab plastic art, we must consider abstraction and materialization, with all of their problematic in this culture; mostly, the Islamic culture is distinct with geometrical abstraction far from materialization, for religious reasons.

Also *“the history of Islamic art and the details of the effect of religion gave special interest in prohibiting painting creatures and this is what truly affected the comparison art”*⁽¹⁾.

Also, most of the old and modern employments to the concept of imaging and painting in the Arab culture are about simulation and reproducing (creation); in this context, the perspective of liking it to the worshipping of (idols) grew in the Islamic Arab culture.

“In its nature, all monotheistic religions are inimical to images and fight it sometimes, because images, in these religions perspective, is a surplus accessory and suggestive in its best case, and always out of the essential”⁽²⁾.

Analysis and diligences about prohibiting imaging in Islam were personal diligences; there is no single script in the (Holy Qur’an) that categorically prohibits imaging,

(1) Mohammad, Balasem: Explaining Emptiness in Islamic art, [*sharh alfarag fe alfan aleslamee*] Majdalawi press, Amman, 2008, page 75.

(2) Debray, Régis: Life and death of images, translated to Arabic by Fareed AL-Zahi, Africia Al-Sharq press, Morocco, 2000, page 58.

scholars depended on interpretations of the prophet Mohammad sayings such as *“those who match the creation of Allah (god) are of the most tormented on Judgment Day”*.

And here, the position of Islam is clear concerning the difference between imaging and creation, the Islamic religion prohibited any act of imaging in a painting or a sculpture that is meant to be worshiped.

Very soon, these opinions have faded because there is no clear script about prohibiting imaging in the Holy Qur’an, *“imaging has found its way in decorating palaces without considering the juristic position, the thing that indicates the existence of a contradiction between it and the official position from imaging”*⁽¹⁾.

There are a lot of evidences that Muslims have gone past the issue of prohibiting imaging, such as that caliph Abdulmalik bin Marwan strike the currency with a clear image, and that early Muslims decorated and painted their palaces walls with images that still exist to this day.

The researcher doesn’t want to go longer in studying the issue of prohibiting images because critical, but he saw that it should be mentioned; in this context, the researcher would like to go into the clear and developed evidences in imaging in the history of the Arab painting in the Islamic culture.

Where we see the effect of miniatures in delivering Islamic Arab aestheticism to the peak of materialization, and the mixture of this materialization with geometrical and narrative formations at the same time.

(1) Basha, AhmadTaymour: Arab imaging, [altasawur alarabi] Sharja center for creativeness, UAE, 2000, page 131.

The first book to use miniatures was *“Kaleela and Dimna (Panchatantra) in the year 230 AD with the animal images that have presented the subject in an easy way”*⁽¹⁾. It is originally an Indian book translated by Persians to their language many centuries before Islam, then it was translated to Arabic by Ibn Al-Muqaffa’a.

“Miniatures, at the height of its development and artistic greatness, were related to the Arab literature, especially Maqamat (musical stories) because of its distinguished features that are full with picturing and imagination”⁽²⁾.

Miniatures, that created big values in the Arab imaging with its connection with drawing the social life in the thirteenth century, are Maqamat Al-Hareery in 1237 AD, which were painted by Yahya bin Mahmoud Al-Waseti *“Maqamat Al-Hareery were distinct with its linguistic originality, in addition to that the poems in the Maqamat were linguistically rich, transparent, and effective”*⁽³⁾.

When we try to see the miniatures at Maqamat Al-Hareery, we must stop at its artistic features, its images aesthetics, and its relation to the writing (poems and narrative scripts), in addition to revealing the writings meanings through imaging, the artist understood the story and formed it in painting with a way that later assisted in the establishment of basics in imaging.

(1) Okasha, Tharwat: Islamic imaging, Phoenicia press, Beirut, 1977, page 290.

(2) Ahmad, Mahoud: The miniatures and manuscripts of the Great Maqamat of Al-Hareery in Petersburg, [*almakhtotat almosagarah fe Maqamat al hareery*] Yazoudi and Doroob press, Amman, 2010, page11.

(3) Ibid, page 12.

“The collection of images in the miniatures of Maqamat Al-Hareery has truly established, in its artistic and aesthetic values, for basics and features of an original artistic school that were known as Baghdad Arabic School in Islamic imaging”⁽¹⁾.

The researcher also sees the importance of the existence of the calligraphy –linguistic script- in the Islamic miniature, weather it was poetry or prose, as an important feature in its formation, the mixture of the written script and painting in the Islamic manuscript gave an aesthetic dimension through taking care of shapes and the way of forming it, within the space of the written script to exceed –sometimes- the written linguistic script. The combination of written scripts and paintings gained a great importance in the Arab culture, where we see that a lot of manuscripts were decorated with paintings that accompany the written script and in harmony with its content, were the visual value of the book remains the witness of Arab Muslims concern in the general shape of the script that includes language and painting together. The writers were used to sending their scripts to specialized artists to decorate it and visually simulate it, as we find in Maqamat Al-Hareery.

(1) Ibid, page 25.



Figure (5)

“Maqamat Al-Hareery”

By: Al-Waseti

We see that one of the most important features of the Arab culture is the Arabic calligraphy “calligraphy took a high place in Islam and played an important role in society for many reasons, one is that Islam encouraged reading and writing, and that calligraphy became a formal and religious tool, it was beautiful and accepted”⁽¹⁾.

With the development of Islamic arts, Arabic calligraphy went further than being a linguistic carrier of the meaning, and this is clear in the migration of Arabic calligraphy from paper to buildings, tools, vessels, and different fabrics, this was an evidence of the penetration of its nature of carrying the semantic meaning, to reaching its function as a carrier of the aesthetic meaning.

(1) Al-Munjid, Salah: The role of women in Arabic calligraphy, [dawr almar'a fe alkhat alarabi] witer in the Islamic world, edited by George Attieh, translated to Arabic by Abdulsattar Al-Halawanji, Alam Al-Marefa, Kuwait, 2003, page 119.

“In the manuscripts, there is a migration for calligraphy from its function in picturing the meaning, to reaching the function of picturing the painting space and the relation with its geometrical elements. It is clear that, in dealing with letters, words, and aesthetics, it became a carrier of the aesthetic formation itself, without paying attention to what the function of clarifying the meaning require”⁽¹⁾.

3.2.1.2 The meeting between East and West:

One of the references that established the history of the Arabic painting is the meeting of Arab societies with the west, which was produced by the Western colonization of Arab countries, it affected all aspects of social life, and art is one of these aspects.

“Painting were connected to the deep political, economic, and social penetration of the west in Arab countries, from here, the history of the European painting, since the end of the nineteenth century to this day, is a main reference to Arab artists”⁽²⁾.

The settling of colonial campaigns in the Arab countries was accompanied by the establishment of art institutions, like forming Fine Arts Academy in Egypt in 1908, the first of its kind in the Arab world, this academy helped in supporting the Egyptian and Arab arena with artists who later established art schools in other Arab countries; also the migration of artists to study in Europe has its effect in the establishment of an enriched Arabic generation of artists who contributed in forming the painting image in the Arab arena later on.

(1) Bedella, Al-Habeeb: The migration of Arabic calligraphy through the painting pulse – what’s stuck between the artist and the calligrapher, [*hejrat alkhat alarabi- ma howa moshtarak bayn alfanan wa alkhtat*] prepared by Talal Mualla, Sharja, UAE, Arab Center for Arts, 2007, page 45.

(2) Al-Alawi, Ibraheem: Introduction to the contemporary Arab plastic art, the book of modern Arab art, [*moqademmah ela alfan alarabi alplasteeki almo’aser*] Arab world museum collection, Paris, page 14.

Also, the affect of the western art was clear in the beginning of the twentieth century concerning the subject and technique, and this was an inevitable result, because the Arab artistic arena was in it beginning.

Art accompanies colonial campaigns, and its function, most of the times, was drawing maps and locations through military painters, then it evolved to form aesthetics, whether the subjects were locations or people, and we mention here the end nineteenth century beginning of twentieth century Iraqi Turkish artist Abdulqader Arrasam “*he was the first painter in Iraq to use the European method of imaging after learning it in Istanbul. The references indicate that he began painting directly after he left the Ottoman army after learning how to draw bridges and locations in the military school, what a military painter needs to know*”⁽¹⁾.

Although Abdulqader Arrasam has his effect on the Iraqi plastic art in the beginning of plastic art in Iraq, the European effect on plastic art in the Arab region has its greater effect through the colonial campaigns and the art academies.

“*The increased voice of Arab plastic art since the beginning of the twentieth century escalated in the sixties*”⁽²⁾. The historical struggles and overthrows against colonialism also contributed in achieving the consciousness and stressing on the ego of the Arab community, artists have their role in these struggles, Arab artists have their reaction against the artistic spoliation and drifting of the west “*political commitment to liberate*

(1) Dagher, Sherbel: The Arab painting between A context and A horizon, [*alrasem alarabi bayn aletar wa alofuq*] Sharja Benali for arts, UAE, 2003, page 28.

(2) Orabi, As'ad: Faces of Arab modernity, [*wujooh alhadatha alarabyyah*] Directorate of culture and media, Sharja, UAE, 1999, page 134.

their countries led to choosing subjects that suit that era, Arab artists went back to the civilizational heritage like Pharaonic and Mesopotamian arts, and the Arab–Islamic methods”⁽¹⁾.

The fifties and sixties of the twentieth century have witnessed a collective research by Arab artists to form their characteristic and preserve their identity, and there are a lot of examples on Arab artists borrowing values from their civilizational heritage, whether in the subject or in the technique.

“The artist Fareed Belkahieh to techniques that are known to be used in painting on leather using botanical colors, like Hannah and saffron investing the symbols taken from the Islamic heritage”⁽²⁾.

Arabic calligraphy has its big presence in the Arabic painting too, as a clear borrowing to the most important element in the Arab culture, calligraphy.

The letter rose as a parallel value to the visual script –the painting- in the shadow of searching for the artistic identity of the Arab art, by referring to the civilizational heritage that is full of manuscripts that bonds calligraphy values as its main element in the Arab culture and painting.

Also, Arabic calligraphy, in its aesthetic and indicatory dimensions, has its effect in pushing artists to make the letter a subject of their paintings, which caused some to fall

(1) Al-Alawi, Ibraheem: Introduction to the contemporary Arab plastic art, [*moqademmah ela alfan alarabi alplasteeki almo'aser*] the book of modern Arab art, Arab world museum collection, Paris, page 15.

(2) Dagher, Sherbel: Op,Cit, page 64.

in the maze of identity and away from the artistic value of the painting; others avoided this by investing the letter as a shape separated from language.

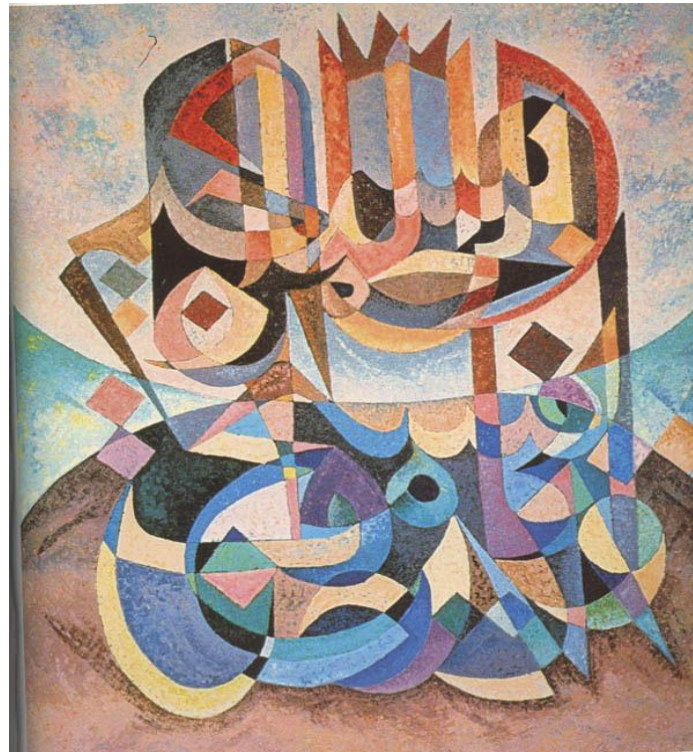


Figure (6)

Letter painting by artist Jameel Hammoudy – Iraq

“Some of the artists who used words not letters, have revised it with their spontaneous seriousness in their paintings as an assisting factor to make the image plot more attractive and exciting, and therefore more convincing, depending on the psychological base that the viewer will try to read it”⁽¹⁾.

The number of artists who used Arab letters for inspiration is big like Madeeha Amr and Jameel Hammouda from Iraq, Naja Al-Mihdawi from Tunisia, and the Algerian Bin

(1) Sincry, Morris: Arab letters painting and the mirage of identity seekers, Al-WEhda magazine, issue 70/71, 1990, page 131.

Balla, and others; a new artistic school has been formed which is lettersim in Arab art, as an attempt by this group to cling to the Arab identity, by referring to the heritage, and we mention here the saying of the Iraqi artist Shakir Hassan Al Sa'eed, who is considered a theorist in this field, -going back to the heritage- *"We will build what has been collapsed in painting in Iraq since the school of Al-Waseti"*⁽¹⁾ and his saying *"For us, those who use the letter as an inspiration in art, our position will rely on realizing the identity of the current Arabic heritage, which we show through using the most important element of our civilization, which is the Arabic letter"*⁽²⁾.

The presence of calligraphy in the Moroccan Arab culture has its own value, some types of Arab calligraphy artists have used came from there, and here we mention what Mohammad Banees said *"We wrote our love to the Moroccan calligraphy very much, this other effect that brings joy to our identity: it's the return of the suppressed"*⁽³⁾.

The work of examining the values of Arabic calligraphy in the Arab painting took many directions, some worked on a pure painting of letters, and some mixed imaging and inserting calligraphy in the painting as a formation element, and some referred to the old and modern poems to invest it in the painting specially that using the letters in this case is a justification for some artists because it simulates poetry, and this brings us back to the art of miniatures –the heritage of Maqamat- which used calligraphy whether in poetry or prose, sometimes the paintings were illustrative, and other times the letter rise

(1) AL Saoud, Shaker: Artistic declarations in Iraq, [albayanat alfanyyah fe aliraq] Ministry of information, arts directorate, Baghdad, 1973, page 27.

(2) Al-Haidary, Baland: The Arabic letter in modern painting, The book of contemporary Arab art, Arab world institute museum collection, Paris, page 43.

(3) Banees, Mohammad: The modernity of the question concerning Arab modernity in cultural affairs, [hadathat alms'ala fema yt'laq fe alhadatha alarabyyah fe alsh'oon althqafeyyah] The Arab cultural Center, 2nd edition, 1998, page 27.

to be a pure aesthetic value by translating non sensuous words to sensuous ones
“making what’s imagined to be not visual, visual, this is the task of the painter, the painter hunts the phantoms of spirits and its illusions, and subjects it to transformation allowing it to be seen, the artist rise above death and continues working as a returner from the other bank of past and heritage”⁽¹⁾

3.2.2 Painting and poetry in the contemporary Arab art:

Arab poets and artists wasn’t away from art and philosophy developments in the west, they took from it and established for their own history, specially that they have a rich history of civilizations that are rich with heritage, specifically poetry, it is necessary to shed the light on the importance of poetry in the civilized Arabian heritage, where language and poetry are considered a life style, and a social context that can’t be separated from the life of Arabs with all of its bifurcations.

Comparing the poetry heritage with the artistic –painting- heritage in the Arab culture, we will see that the poetry heritage by far exceeds the artistic –painting- heritage; the art of poetry has flourished at the expense of the art of painting, so that poetry has reached a big level of ripeness and reflected the image of life with all of its aspects.

With a fast reading for the life of Arabs before Islam, we will see that it was based on pasturing, trade, and not settling in one location, the researcher sees that the arts of

(1) Al-Khateeb, Abdulkabeer: The intermarriage of sight, [*tamazoj albasar*] the book of contemporary Arab art, Arab world museum collection, Paris, page 29.

painting needs a geographical settlement to be produced, unlike poetry that moved with Arabs.

“The passion for the place wasn’t strong in the style of the Arab, but time was, and it is the most effective on their affection, poetry is a momentary art, it is voices that take place to occupy a space in time”⁽¹⁾.

And this is a clear reason for the distinction of the Arab culture as a linguistic verbal culture, in addition to Arabs dislike of crafts and industries, where they used to leave it for slaves and non Arabs.

The Arab culture has produced a lot of poets, who have, until this moment, their existence in the modern Arab literature, where the art of poetry was established and developed according to the basis that were produced by the ancient Arab poets, like Al-Mutanabbi, Imro’o Al-Qays, Al-Buhtori, and others.

The Arab culture is rich with poets before Islam and after it because of the big value of poetry, poems were hanged on the walls of the Ka’aba, and there were poetry festivals where poets from all over the Arab peninsula rivaled.

The poems celebrated different topics, imaging the aspects of life, from war and peace, to love and flirtation, with a very high eloquence, and the ability to describe images from life, the image in the Arab poetry was the substantial equivalence for the non existence of the visual image on the wall, which were missed in the Arab culture.

(1) Mohammad, Balasem: Op.,Cit, page 16.

With the development and advancement of the Arab culture, the Arab poem developed, with its need to new climates in poetry, which is considered one of the oldest expression methods practiced by humans, were they could rise above the opportunist use of language, and go into the imagined.

We see that Arab poets in the twentieth century started to search for new structures for poetry, and rebelled against the poetical rules that are related to meters and rhymes.

“Those poets have refused the structure of the traditional Arab poetry, as they totally refused the traditional rules of the structure of the image, considering it an external ornamental script, and an illustrative element”⁽¹⁾.

Some poets went to seek assistance from other forms of art, most importantly painting, were Arab poets deeply plunged into the poetical image and simulating art work – painting-, and using colors, so that the reader of the poetical script felt like standing in front of a painting.

One of the most Arab poets who turned to plastic art in the twentieth century was Mahmoud Darweesh, were he say *“I was then gifted with painting, and maybe because of some circumstances and conditions, I was evolving as a painter not as a poet, you might laugh when you know why I stopped painting, the reason, simply, is that my father*

(1) Obaid, Kalloud: the aestheticism of the image in the controversial relationship between painting and poetry, [elem jamal alsora fe alelaqa aljadalyyah bayn alrasem wa alshe'er] Majd for studies and publications, Beirut, 2011, page 114.

didn't have enough money to buy me the painting tools I need, then I tried to compensate painting by poetry”⁽¹⁾.

In other times, Arab poets went to take care of the form of the poem, were they applied the printing techniques to highlight some letters or words in order to attract the reader visually, one of the most important poets who applied this technique in the contemporary experimental poetry was Mohammad Banees. In this study, we can't go into the details of the forms of development in the Arab poetry, where the researcher sees that summarizing the development in the form of the Arab poem has contributed in its tendency toward the visual climate, since that the form of the poem became a painted form, which enhances the melting of Arab poetry in the art of painting in the twentieth century in a clear way, which made the existence of paintings in poetry books a special thing, and the experiences that mixes poetry with painting increased.

The relation of poetry and painting has its roots in Maqamat Al-Hareery, and this relation found views about it, *“Al-Jaheth might be the first to capture the nature of poetry as a sort of fabrication and a kind of imaging, and the first in the history of Arab criticism, to present important ideas about this relationship”⁽²⁾.*

According to Dr. Jaber Asfour, Al-Jaheth summarizes the relationship of poetry with painting according to three principles:

(1) Darweesh, Mahmoud: Article: They have the night, and the day is for me, [*enhom ymlekon allay wa alnahar le*] the Literature magazine, Beirut, issue 4, 1970, page 605.

(2) Makkawi, Abdulghaffar:Op.Cit, page 30.

“First: poetry has its own method in forming ideas or meanings, and it’s a method based on moving emotions and attracting the receiver to a certain position. Second: the method of poetry in formation is based on presenting the meaning in a sensed way, which means that imaging is synonymous to, what we now call materialization. Third: the sensory presenting of poetry makes it a companion to painting, and similar to it in the way of formation and drawing up, and effect and receiving, even though if it differed in the materials and the techniques used for imaging”⁽¹⁾.

These views, and others, contributed in different formations for this relationship, and this relationship has developed with the development of poetry and its mergence with painting in the twentieth century. In this regard, the research will present some samples from the contemporary Arab plastic art, and the inspiration of poetry in its artistic achievement.

By studying the artistic Arab experiences that took the inspiration from poems, whether it was painting or printmaking, we will see that this phenomenon, that started and was established at the end of sixties of the twentieth century, grew with the progress of the contemporary Arab plastic art.

The researcher would like to point to some of Arab artists who were known for using and simulating poems in their art work, the Syrian artist Etjel Adnan is one of the most renowned, *“since 1964, she focused on the relationship between writing and images, she painted a lot of the poems of famous contemporary Arab poets using water color*

(1) Asfour, Jaber: The artistic image in the critical and rhetorical heritage, [alsora alfanyyah fe altorath alnaqdi wa alblaghi] Cairo, Dar Al-Ma’aref, 1973, page 281.

paintings using Japanese folded sheets three to twelve meters long, it is exactly like the Arabic manuscripts, but in a new form and spirit”⁽¹⁾.



Figure (7)

From Abdulwahab Al-Baiati poem "The sacrifice" 1983 Etjel Adnan

In the seventies, we mention the experience of the Egyptian artist Fathi Ahmad, who was affected by the poetry collection "Blood in the gardens" which was issued by a group of young Palestinian poets at that time, among them was Izz Eddien Al-Manasrah, the artist produced a collection of wood cut prints which were used as a internal images in one of the later prints of the collection.

(1) Fatal, Simon: Contemporary Arab art, Arab world museum collection, Paris, page 177.

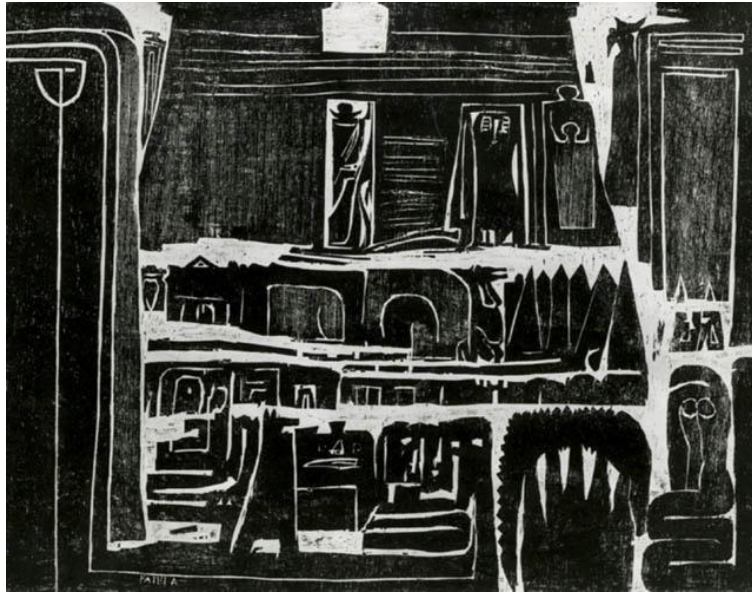


Figure (8)

Ahmad Fathi 1970 from the collection "Blood in the gardens"

The Iraqi artist Dia'a Al-Azzawi is "considered one of the most important artists in Iraq and the Arab world to produce works that fraternize between poetry and the imaging structure, where he used the printing technique to produce limited prints from his work in the form of Portfolio"⁽¹⁾.

"Like the fleshly chant" is a poem for the Palestinian poet Mahmoud Darweesh, also "Al-Za'tar Hill" 1979; a collection for the Iraqi poet Sa'di Yousef 1995; Abu Al-Qassem Al-Shabi 1994, and other experiences, were produced using the printing method, whether it was etching, silkscreen, or other techniques.

In the work of Dia'a Al-Azzawi, the experience, especially if it was inspired by poems, stenograph the Arabic letter to its most important potential, which is realizing and

(1) Al-Naseri, Rafe': Horizons and mirrors [*alofiq wa almaraya*] – articles in plastic art, The Arab institution for research and press, Beirut, 2005, page 43.

employing the poetry scripts to serv his painting or engraving, as he make the Arabic letter accompanied by its forms, and converse with these forms by using poetical verses distributed on the painting.



Figures (9, 10)

*From the poem “Al-Za’tar Hill” by
Dia’a Al-Azzawi and the history*

*Form From Al-Mutanabbi poems
Mahmoud Darweesh / Dia’a Al-Azzawi*

One of the artists who celebrated poetry in their work through the energy of the Arabic letter was the Syrian artist Ahmad Mu’alla, where he presented his experience “Sextuple of Al-Ma’arri – tribute to his poems” in the year 2009, and his experience with Al-Mutanabbi poems in 2008, and the trilogy of Mahmoud Darweesh in 2010, in his answer on the relationship between poetry and painting he said *“Frankly, it’s an invitation to think, more than speaking about a person like Al-Ma’arri or Al-Mutanabbi, I describe a case not a person, I am not interested in Al-Ma’arri or Al-Mutanabbi as persons, what I*

want to say is that since the time of Al-Ma'arri till now, nothing has changed. We live in the same case of misery and disaster; from another point, it's a celebration of creativity, today its Al-Ma'arri and Al-Mutanabbi, after that it's Darweesh; it's also an invitation to read the work of those poets again in order to explore more in our relationship with life; for example, when Darweesh says "who am I to tell you", as if he is, after all his long history of struggle, is nothing"⁽¹⁾.

The researcher sees that the artist Ahmad Mu'alla goes, in using poetry scripts in his painting work, to interrogating the aesthetics of the Arabic letter with a visual value, away from his method in mixing the Arabic letter with painted characters which distinguished Mu'alla experience, and in a way that is nearer to lines with an inspiration from verses of the poem itself, as the artist himself describes *"in my experience, I turn to the poetry script, but it's not the target itself, the specific target was the imaging visual experience in the field of the Arabic letter"*⁽²⁾.

(1) Taja, Waheed: Ahmad Mu'alla, www.artsyria.com(16-2-2011:1:00PM)

(2) Ibid



Figure (11)

Form "Sextuple of Al-Mutanabbi" by Ahmad Mu'alla

The poetry scripts are also clear in the work of the Iraqi artist Rafe' Al-Naseri, for he is considered one of the most important Arab artists who worked on poetry scripts, whether in the field of painting or etching, Al-Naseri is considered one of the pioneers of the Arabic graphic art.

He did poems by Al-Mutanabbi "Tribute to Al-Mutanabbi", the poet Eitel Adnan, and the poet Mai Mudaffar "From that remote land", and the poet Mahmoud Darweesh "In the description of almond blossoms" 2010, and "A Didication to Ibn Zaydoun" 2010.

Al-Naseri work is distinguished by the abstract space, and borrowings from the Arabic calligraphy, where it serves it visually, away from reading it literary *"there are always uncompleted words in Al-Naseri paintings, expressed by connected letters, words that*

are part of a poem where the enjoyment of sight precedes anything we might say”⁽¹⁾, what distinguishes his experiences with poetry is the artistic writing which he is famous for.



“A didication to Ibn Zaydoun”

Rafe' Al-Naseri



Figures (12, 13)

“A tribute to Al- Mutanabbi”

Rafe' Al-Naseri

In another context, the Algerian artist Al-Greshy, goes in his experience “His mother in an exile” 1998, to reading the poem “Ahmad Azza’tar” for the Palestinian poet Mahmoud Darweesh, in a way that is nearer to ornamenting the painting through the Arabic letter, as if he is copying on a school notebook and employ the poem through verses from it, sometimes we can read a part of the etched work “Ahmad Azza’tar, for hands of stones and thyme” and other chants from the poem.

(1) Yousef, Farouq: Rafe' Al-Naseri – son of the eastern painting, [shams alrasem alsharqi] 2007, www.iraqiart.com (17-4-2011:2:00PM)

Abdulkabeer Al-Khtebi describes the work of Al-Greshy as “a collection of etching work where the Arab language depart in its poetics and calligraphy, this calligraphy that is written and read from right to left, is considered a distinguished graphical direction, follows a regulatory spatial module that goes toward all languages, from visual writing to semi symbolic writing, passing by the Arabic calligraphic expression, whether this writing is readable or not”⁽¹⁾.

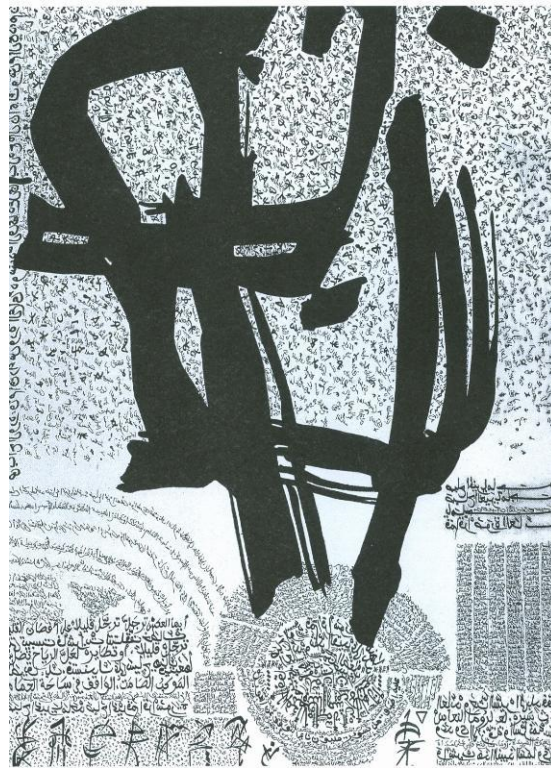


Figure (14)

Form Al-Greshy / Ahmad Azza'tar poem / A nation in exile 1998

The ways of investing Arabic letters in art work that were done based on poetry varied, in addition to the Arabic calligraphy, it was mixed with foreign calligraphy in some experiences, and we mention the graphical experience of the Iraqi artist Mohammad Al-

(1) Al-Khtebi, Abdulkabeer:Op,Cit, page 7.

Shammari “Chant of the rain” in 2009, it was a poem by the big Iraqi poet Bader Shaker Al-Sayyab, and the poem “the Mural” by Mahmoud Darweesh in 2006, he produced both as print collections and art books.

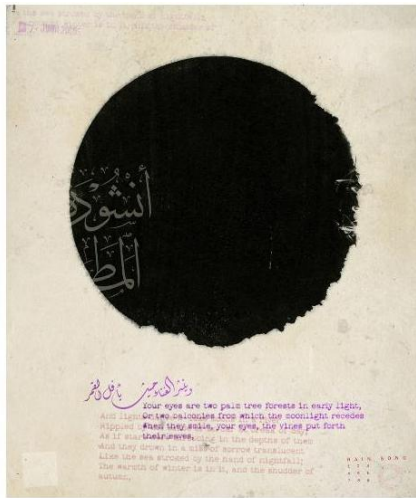


Figure (15) Form “Chant of the rain”

Mohammad Al-Shammari 2009



Figure (16) “The Mural” by Mahmoud Darweesh

Mohammad Al-Shammari 2006

The Bahraini artist Jamal Abdulraheem is considered one of the most prominent artists who worked on art books in their experiences with poetry, one of his most important art books is that took the inspiration from the poems of Omar Al-Khayyam 1995, “the seven hangings” 1996, “Rashm” with the poet Sharbel Dagher in 2000, “the book” with the poet Adonis in 2001, “Reed letters – tribute to the poet Al-Mutanabbi” in 2008, “the positions – Al-Nufari” in 2009, and “Tribute to the poets of renovation” in 2002, such as the poets Bader Shaker Al-Sayyab, Nizar Qabbani, Yousef Al-Khal, Blind Al-Haydari, Amal-Dunqol, and other experiences.

His art work was distinguished with renovation and investing the Arabic calligraphy as margins in many printing techniques; in other cases, his abstract forms is accompanied with Arabic and foreign calligraphy at the same time.



Figure (17)

Form / From the poems of Al-Nufari By Jamal Abdulrahman

And of the artists who worked on poems using the method of Coller, by investing the printing surface by sticking it and drawing poems over it, is the Bahraini artist Abbas Yousef, who has multiple experiences in this field like “The witch has awaken me” from the scripts of the poet Qasim Haddad 2008, and “The Mural” of Mahmoud Darweesh in 2010.



Figure (18) "The witch has awaken me"

Poetry: Qasim Haddad



Figure (19) "The Mural"

Poetry: Mahmoud Darweesh

Most of his art experiences that are related to poetry celebrates the Arabic calligraphy, especially that he is considered one of the artists who master Arabic calligraphy.

We see that the Palestinian artist Abdulhay Musallam goes in a different way than other Arab artists, by taking the inspiration from traditional poems that its authors are not documented, it's nearer to lyrics sung by Palestinians during the rituals of marriage and harvest; here, the artist concentrates on his Palestinian heritage, defending his extorted land and culture, and he is known since the beginning of nineties till now by this; also his artistic techniques, where he mixes carving with painting by using environmental material, to eventually form a tale through the titles of the poetry scripts in his work.

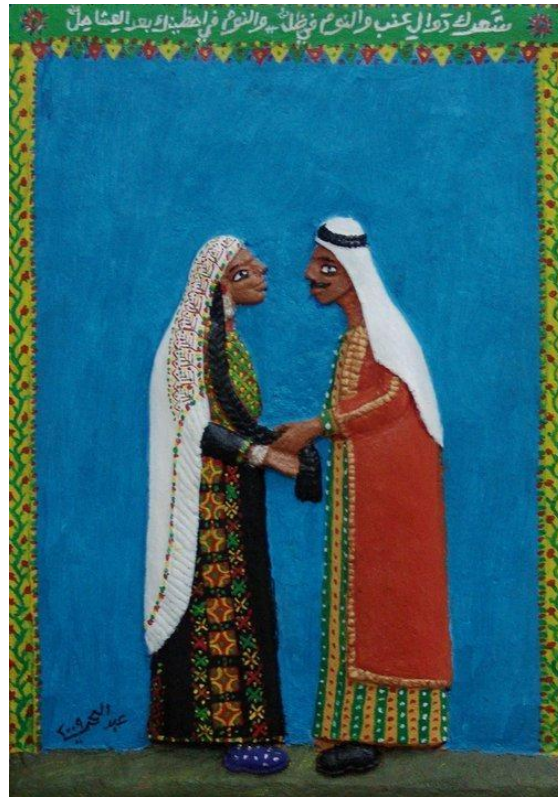


Figure (20)

Abdulhay Musallam / inspired by traditional scripts from popular language

The artist Belkaheyya presented a complex between the poetic script and the visual script in his exhibition in Marrakesh in 2010 about the concept of the tree, where Belkaheyya and the poet Adonis presented their concept in a joint exhibition, everyone in his own language; about combining poetry with painting, Belkaheyya says “*the meeting between the poet and the painter in a joint exhibition doesn’t mean that the poem is an echo for the painting, or the painting is an echo to the poem, each art work remains independent from the other, we must give the receiver the freedom to travel in the special world of each work*”⁽¹⁾.

(1) Almeenawi, Abdulkabeer: Interviewing a poet and a painter – “[*moqabalat alshae’r wa alrassam*] the tree” a poem written by nature, 2010, www.albayan.ae (11-8-2012:1:00PM)



Figure (21)

The tree – Fared Belkaheyya – 2010

In addition to the Arab artists achievement of art work inspired by poems, we see that there are poets who draw poems, either by them or by others; in this context, we must touch on the experience of the Syrian artist Adonis who is considered one of the most distinguished contemporary Arab poets, and we mention his joint exhibition with the French artist Christian Boyé in Paris in the year 2000, where Adonis has accomplished, between the years 1993 – 2000, a collection of the poems of the poet Ibn Al-Kalbi, Ibn Zaydoun, Al-Mutanabbi.

And his exhibition in the year 2007 with the Iraqi artist Haydar, about poetry and taking inspiration from ancient Arabic poems, and working by reforming the poem on the surface of the painting, where it's readable sometimes, and sometimes it's not, and using Coller from the remains of paper and ropes used to make amulets, *“the work of Adonis in art is falls under playing, like in other arts; in another meaning, it is not separated*

from writing with its big meaning, so if the writing was, in its start, symbolism and abstract, then its painting it its absolute case”⁽¹⁾.



Figure (22)

From the poems of Al-Mutanabbi / Adonis 2007

In another context, we see the experience of the Egyptian poet Ahmad Al-Shahawi, who painted inspiring from his own poems and held his exhibition in the year 2010, where Arabic calligraphy was absent from his paintings, and produced pure abstract paintings that were transparent through using water colors, and about the experience of Al-Shahawi and his work in other climates –painting-, Abdulwahhab Abdulmuhsen says “what’s happening to Ahmad Al-Shahawi from the need to expression tools because of the emotions and ideas that rankle within him, organizes it’s flow despite of its variety

(1) Dalloul, Ziad: The hangings of Adonis – [mashaneq Adonis] from the book of Adonis and Haydar, Darat Al-Fonoun, Khalid Shoman Foundation, 2007, page 11.

between the word and the color, a Sufi sensation that flows like a river in a harmony that makes all of its creativeness, the read and the visual, one thing”⁽¹⁾.



Figure (23)

From the poem “The shrine of secrets”

By poet and artist Ahmad Al-Shahawi

(1) Abdulmuhsen, Abdulwahhab: Ahmad Al-Shahawi – In the shrine of secrets, [*fe makhba' alser*] Cairo, Ilda'a Hall, 2010.

Extract:

From what has been presented previously in this research, the researcher would like to mention the following:

- The miniatures, in its beginning, were related to the Arabic literature, because of literature's particularity in the visual pleasure and imagination; the accompanying of paintings for written scripts has gained a big importance in Arab civilization, where we observe that a lot of manuscripts have been decorated with paintings that are in harmony with the written script.
- Arab struggles and revolutions against European colonization in the beginning of the twentieth century have contributed in the reactions of Arab artists against the European artistic methods in painting, which they have learned by that time; so they went to the civilizational heritage like the Pharaonic, the Mesopotamian, and the Islamic aesthetics, in the painting techniques and for inspiration.
- The Arabic letter, in the end fifties of the twentieth century, had a big value in Arab art, and it rose as a parallel value for the visual script –the painting-, in the shadow of search for the Arab artistic identity, and that was because of the value of letters in the Arab civilization and its adhesion to it.
- Poetry entered the Arabic painting through Arabic calligraphy, where the Arab artist found a justification to use calligraphy in paintings establishing an artistic identity, in addition to going back to miniatures –the Islamic legacy- which were full of poetry scripts through painting.

- Painting was one of the most important arts used by Arab poets in the twentieth century in the search for evolution and finding new structure for poetry with the advancement of arts all over the world, poets began to take interest in the visual shape of the poem, where poetry books included sketches and paintings, and the number of experiences between poets and painters in the Arab world increased.
- Arab artists, in taking the inspiration from Arabic poetry, concentrated on ancient Arabic poetical heritage, like the poems of Al-Mutanabbi, Al-Nufari, Imro'u Al-Qays, Ibn Al-Kalbi, and others, to show the value of the Arabic poetical civilization.
- Mahmoud Darweesh poetry had its effect and importance in a lot of experiences in the Arabic plastic art because he was one of the most renowned poets in the twentieth century, and his death in 2008 resulted in visually celebrating his works by a number of artists from the Arab world.
- The methods of showing the Arabic artwork that takes the inspiration from poetry varied, from graphic, to painting, to art books, and the presence of letters was clear in a lot of experiences.
- The experiences of poets-painters existed, but as much as the artists who took the inspiration from poetry.

3.3 Poetry and painting in contemporary Jordanian art:

3.3.1 The start of painting:

The beginning of artwork in any civilization has several circumstances, some are social, some are political, and some are personal, and the researcher sees that there must be a historical introduction for the beginning of the Jordanian artistic movement, which is a part of the Arab artistic movement, whereas it could establish developed artistic basis inside and outside of the Arab world. *“The experience of Jordanian painters became or samples from it, became parallel to important Arabic experiences, and some of these experiences achieved successes and advanced ranks in a lot of Arab and international occasions and participations”*⁽¹⁾.

Like most of the Arab countries, Jordan fell under western –British- colonial campaigns, before that it was under the Ottoman rule for several centuries as part of the Levant; the Ottoman state contributed in the underdevelopment of different fields, especially arts, despite of the big civilized heritage, since Jordan is located in the middle of the Arab world, and a lot of civilizations rotated over the area, like Greek, Roman, Byzantine, Arabic, and Islamic, which left behind traces and ancient monuments, like sculptures, buildings, palaces, engravings, and other things which participated in directing Jordanian artists in expressing through Arabic calligraphy and textiles, away from the painting with its Western specifications; until the Western colonization came to the

(1) Sham'oun, Abdulra'ouf: Dictionary of Jordanian plastic artists, [qamoos alfunon alplasteekyyah] Ministry of culture, Amman, 2002, page 14.

region and affected all fields of life, both positively and negatively, what interest us in this research is the artistic field, which was introduced to Arab artists through Western artists who accompanied colonial campaigns.

Since the establishment of Trans Jordan Emirate in 1923 until the beginning of fifties, the Jordanian artistic field faced a lot of obstacles in establishing art institutions similar to the ones in other Arab countries like Egypt, Iraq, and Syria.

“Before the establishment of Trans Jordan Emirate we only knew the names of foreign artists who came to the region on missionary campaigns, or who came digging for treasures and antiquities, and one of the most famous orientalist artists who drew landscapes from Palestine and Jordan in their paintings is the British artist David Roberts who was born in Scotland in 1796”⁽¹⁾.

The roots of painting –which is considered nearly the only customary known type of art– come from the twenties and thirties of the twentieth century till the thirties of that century, through the coming of artists from outside to live in Jordan, those artists have contributed in introducing painting to the Jordanian community through their work and their contributions in education.

Among those artists, is the Lebanese artist Omar Al-Ansi (1901 – 1969) who stayed in Jordan from 1923 till 1927 by the request of prince Abdullah, the founder of Trans Jordan Emirate to teach English to his sons, this artist was known for painting nature

(1) Al-Laham, Rafeeq: Contemporary Jordanian plastic art “Historical overview”, [*alfan alplasteeki alordoni almu’aser ‘nathra tareekhyah*”] from the book of Jordanian plastic art, Ministry of culture, Amman, 2000, page 16.

using water colors, and because of his short stay, he didn't actively effect the Jordanian artistic movement.



Figure (24)

A painting by Omar Al-Ansi

For Deya'a Eddien Sulaiman (1880 – 1945) who was originally Turkish, he came as an officer in the Turkish army during WWI, after the end of the war he lived in Palestine, and moved to Jordan in 1930, *“he held his first exhibition at Philadelphia Hotel in 1938, it was the first solo exhibition to be held in Jordan, and it achieved great success”*⁽¹⁾.

One of the most important artists to contribute in the Jordanian artistic movement was the Russian artist George Aleef (1887 – 1970) who came from Russia to Istanbul to Palestine, and lived there till 1948 till the war and the occupation of Palestine by

(1) Ali, Wejdan: Contemporary Jordanian art, *[alfan alarabi almu'aser]* Ministry of culture, Amman, 2nd print, 2002, page 17.

Zionists, after that he came to Jordan with the Palestinian immigrations *“he was living off private lessons in painting and Russian language, and a number of amateur painters used to visit him back then in his studio at Al-Salt Street, among them Muhanna Adurra, Rafeeq Al-Laham, Na’ela Deeb, Al-Shareef Abdulhameed Sharaf, and Hisham Ezz Eddeen”*⁽¹⁾.

Aleef is considered the only artist who directly taught painting in his studio back then, and he was very useful to Jordanian artists, where he taught them the principles of painting according to the European school at that time, he continued till 1967 where he moved to Beirut.

The last one of the pioneers in Jordan is the Syrian artist Ehsan Edlibby, his work was distinguished by painting the Jordanian nature based on impressionism, away from the academic painting rules, and he has a credit in activating the Jordanian artistic field by holding exhibitions, in 1942 he organized a group exhibition at the Ahli Club in Amman, and the participants were Valirya Sha’baan, Rafeeq Al-Laham, Kawthar Shahid, and Afaf Hijazi.

(1) Ibid, page 17.



Figure (25)

A painting by Rafeeq Al-Laham

The experiences of those artists were distinguished by the simulation according to the rules of the academic painting; most of it was paintings to the Jordanian nature, or portraits for Jordanian public figures, or silent nature, and it didn't went beyond these topics, but we couldn't deny the contribution of these experiences in identifying the art of painting in Jordan, which was supported by the upper class *“the palace and the royal family bought their work, this royal sponsorship was rare at that time, where the pioneers could live off their painting most of the time”*⁽¹⁾.

In 1946, the Trans Jordan Emirate got its independence and became the Hashemite Kingdom of Jordan, and in 1948 the first Arabic Israeli war broke following the declaration of the state of Israel; after Jericho conference in 1948, what's left of Palestine (the West Bank) was joined under the Hashemite Kingdom of Jordan, in addition to the resorting of big numbers of Palestinians who were forced to leave by the

(1) Ibid, page 19.

Israeli occupation, among those refugees were Palestinian artists who cohered in the Jordanian artistic movement and enriched it, and the requests for establishing contemporary artistic movement in the Western context started.

“In the beginning of fifties, the Palestinian artistic movement merged with the Jordanian artistic movement, this merge came after the unity of the two banks; with that, the serious indications for the artistic movement in Jordan began to appear”⁽¹⁾.

The activity of the Jordanian artistic movement began forming in the early fifties of the twentieth century, in 1951 the art committee of the Arab forum, which was established by Sheikh Ibraheem Al-Qattan, held a group exhibition for Ehsan Edlibby, Rafeeq Al-Laham, Muhanna Adurra, Valirya Sha’baan, and others; in addition to photographers.

In 1952, “the symposium of Jordanian art” was established with the efforts of Valirya Sha’baan, Ehsan Edlibby, and Rafeeq Al-Laham, and it was the first artistic gathering targeting to spread the culture of the painting among Jordanian people; a number of artists, back then, used to meet and paint there, and at the same year, Amman Chamber of Industry and Trade held an exhibition for a number of those artists.

The royal patronage has its role in supporting art by opening art exhibitions, where “the symposium of Jordanian art” held the first exhibition with royal patronage for ten artists and forty art students.

“In 1952, Dr. Hanna Kayyali established the institute of painting and music in Amman, and the manager was the Italian artist Armando Bruno”⁽¹⁾, this institute was the first

(1) Na’eem, Ghazi: Jordanian plastic art, [alfan alplasteeki alordoni] reality and new space; Al-Jasra Culture magazine, issue 23, Doha, 2011.

serious attempt to teach art, especially painting; a group of youth, back then, were taught by the Italian artist, among them Muhanna Adurra, Da'ad AL-Tall, Wijdan and Dayana Sham'unky; this institute continued till 1962 when the Italian artist left to the United States.

The ministry of Education sent a group of artists to study art abroad in order to support the Jordanian art field with qualified people; they sent Afaf Arafat to Bath Academy of Art in the UK (1954 – 1957) and she worked, after finishing, in the division of curriculum at the Ministry of Culture before she was sent again to the United States to get her master's degree in 1969.

Followed by artist Muhanna Adurra, where he was sent to the Rome Arts Academy and graduated in 1958, and Rafeeq Al-Laham and Ahmad Na'wash who graduated in 1964.

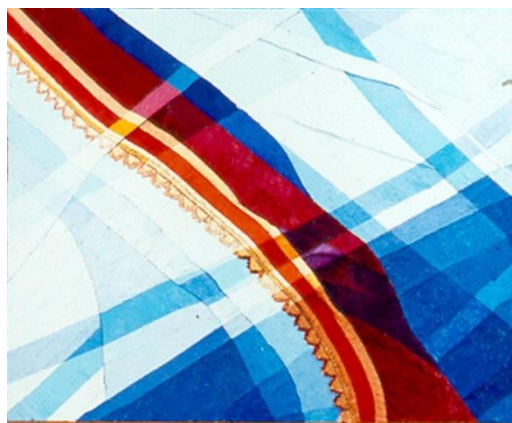


Figure (26)

A painting by Muhanna Adurra

The foreign committees in the fifties had an important role in spreading arts and holding Jordanian and foreign exhibitions which gave the Jordanian audience the opportunity to

(1) Sadiq, Mahmoud: Contemporary plastic art in Jordan, [*alfan alplasteeki alordoni almua'ser*] Amman, 1997, page 47.

see Western painting and know foreign artists, among these committees: The British Council, Goethe Institute, The French Cultural Center, The American Cultural Center, and Cervantes Center of the Spanish Embassy.

In the sixties of the twentieth century, the first generation of pioneers who studied in Europe and went back, was formed, among them Muhanna Adurra, Rafeeq Al-Lahamand Ahmad Na'wash, who studied in Italy, Afaf Arafat studied in the UK, and they contributed in enriching the Jordanian painting through exhibitions and painting, in addition to establishing some cultural directorates, like the directorate of arts in the Ministry of Culture, and the directorate of culture in the Ministry of Youth in 1966.

The artistic subjects for those artists, back then, were local subjects, and simulation to the European painting, mostly it was portraits and nature; academic and standards and lessons were used till the Naksa (relapse) of 1967, when all of Palestine were occupied, which resulted in more Palestinian artists coming to Jordan and going to other countries.

Jordanian artists, like all levels of society, were affected by the occupation of Palestine, and that affected their artistic subjects, so they started imaging the ugliness of occupation, the poor living, and the loss of the country, especially that Jordanian artists didn't separate from the Palestinian social texture.

In the end of sixties beginning of seventies of the twentieth century, another group of artists graduated, but not from foreign countries, they graduated from Arab countries this time, countries that preceded Jordan in establishing art institutes by its artists who studied in Europe; Mahmoud Taha and Yaser Dwaik graduated from the arts Academy

in Baghdad in 1968, Aziz Ammoura and Mahmoud Sadiq graduated from the same academy in 1970, also Saleh Abu Shindi, Kayed Amro, Rateb Sha'baan, and Naser Abdulaziz, graduated from Egypt in the early seventies, and Kuram Al-Nimri graduated from Damascus.



Figure (27)

A painting by Kayed Amro

“The seventies graduates have supported the painting movement with new dimensions, and that appeared by using Arabic effects, considering that the graduated from Baghdad, Cairo, and Damascus”⁽¹⁾.

(1) Abu Zreq, Mohammad: The still and the moving in the current Jordanian painting movement, [*albaqa' wa altanaqqol fe alrasem almotaharek alhali*] from the book of Jordanian plastic art, Ministry of culture, Amman, 2000, page 34.

With the graduation of a good number from Arab countries, who were considered the second generation, the art of painting in Jordan started to grow rapidly, especially that the spirit of competition between those artists have occupied artists with producing studied artistic productions, in addition to the communication with the pioneers, either to benefit from them, or to compete with them.

At this phase, painting subjects that celebrates Palestinian heritage came to light, and the subjects that touch the essence of the Palestinian issue like fighting the Israeli occupation, searching for an Arab identity, and avoiding the spoliation of the Western painting.

“In 1970 “The Royal Academy for Fine Arts” was established under the patronage of princess Muna, the academy didn’t have a headquarter, but it was very active for some time, holding exhibitions and lectures”⁽¹⁾.

In 1972, the Directorate of Culture and Arts opened the Institute of Arts and Music; Muhanna Adurra was its first director; painting, etching, ceramic, and music were taught in this institute which considered the first of its type, and all of the staff was local, such as Muhanna Adurra, Aziz Ammoura, Tawfiq Assayed, Kuram Al-Nimri, Saleh Abu Shindi, and others, and its graduates became the third generation of the Jordanian plastic art movement, among them are Nabeel Shehadeh, Omar Hamdan, and Ma'moun Thubian; in addition to the institute, private lessons were given in studios of artists, such as Muhanna Adurra, Aziz Ammoura, and Tawfiq Assayed.

(1) Al-Laham, Rafeeq: Op,Cit, page 21.

“In 1975, princess Fakhr Al-Nisa’a Zeid came from Paris and taught a number of female artists such as Suha Shoman, Hind Naser, Ophemia Reziq, and Rula Al-Shuqairi”⁽¹⁾, Fakhr Al-Nisa’a Zeid had her presence in the work of her students, and she formed a different artistic case in the field of painting back then.



Figure (28)

A painting by Wijdan Ali

In this era –the seventies of the twentieth century- the Jordanian plastic artists association was established in 1977 by a group of the pioneers, and the National Museum of Fine Arts in 1979 with royal patronage, so the presence of artists in these institutions increased, and they began to interact more with neighboring and foreign countries by their participations through the association and the museum later on.

As for the eighties, it witnessed a big care for arts, specifically painting, because big institutions started to buy art work, which contributed in the abundance of production and its better quality; in 1980, Royal Jordanian opened a gallery and contributed in buying paintings from artists and giving them discounts on their tickets as support, and

(1) Ibid, page 21.

in 1983 Petra Bank was the first bank to in Jordan to ask artists to produce artwork to be included in the bank's collection.

Shoman family established a gallery in 1988, and contributed in buying artwork, and it became one of the biggest institutions that own Jordanian and Arab artworks.

Also the opening of the fine arts faculty at Al-Yarmouk University, which was the first high education institution to teach art in general, and painting in specific, where it contributed in supporting the Jordanian artistic field with young artists, and all of the teachers were Jordanians.

The coming of Iraqis in the beginning of nineties because of the Gulf war had its effect on the Jordanian artistic field, specially painting. Where dozens of Iraqi artists, back then, lived in Jordan, and they were artistically active and started their own studios, and participated in group and solo exhibitions, and that motivated Jordanian artists to raise with their paintings because of the high competitive spirit, and also because private galleries began having strict conditions concerning the artistic quality in accepting holding exhibitions for artists.

Also, the private studios of Jordanian artists had its effect through the meetings of artists and the bonding between Jordanian and Iraqi artists to achieve joint projects and exhibitions, and we mention the studio of Mahmoud Taha, Hazem Al-Zu'bi, Mohammad Al-Jalous, Esam Tantawi, and others.

In this period, foreign cultural centers were active too in holding exhibitions and offering financial support to some artistic projects, such as, the Spanish Cultural Center (Cervantes), the French Cultural Center, and Goethe Institute.

As for Darat Al-Fonoun – Abdulhameed Shoman Foundation, which became later Khalid Shoman Foundation, it was the most active and supportive to Jordanian and Arab artists, through buying artworks, holding workshops in the field of painting through the summer academy they established which was supervised by the Syrian artist living in Germany Qassab Bashi, and it contributed in presenting some Jordanian talents in the field of painting.

In the beginning of the twenty first century, specifically in 2003, the first comprehensive art college was established in the University of Jordan in the Jordanian capital Amman, and in 2002 the faculty of arts in Al-Yarmouk University became an independent college, in addition to Philadelphia University, Al-Isra'a University, the Hashemite University, and other universities which were crowded with art faculties, in addition to that the number of art galleries increased, which assisted in the raise of artistic awareness in the Jordanian community and beginning to buy artwork, and that raised the energy of Jordanian artists to produce artworks.

The occupation of Iraq by the United States in 2003 had its big effect on the artistic field, because big numbers of Iraqi artists came to the Jordanian capital Amman which was the first destination of any Iraqi, some live in it, and some travel through it.

The art market increased, and the completion too, in addition to the raise of the support of government art institutions, *“it contributed in raising the artistic awareness through publishing books about plastic art, most importantly the Dictionary of Jordanian plastic artists”*⁽¹⁾.

Also, some European organizations contributed in supporting group and individual art projects, we mention the projects of the European Commission in Jordan which implemented three big projects through workshops that included artists from Jordan and other Arab countries, in addition to artists from Europe, where they worked on topics about both Arabic and European cultures.

3.3.2 The start of graphic art:

The researcher sees that the graphic art in Jordan was affected by the development of painting and other arts in the second half of the twentieth century till this day; we must mention the important beginnings and some of the important points that serve the target of this research.

The graphic art in Jordan was late comparing with painting, and that was because of many reasons, the most important are the non availability of tools, techniques, specialized trainers, and graphic studios, in addition to the cost of producing this type of art; Jordanian artists were introduced to this art through foreign artists who came to Jordan, the beginning was with the American artist Paul Lingern in 1968 – 1969 where he held a workshop at the American Cultural Center, at that time, using primary tools

(1)Ministry of culture www.culture.gov.jo (11-1-2012:1:00,AM)

and without compress (printing machines), and an exhibition for one of the students in this workshop, artist Rafeeq Al-Laham, was held at the American Cultural Center in 1969.

In 1972, a group exhibition for students of graphic art was held at the Fine Arts Center, and they were taught by Rafeeq Al-Laham.

This art began developing in the seventies through students who studied in Italy, Germany, France, and many Arab countries, which contributed in variety of printing techniques and the increase in the production, and we mention artist Ahmad Na'wash who was born in Ein Karem near Jerusalem in Palestine in 1934, the village that formed his first visual memories, and faced political and military storms like all Palestinian cities and villages⁽¹⁾.

He studied painting in Italy *“and moved to France to study etching at the Faculty of Fine Arts in Paris, he also studied in Purdue”*², and he taught arts in the Arts Center in early seventies.

(1) Al-Ameri, Jihad: Textuality of the works of Ahmad Na'wash with Paul Clay, [*T'reer a'mal Ahmad Na'wash*] unpublished master's thesis, Jordan, Al-Yarmouk University, 2010, page 34.

(2) Darat Al-Fonoun: Ahmad Na'wash, Khalid Shoman Foundation, Amman, 2004, page 16.



Figure (29)

From the work of Ahmad Na'wash

Graphic art kept on swinging in the beginning of eighties and slowly developed, except for some experiences that manufactured primary print machines, we mention artist Yasar Dwiek, and Mohammad Abu Zreik, and concerning Mohammad Abu Zreik's connection with graphic art, he says *"my relation with graphic art began in 1973, back when I was a students at the Fine Arts Center, and back then I took a course in etching on Linoleum, in the eighties, I took extra courses with UNRWA, and in the nineties Darat Al-Fonoun has held workshops in etching on zinc"*⁽¹⁾.

In the beginning of nineties of the twentieth century, princess Wijdan have brought a compress and installed it at Darat Al-Fonoun to be used by Jordanian artists, *"the first workshop in etching at Darat Al-Fonoun was held in 1993 under the supervision of*

(1) Abu Zreik, Mohammad: Introduction to contemporary graphic art [*moqademmah ela alfan algrafeeki almua'ser*], Aman, Al-Byrouni press, 2007, page 9.

Italian artist Lorenzo Fonda, another workshop was held in 1994 under the supervision of the American artist Larry Thomas”⁽¹⁾.

Between the years 1992 and 1996 Darat Al-Fonoun held two etching workshops by Iraqi artist Rafe’ Al-Naseri who got his education in this art in China, where Rafe’ Al-Naseri is considered one of the most important Arab artists in this field of art.

Darat Al-Fonoun continued holding workshops in this form of art; in 1995 the Sudanese artist living in Spain held an etching workshop.

And at the same year, they held a graphic art exhibition with the participation of forty Jordanian and Arab artists.

The first workshop in Darat Al-Fonoun in 1993 is considered the first etching workshop for a group of students, where their work was produced by using professional printing press.

Jordanian artists who studies this art have contributed in its development by teaching it and holding exhibitions, among them is Khalid Hijazi who studied in Germany, Ahmad Na’wash who studied in France, Ghazi Ine’aim who studies in Syria, Husni Abu Kareem who studied in Russia, Arafat Ine’aim who studied in Bulgaria, and others.

(1) Al-Ameri, Mohammad: Graphic art in Jordan [*fan algrafeek fe alordon*], Ministry of culture, Amman, 2nd print, 2010, page 26.



Figure (30)

Graphic by Ahmad Abu Zreik

With the beginning of the twenty first century, Jordanian artists gained a lot of options and facilitations to work on this art, like Arts Training Center which contributed in organizing workshops to teach this art, these workshops were supervised by Jordanian and Arab artists, such as Rashid Thyab from Sudan, Jihad Al-Ameri and Ghazi Ine'aim from Jordan; also the faculty of arts at the University of Jordan, and the faculty of arts at Al-Yarmouk University have the credit for teaching the academic basis of this art, we also mention the activity of the National Museum in holding a lot of workshops by the American artist Lynn Allen, and the Russian artist Sergey in the years 2002 and 2003.

This art has its audience, whereas specialized galleries were established just to exhibit this kind of art like Jakaranda Gallery in 2006, and Studio Gallery in 2010.

3.3.3 Poetry and painting in Jordanian art:

The interest of Jordanian artists in poetry and using it in their artwork –like in Arab art- goes back to the end of sixties, beginning of seventies of the twentieth century, and this is clear in the experience of Mahmoud Taha who produced, between 1968 and 1970, a collection of pottery murals from the poems of Palestinian poets Sameeh Al-Qasem, Ezz Eddien Al-Manasrah, Waleed Saif, and Mu’een Bseso, and he says in an interview about his experience with Waleed Saif poetry *“my experience with the poem “searching for Abdullah Al-Barri” for the poet Waleed Saif is a very special experience, where I was able to reveal important spaces in the structure of the painting, these spaces moved horizontally and vertically, and carried a lot of elements and symbols, which made every artwork meets the one that followed it and form an extension to it”*⁽¹⁾.

Mahmoud Taha is considered one of the most important Jordanian and Arab potters, and the Palestinian issue was the main topic of his work, and this is what the researcher sees from the artist’s concentration on the Palestinian resistance poetry through the poems of Waleed Saif, Ezz Eddien Al-Manasrah, and Sameeh Al-Qasem, in this experience.

The artist sees that he took record of painful events in his work *“that target to eliminate the historical rights of Palestinian people”*⁽²⁾.

(1) Wadi, Farouq: Mahmoud Taha – the magician of dust – beauty of the soul hanged on a wall [*saher algobar- jamal alroh mo’alaqa ‘la aljedar*], Nazwa magazine, Oman – Masqat, issue 20, 30/6/2009.

(2) Abed, Tawfeeq: Memory – an exhibition about the dangers of the Judaization of Jerusalem [*althakera- a’rd a’n akhtar*], Addustour newspaper 20/10/2008 www.aljazeera.net (1-10-2012:3:00PM)



Figure (31)

From the work of Mahmoud Taha

The experience of artist Mahmoud Taha with poetry is considered the first of its kind in the Jordanian artistic movement, followed by the experience of the Jordanian sculptor Muna Al-So'udi in the early seventies of the twentieth century, she worked on the poems of the land by the poet Mahmoud Darweesh, who's considered one of the most important Palestinian and Arab poets; his poems, in that period, were distinguished with resistance and defending his land "Palestine"; in 1975, Muna Al-So'udi worked on the poems of the famous Arab poet Adonis, and she says in an interview about the beginning of her relationship with poetry in the painting of sculpture: *"the first poems I worked on in painting were poems for Mahmoud Darweesh about the land, after that, as a big project, I tended to Adonis poems and we held an exhibition in Al-Hamra Gallery in Beirut in 1975"*⁽¹⁾.

In 1980, artist Mohammad Al-Jalous presented a collection of artworks inspired from a long poem "testaments of the sun bird" for the poet Ibraheem Nasrallah, and this might

(1) Al-Zeben, Ahmad: Muna Al-So'udi, TV interview, Rawafed, 13/6/2008, www.rawafednet.com(13-4-2012:2:30PM)

be the only experience in painting and poetry in Jordan during the eighties of the twentieth century, except for an experience for the artist Mohammad Nasrallah held in the French Cultural Center in Amman in 1989 under the title “chants of the dust” from poems by his brother poet Ibraheem Nasrallah.

And after 1995, the exhibition was moved to the Royal Cultural Center Gallery in Amman, and the poems of “chants of the dust” spoke about losing the land and the suffering of expatriation, indicating the migration of the Palestinian people on more than one occasion because of the occupation of Palestine and the displacement of its people by Israelis.



Figure (32)

A painting of “Chants of the Dust” by Mohammad Nasrallah

In 1992, the Jordanian plastic art movement witnessed the first exhibition for an artist who inspired his paintings from a collection of his own poems, in the exhibition “Poetry Spaces” by artist Mohammad Al-Ameri; the activity of art, especially painting, inspired from poetry increased after that, in the late nineties of the twentieth century Kalid Shoman Foundation (Darat Al-Fonoun) hosted in 1998 and Arab exhibition titled “His mother in an exile”, which were printmaking for the Algerian artist Rasheed Al-Qurayshi, and calligraphy by the Iraqi artist Al-Maso’udi, inspired from the poem “Ahmad Al-Za’tar” by Mahmoud Darweesh, which represents the suffering of the Palestinian people because of their displacement and plucking out from the land of Palestine.

In the same year, 1998, there were and experience for the artist Aziz Ammoura who inspired his works from the poem “Increase me with love” by the Syrian poet Nizar Qabbani, Aziz Ammoura was famous for working on poetry whether it’s his or for other Arab poets, especially at the late nineties of the twentieth century or the beginning of the twenty first century, by employing the energy of Arabic calligraphy in his paintings which were distinguished with transparency and the mixture between the realistic and the abstract in his artworks.



Figures (33)

From Nizar Qabbani poems



Figures (34)

From his own poems

He says *“I drowned for many years in researching crafts, dealing with it in a pure abstract for an instance, or imposing my personality another instance, and that what interest me in separating the realistic from the abstract, in order to reach the senses and emotions of the viewer”*⁽¹⁾.

Also, in the beginning of the twenty first century, the experiences of artists inspiring from their own poetry notably increased, as in the experience of artist Ghassan Abu Laban, who worked on a collection of his poems in the year 2001 under the title *“My face and the places”*; and the Jordanian Plastic Artists Association has organized an exhibition at the Royal Cultural Center Gallery under the title *“Writers drawing”* in the

(1) Ammoura, Aziz : *An artistic testimony [alshhada alfanyyah]* , Iste'ady Gallery catalogue, Darat Al-Fonoun, 2003.

year 2002, it was a qualitative exhibition, and it was a confirmation and strengthening to the relationship, and a presentation to poets, novelists, and writers who practiced painting, among them were novelist Jamal Al-Naji, Hussein Nashwan, Abdullah Mansour, Ibraheem Nasrallah, Hussein Da'seh, and others, all of the participants were members at the Jordanian Writers Association.

At the same year, 2002, Orfali Gallery held a joint artistic experience between poet Mohammad Al-Qaysi, artist Mohammad Al-Ameri, and theatrical artist Majd Al-Qasas, which made a very big echo in the Jordanian plastic art society.



Figure (35)

Tawashujat by Wijdan Ali

In November 2003, the Jordanian National Museum held a big art activity between a poet and a group of Arab artists, under the title “Tawashujat”; the participants were Wejdan Ali from Jordan, Faisal Al-Samrah from Saudi Arabia, Jamal Abdulraheem from Bahrain, Ghada Jamal and Etiel Adnan from Lebanon, Mohammad Abu Al-Naja from Egypt, and Hana’a Malallah from Iraq, and they all worked on a collection of poems for the Lebanese poet Sharbel Dagher, and the artworks varied from different types of paintings to art books.

“Jordanian artist Wejdan Ali started in the press conference of the exhibition stressing that her experience in mixing painting with poetry is considered an estrangement with her previous achievement, because reading Sharbel Dagher’s poetry pushed her to change her style, the thing that enriched her experience”⁽¹⁾.

In 2004, with the support of the Jordanian ministry of culture and Cervantes Center, an exhibition was held at Zara Gallery in Amman under the title “Mawwal (roundelay)” from the poems of the Spanish poet Lorca and the Jordanian poet Arar, with their common meeting points regardless of the difference in their time, were they both distinguished for favoring the working class, in addition to the importance of their poetry.

Artists who participated in this exhibition are: Mohammad Al-Ameri and Hakeem Jamma’een from Jordan, Abbas Yousef from Bahrain, Abdulwahhab Abdulmuhsen from Egypt, Clara Amado from Spain, Talal Mu’alla from Syria, and Omar Al-Hujailan from Saudi Arabia, the artworks varied from painting to sculpturing to printmaking.

(1) Khudair, Khalid: Tawashujat exhibition between a poet and artists, Al-Zaman newspaper, issue 1661, 13/11/2003.

“What distinguishes this exhibition is the state of emotion that resulted in the images of both poets, Arar and Lorca, in spite of the time between them, and that explains choosing the imagined poetry images by the artists before moving to the read scripts”⁽¹⁾.

Artists Mohammad Al-Ameri worked on Lorca’s poems about life and death in painting, Hakeem Jamma’een used the etching technique in working on Arar’s poems about the environmental space where the poet liked to live in, and his works showed the simple Jordanian environment.

In 2005, artist Ghazi Nu’aim presented his graphic experience which was inspired by the poems of Palestinian poet Ezz Eddien Al-Manasrah, especially from the poems “Jafra don’t blame us”, “And summer was our date”, and “A hymn for a countryman in love”, the subjects were about the Palestinian issue, and defending the land that was taken away, were the artist say *“In my work, I tried to concentrate on the man and woman in their Palestinian clothing, and tightly connected them in an intimate relationship with Jerusalem architecture as a background for the elements that exist in the forefront of the image, as an expression for the connection between Palestinians and their holy land”⁽²⁾.*

These artworks were accomplished by using the technique of metal etching, and with limited prints; this experience had a big echo in the Jordanian artistic field.

(1) Oral source from the artist Mohammad Al-Ameri, 1/6/2004.

(2) Oral source from the artist Ghazi Nu’aim, 1/6/2006.

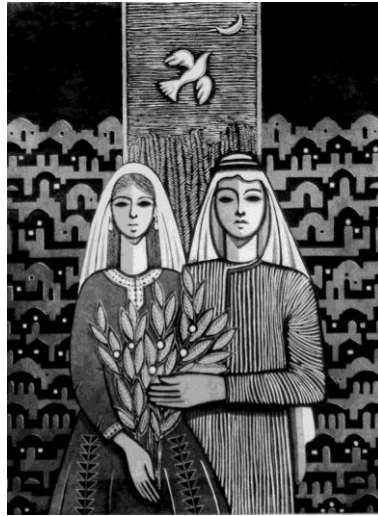


Figure (36)

“And Summer was our date” by Ghazi Nu'aim

In the year 2005, as part of the project supported by Amman Municipality in its support to nontraditional art projects through the merging of creative scripts in painting, poetry, and music, a visual-poetry-musical celebration was held under the title “Awaken by the witch”, with the participation of Jordanian artists Mohammad Al-Ameri and Hilda Al-Hiary, who inspired their work from the poem “Awaken by the witch” for the Bahraini poet Qasem Haddad, and the exhibition was opened with a reading for the poem by the poet accompanied by a piano musical piece by Jordanian musician Tariq Al-Nasser.

The two artists tried to deliver a visual speech in examining the poem, Hilda Al-Hiary went to presenting an art book in addition to paintings used in the poet’s book, *“while Mohammad Al-Ameri went to presenting visual discussions as a research in the area of the image considering it a visual script”*⁽¹⁾.

(1) Da’she, Hussein: Al-Hiary and Al-Ameri paintings dances on the poem of Dalmoon’s lad, Al-Wasat newspaper, issue 902, 4/2/2005, www.alwasatnews.com (4-3-2012:1:45,AM)



Figure (37)



Figure (38)

In the year 2006, Artists Mohammad Al-Ameri and Hakeem Jamma'een celebrated the poems of their friend Amjad Naser, the Jordanian poet who lives in London, with the support of Al-Ahli Bank under the title “Desert Jazz”, with paintings by Mohammad Al-Ameri and printmaking by Hakeem Jamma'een.

A book was printed about this experience, *“Hakeem Jamma'een produced raised paintings that indicate, with its strict expressionism, a singing pleasure that points to its source, which is poetry”* ⁽¹⁾ while Mohammad Al-Ameri went to painting the poetic spaces of Amjad Naser spontaneously, and with the transparency of the wings, which was Amjad Naser's poetry subject which is *“a title for the absence of the other, with*

(1) Yousef, Farouq: “Desert Jazz” [*Jazz alsahra'*], Al-Ahli Bank Publications, Amman, 2006, page 13.

these strikes, Al-Ameri was able to avoid the materialistic elements which the poet used to furnish his world”⁽¹⁾.

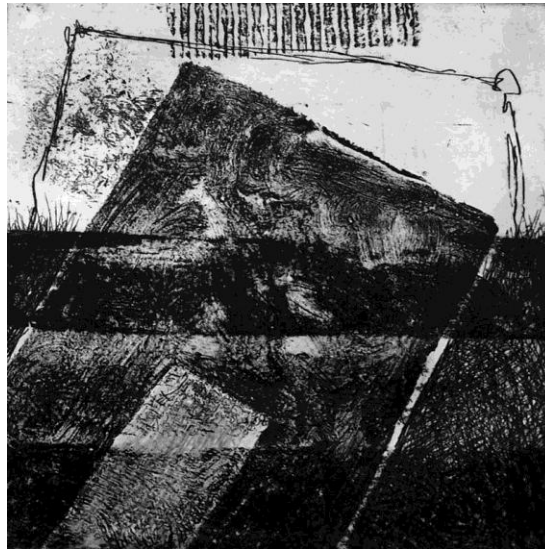


Figure (39)

“Desert Jazz” by Hakeem Jamma’een

In 2007, an artistic workshop under the title “Lorca-Al-Bayyati” was held by the European Commission in Amman in cooperation with Al-Orfali Gallery, to celebrate the two poets, and it was the first art workshop about painting and poetry to include Arab and European artists, the participants were Betro Calibrizi from Italy, Clara Amado from Spain, Melena Nicholedes from Cyprus, Mohammad Al-Shammari and Hashem Hannon from Iraq, and from Jordan Jehad Al-Ameri and Ghassan Abu Laban.

The workshop was about introducing Arab poetry to European artists (Al-Bayyati poetry) and vice versa, the Arab artists were introduced to the subject through a lecture by Dr. Ihsan Fathi about the poetry of Al-Bayyati and Lorca, and by mixing with the

(1) Ibid, page 11.

European artists to form works inspired by the poems of the Iraqi poet Al-Bayyati, and the Spanish poet Lorca.

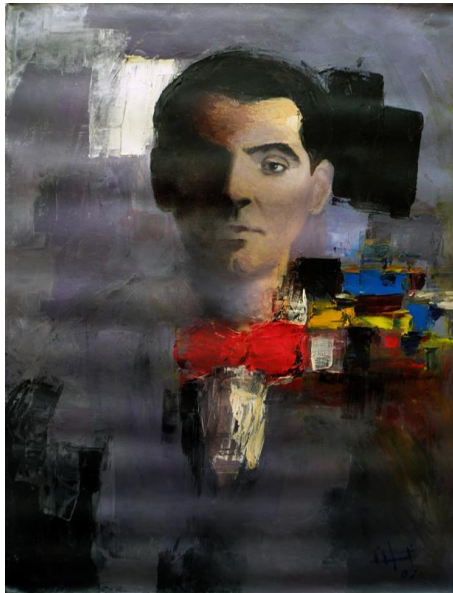


Figure (40)

“From the poems of Lorca” by Ghassan Abu Laban

“It is possible for modern poetry to cross different cultural barriers, and by that it lights the thoughts and inflame the imagination of souls everywhere; poetry has played a basic role in forming and developing senses and abstract thoughts through history” ⁽¹⁾ among those poets are Lorca and Al-Bayyati.

Activities and exhibitions about art celebrating poetry have increased in the year 2007, like hosting the exhibition of Adonis and Haydar by Darat Al-Fonoun, what distinguishes this exhibition is that the poet and artist Adonis has worked on the poems of Al-Mutanabbi and Ibn Al-Kalbi in painting, and artist Yousef Al-Sarayrah celebrated

(1) Fathi, Ihsan: Lorca – Al-Bayyati.. celebrating their poetry[*ihitfal she’rehem*], Al-Orfali Gallery and the European Commission, Amman, 2007, page 5.

the poems of the Jordanian poet Khalid Al-Karaki from his poetry collection “Recurrence of the neighing” which was printed in the same year including the graphic work of Al-Sarayrah.

As for the artist Mohammad Abu Aziz, and in the same year 2007, he painted a collection of faces that were used to inspire poems of twelve Jordanian and Arab poets, whereas it was a reverse experience through inspiring poetry from painting, and the exhibition was held at Amman Municipality and with its support.

In the year 2008, with the support of the French Cultural Center in Amman, artist Mohammad Abu Aziz presented an experience with the photographer Jean-Ludo Suferzack, by writing a collection of poems on salt in the Dead Sea area using Arabic calligraphy, which is a specialty of artist Mohammad Abu Aziz.

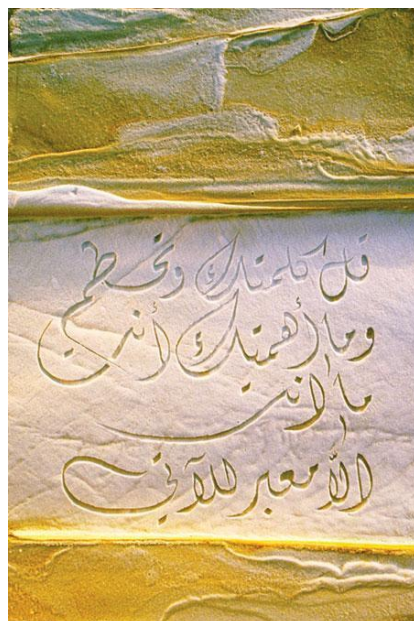


Figure (41)

From the works of Mohammad Abu Aziz

As for the year 2009, artist Mohammad Nasrallah presented an exhibition at Al-Mashreq Gallery in Amman about the poems of his brother poet Ibraheem Nasrallah under the title *“Dust Mirrors”*, and about his relationship with the poems, the artist says *“the poems of “dust mirrors” became an urging obsession to me two years ago, and it’s a collection to my brother the poet and novelist Ibraheem Nasrallah, this experience pushed me to search for a new color, the painting, for me, is a big world that can hold all human meanings and emotions”*⁽¹⁾.



Figure (42)

From “Dust Mirrors” by Mohammad Nasrallah

At the same year, 2009, Mohammad Al-Ameri, who was known for working on poems in painting, especially that he is a poet with a long experience in both poetry and painting, presented two exhibitions celebrating the poems of the Palestinian poet Mahmoud Darweesh, he held the first exhibition at Al-Bareh Gallery in Bahrain, and the second one in Kareem Gallery in Amman.

(1) Nasrallah, Mohammad: *Dust Mirrors [gobar almaraya]*, catalogue, Al-Mashreq Gallery, Amman, 2009.

This experience came after one year of the death of the poet Mahmoud Darweesh, where the artist says *“I think it is an obligation from, the educated, toward his colleague, the educated, to present to him a cultural salute away from wailing and crying which will not establish the continuity of our cultural speech, my salute to Mahmoud Darweesh was through celebrating his book “The Butterfly Effect” through two exhibitions, the first was in Bahrain at Al-Bareh Gallery, and the second was in Amman at Kareem Gallery”*⁽¹⁾.

This experience was distinguished by Al-Ameri going to transparent colors where you can see a lot of layers, but at the same time showing the whiteness, the thing that distinguished the book *“The Butterfly Effect” by the celebrating of colors using language by Darweesh, Al-Ameri says “In “the butterfly effect”, I found that Darweesh celebrated the sound of the color inside the language, this book is a distillation for the life of the poet and his feelings about the idea of existence”*⁽²⁾.

(1) Awad, Smera: The Butterfly Effect [ta'theer alfaasha] – the first anniversary of Darweesh death, Al-Quds Al-Arabi newspaper, London, 4/9/2009, www.alquds.co.uk (10-5-2012:12:30,PM)

(2) Al-Ameri, Mohammad: The butterfly effect [ta'theer alfarasha] – catalogue, Kareem Gallery, Amman, 2009.



Figure (43)

From "The butterfly effect" by Mohammad Al-Ameri

In the same year, artist Ghassan Abu Laban celebrated Darweesh poems under the title "Mysterious Future", where he celebrated on human crowds covered by abstract color layers, the researcher sees that Abu Laban chose the title of his experience with Darweesh poems based on the mysteriousness of the future of the Palestinian people which accompanied the poet Darweesh even in his death, where he died outside of his country "Palestine".



Figure (44)

From “Mysterious Future” by Ghassan Abu Laban

In 2010, Jacaranda Gallery hosted artist Muna Al-So’udi “*who got the inspiration from the poetry spirit in her sculptures and paintings from a number of Arab and foreign poets who left clear prints in the history of contemporary poetry, like Darweesh, Adonis, and Saint John Perse*”⁽¹⁾.

She exhibited two ink-on-paper paintings as a salute for the spirit of Mahmoud Darweesh, in addition to the main experience in this exhibition which is “Chant of moderation” from the poems of the French poet Perse which was silkscreen graphic with strong underlying shapes that were clear on the painting, as for the poetry, she wrote it with her hand to show the front shapes, especially that shapes and masses were empty,

(1) Mafadleh, Ghassan: Muna Al-So’udi – sculpturing and poetry opens a non ending space of suggestions [*alnaht wa alshe’er yfthoon msaha gyr mhdodah mn aliqterahat*], Al-ghad Jordanian newspaper, 4th of June, 2011, www.alghad.com (20-12-2012:10:30,PM)

except for the calligraphic value, meaning that expressing the mass came from the calligraphy surrounding it.

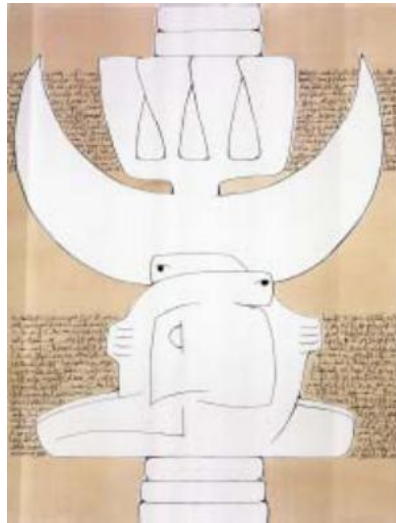


Figure (45)

From "Chant of moderation" by Maha Al-So'udi

As for the artist Khalid Al-Hamza, he went to his own poetry, where he produced graphic artworks (silkscreen and woodcut) in the portfolio method, and this experience was exhibited at Alexandria Penali for books in the year 2010, Al-Hamza worked on backgrounds prints using the woodcut technique, and his shapes, which he was known for, along with some written verses were floating on the surface of the backgrounds using the silkscreen technique, where he produced a dialogue between the backgrounds, the shapes, and the verses, which were mostly unreadable in favor of the aesthetic script.



Figure (46)

“Self poems” by Khalid Al-Hamza

As for the year 2011, Jordanian Plastic Artists Association held an artistic meeting about the painting and the poem, and artists from thirteen Arab states participated, along with Jordanian artists, the artworks varied from painting to graphic, and it was based on poems of Jordanian poets, this meeting was supported by the ministry of culture and Amman Municipality.

The meeting concentrated, in its conference which was held between 16 – 23/1/2011, on core of relationship between the painting and the poem, the researchers who participated were Dr. Balasem Mohammad form Iraq, Dr. Khalid Al-Hamza and Mohammad Al-Ameri from Jordan *“the vicinity between painting and writing is old, it goes back to the time of manuscripts to illustrate or to raise the value of imagining and imagination, the painting in the poem, or the poem in the painting is an expression of the influence and*

imitation relationship between them, or the nature of each comparing to the other and the points of intersection and separation between them”⁽¹⁾.



Figure (47)

From the artworks of the meeting by Maha Khouri

Also “A salute for the poets Arar and Mahmoud Darweesh” was done in the meeting, with the participation of Ahmad Sbeh and Mohammad Al-Ameri from Jordan, and Mohammad Saleh Khalil from Palestine, who worked on the poem “Praise to the high shadow”, while Mohammad Al-Ameri worked on the poem “The butterfly effect” which he worked in earlier years, and Ahmad Sbeh worked on poems for the Jordanian poet Mustafa Wahbi Al-Tall (Arar), where he concentrated on the gipsy girls faces, which Arar described in his poems.

(1) Jordanian Plastic Artists Association: The painting and the poem, The meeting’s manifest, Amman 23 – 26/1/2011, page 4.

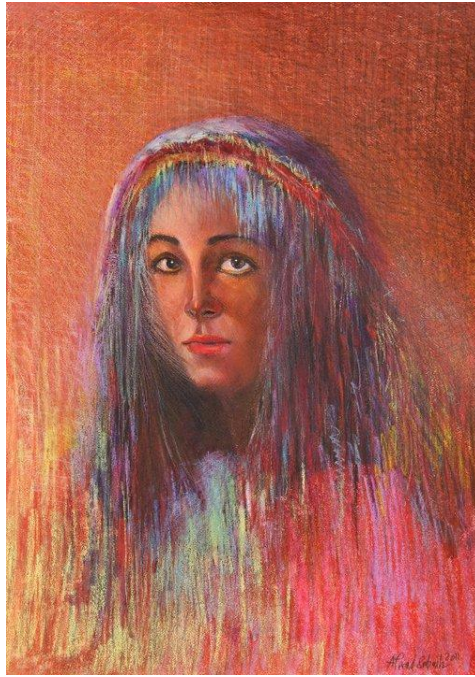


Figure (48)

From the poems of Arar by Ahmad Sbeh

In addition to the artistic experiences held in art galleries, and celebrated poetry; the paintings that accompanied poetry books have its presence in the Jordanian artistic scene, and there are a lot of experiences, in some of it the poet himself drew the paintings, among them is Muna Al-So'udi who drew in her book "The surrounding of the dream" in 1992 and "First sight" in 1972, and Mohammad Al-Ameri in his book "The shirt of the garden" in 2004, and Ali Al-Ameri in his book "These are my intuitions, this is my obscure hand" in 1993.

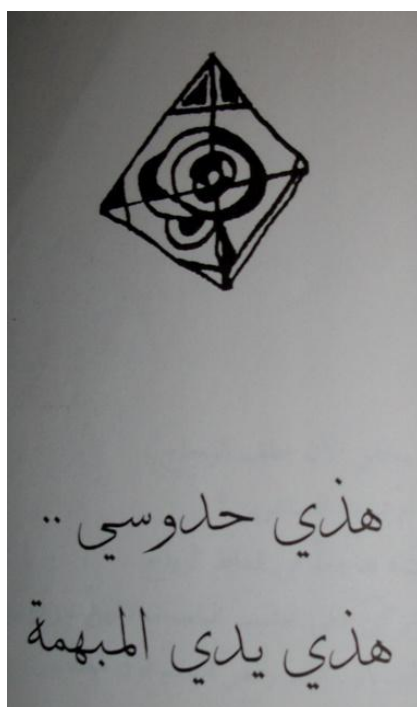


Figure (49)

A page from the book "These are my intuitions, this is my obscure hand" by Ali Al-Ameri

For the other experiences where painting accompanied poetry books, it was between artists and poets, and the numbers of printed poetry books that included paintings by one artist or more increased, we mention the book "Shrine of gratification" in 2007 by the poet Abdullah Radwan, which included paintings by Saleh Abu Shindi, Aziz Ammoura, and Abdullateef Sham'oun, and the book "Recurrence of the neighing" by poet Khalid Al-Karaki, and paintings of Khalid Al-Sarayrah, and the book "Everything that there is" by poet Mohammad Al-Samhour and artist Mohammad Al-Ameri.



Figure (50)

From the book "Everything that there is"

Poetry: Mohammad Al-Samhoury

Painting: Mohammad Al-Ameri

Extract:

- The Jordanian community was introduced to art in the time between the establishment of Trans Jordan Emirate in 1923 to the beginning of fifties from the twentieth century through Arab and foreign artists who came to Jordan and lived in it and held exhibitions and taught art, in addition to the palace support by prince Abdullah, the founder of the Trans Jordan Emirate, by encouraging and buying art, the topics in that period didn't exceed simulating to the Jordanian nature, and academic portraits.
- The occupation of Palestine in 1948 has its effect on the Jordanian artistic movement, where more than one million Palestinians moved to Jordan, among them were Palestinian artists who joined with Jordanian artists and contributed in supporting Jordan with artists who later established for the development of Jordanian art through holding exhibitions and establishing art forums.
- The ministry of education participated in supporting the artistic movement by sending artists from the fifties period to study art in Europe, and later sending others to study art in Arab countries, those two groups had their effect in teaching art in Jordan and introducing it to the Jordanian society by holding exhibitions and teaching in their own studios, in addition to teaching in the Art Training Institute that belongs to the ministry of culture.
- The occupation of the rest of Palestinian lands in 1967 had its effect too in supporting the Jordanian artistic field with artists who melted with Jordanian artists and participated in forming an artistic movement that had its own identity in the beginning of seventies of the twentieth century, where the Jordanian painting went beyond academic subjects

and went in the direction of subjects that touches Arab causes and the occupation of Palestine, and Jordanian artists weren't far from painting the suffering of Palestinian people who lost their lands, and in this period, the seventies of the twentieth century, the Jordanian Plastic Artists Association and the National Museum were established, in addition to other arts centers and institutions.

- Painting is nearly the only form of art known and practiced by Jordanian artists since the establishment of the Jordanian artistic movement till the beginning of seventies from the twentieth century, when graphic art appeared, but it was developing slowly as it was in all of the Arab countries, and for technical reasons like the machines and the cost of this form of art, where it developed in the last decades of the twentieth century for many reasons, like private studios established by artists to work on this type of art, opening art faculties and specialized centers, and holding art workshops in this field.
- The relationship of poetry with the Jordanian painting goes back to the beginning of seventies of the twentieth century, and this relationship developed progressively through the decades that followed the seventies of the twentieth century through holding exhibitions and art workshops about this topic, the peak of this activity was in the beginning of the twenty first century, where there was, at least, once a year joint experiences about taking the inspiration for painting from poetry.
- The poetry subjects artists worked on varied, but the most common subjects were losing the land because of the occupation of Palestine, showing the Palestinian suffering, which was the most affecting on Jordanian artists, and that was clear through working on the poems of the Palestinian poet Mahmoud Darweesh who was known for writing about

the resistance and defending the taken land; with the development of the poetry language from the direct addressing to aesthetics and indirect addressing which is not empty of longing for Palestine (the Arabic cause). Also, the death of Darweesh had a big effect in celebrating his poetry through many experiences in Jordan in painting and graphic art.

- The support of art institutions in Jordan had its effect in raising the interest of Jordanian artists in this topic “Poetry in paintings”, in addition to foreign cultural centers, especially Cervantes Center, and the European Commission, that supported some projects about celebrating the poetry of the Spanish poet Lorca along with Arab poets.
- Most of the poets which artists worked on their poetry were from Arab countries, especially from Jordan, in addition to the presence of the poems of the Spanish poet Lorca who was celebrated in more than one artistic experience, whether this experience was a private effort by an artist or with the support of sponsoring institutions.
- The artistic styles, and methods of producing the artwork from poetry varied, from painting to graphic to art books, either by painting or graphic, in addition to the presence of the Arabic calligraphy in some artistic experiences through writing parts of the poems inside the painting.
- The methods of producing artwork from poetry by the researcher varied, but the presence of different graphic styles was clear, either as a painting or as an art book.

The presence of Arabic calligraphy in the researchers work came completing to the artwork, and as a visual value away from reading

4. Chapter four: Analysis of samples

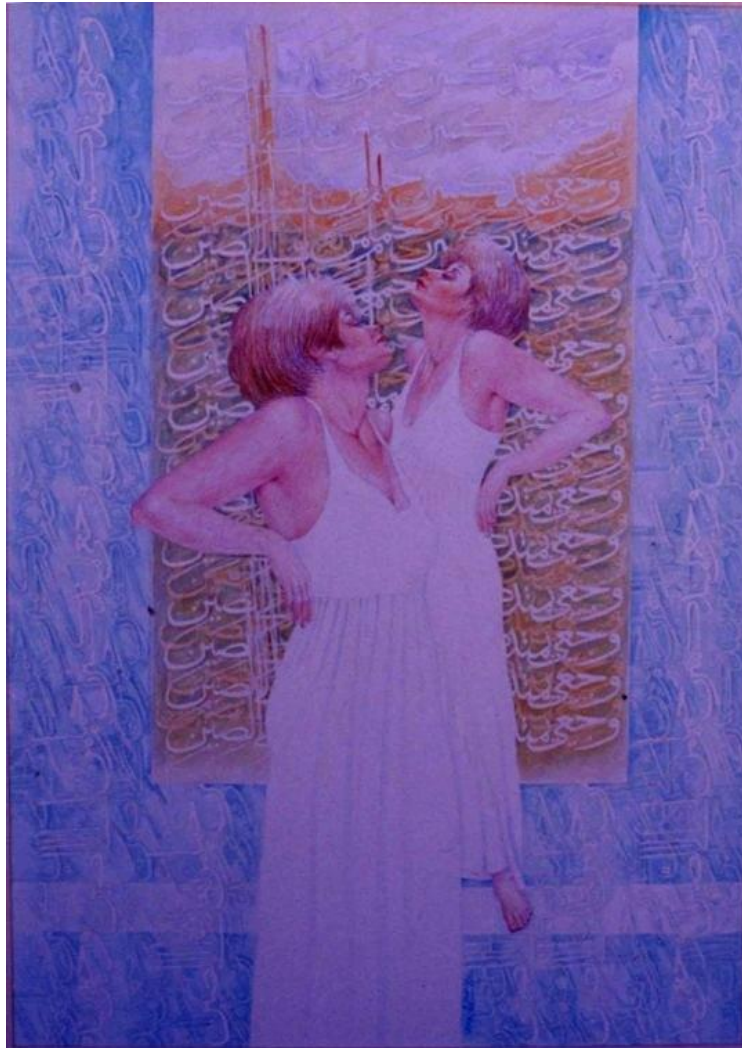


Figure (51)

Title: Memory pain

Artist: Aziz Ammourah

Year of production: 2000

Size: 39 cm x 55 cm

Material: Water color on paper

Artist Aziz Ammourah presents, in this artwork “Memory pain”, a visual formation between personification and the written script (the letters) using water colors; in the

middle of the painting there are two opposite figures for a woman on two different levels taking the same pose like one figure standing in front of a mirror, despite of the different levels in perspective; the figures are based on a multi chromatic values background of letters, where the letters background is also divided into two levels using chromatic values and the difference in letters direction (horizontal and vertical), although the written words are the same, where the repetition of the word is an addition to the reciprocal relationship between hiding the lines sometimes, and showing it other times, but with transparency; in the written script we see words like “China”, “my pain spreads”, which are words from the poem “Your body is my map” for the Syrian poet Nizar Qabbani, which was the poetic reference of the artist, where the artist took some parts from the poem in his painting:

“Increase your love for me.. More and more

O sweetest spasms of my madness...

Your body is my map.. The map of the world

Doesn't interest me anymore...

My pain spreads like an oil stain

Spreading from Beirut to China”⁽¹⁾.

Where the poet, in these stanzas, takes side with women through flirting, and this loved woman becomes his world that he cannot live without, his pain spreads over geography

(1) Qabbani, Nizar: “Your body is my map” poem; the global encyclopedia of Arab poetry www.adab.com (9-2-2013:11:20,AM)

when he is away from her, so nothing outside of his passion means anything for him; in this poem, and most of his poetry, Nizar Qabbani was known as “The woman’s poet” searching in the internal and external aesthetics of women, so the loved woman becomes the home, the country, and the geography, to the extent that women existed in his –non romantic- poems, including the political ones, which weren’t famous comparing to his work about women; his romantic poems used simple language although of its richness with poetic images, and the existence of sadness, loss, and distance, like his poem “Balqees”, which was an elegy of his beloved wife who died in a car accident after ten years of their marriage.

The researcher sees that the artist used the character of a woman and repeated it in the forehead and background of the painting, using the same character and the same pose of pain and dreaming; the researcher sees that the difference in the perspective of the character aided the artist in interpreting the image of women in the past (the background) and the present (the foreground), as if this woman –the same character- remained the same between the past and the present, with the same features and the same pain; as for the background of the figures, it looks like a transparent curtains of letters mentioning the words of the poem; the artist says in his own testimony of his exhibition “*I was drown for many years in searching in the world of letters, dealing with it in a pure abstract sometimes, and imposing my characters in other times, and there*

what interest me, to classify the realistic from the absurd, what is important for me is the origins of the two cases; the viewer and his / her sense and sentiment”⁽¹⁾.

The researcher sees that the artist was visually successful in activating the dialogue between the background and the foreground of the artwork, finding that there are two levels of exchanging roles and mixing them in the artwork; the first level is in the background consisted of the two curtains of letters divided by two chromatic values, the first took the shape of a window with the orange and green colors and the horizontal writing, and the second took the shape of the general space with the blue color and the vertical writing; as for the second level of the between the background, with its two parts, and the human figures, comes through a reciprocal relationship between the white color of paper in the letter using the wax technique in isolating letters and words from colors, and the white color –the color of paper- in the woman’s clothes, forming an interlaced visual climate between the background and the human figure. Regarding the characterization and letters the artist uses in his works, it expresses a collection of poetic speeches that the artist supports and interacts with; in Nizar Qabbani’s collection, we see that the artist chose the famous romantic poems of the Syrian poet, which formed a special reaction for the artist, where the woman was similar to the artist’s wife who died because of an incurable disease, revealing the artist’s love of his wife artist Alia’a Ammourah, as if e saluting her after death.

As for the poems that came on the shape of a letters fabric, it was close to the climates of Arab fabrics in clothes and covers, where letters and words interlace to become the

(1) Ammourah, Aziz: Creative testimony; exhibition catalogue of Isti’ady, Darat Al-Fonoun, Amman, 2002.

ground for female characterization achieving the romantic status reflected in the poems through the choice of transparent chromatic groups.

The researcher sees that the true value of the letter and its shape in the artist's work moves on the surface of the painting with its poetic probabilities that are meant not to be readable in order to remain in the circle of visual processing not in the read script, within multiple distortions in the formations of his relationship with poetry as one of the components of visual formations in the artist's previous experiences with the poetry of Nizar Qabbani and Mahmoud Darwish, and the effect of the presence of the Holy Quran scripts, where the letter and its addition to formations becomes the topic, not the meaning of the written script.

The artist say "In 1982, I have presented my Masters dissertation about "Sabra and Shatila" where this experience used letters in the backgrounds of paintings, then my experience with letters and characters led me to multiple distortions in the same painting".

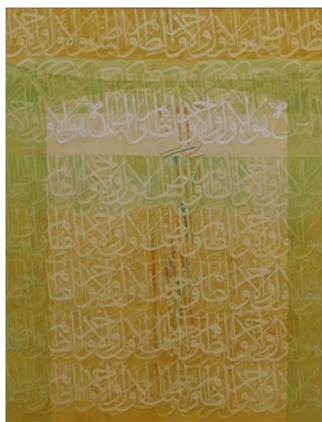


Figure (52)

Letters formation from the Holy Quran 1991

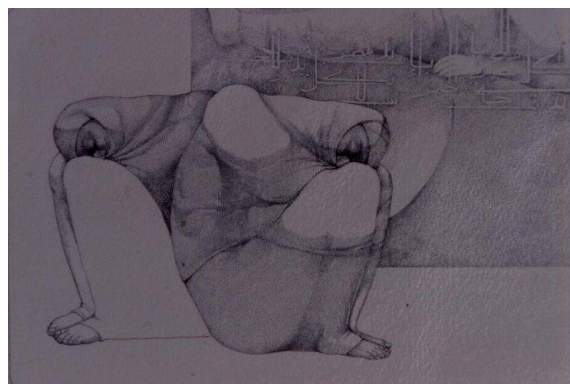


Figure (53)

Sabra and Shatila 1983

The researcher sees that the artist was successful in forming his artwork and changing the read script into a visual script away from the direct simulation, except in the content that took women and their premonitions as a space for the artwork; the content of the poem didn't affect the method of forming the artwork, where the artist worked on this system of letter and its mixture with them human shape the thing that distinct his experience in general, like his experience in working on poems that he himself wrote and repeated in the visual script within a specific aesthetic system that serve the formation of the artwork and its structure within open spaces where letters play the role of the systematic network that govern the space of the painting and defines its chromatic and liner paths.



Figure (54)



Figure (55)

Title: Hanging of a “Night woodcutter”

Artist: Wijdan Ali

Year of production: 2003

Size: 80 cm x 130 cm

Material: Ink on paper

This artwork of artist Wijdan Ali was exhibited at the Jordan National Gallery of Fine Arts as part of an Arab group exhibition called “Tawashojat”, it was an exhibition

between a poet and seven Arab artists: Wijdan Ali (Jordan), Mohammad Abub Al-Naja (Egypt), Hna'a Malallah (Iraq), Jamal Abdulraheem (Bahrain), Etil Adnan and Ghada Jamal (Lebanon), and Faisal Al-Samra (Saudi Arabia); the artists conversed with the poems of the Lebanese poet Sharbel Dagher with their artworks.

The artist, in this artwork, takes inspiration from Sharbel Dagher's poem "Night woodcutter", the artwork was called "Hanging" according to the Hangings¹ before Islam; the artist divided the artwork into longitudinal strips of handmade Chinese paper, representing a columnar chromatic curtain, where she glued it and colored it with inks, forming the liner spaces with abstract formations, using ink spots that reacts with the Chinese paper through random spreading, enhancing the pictorial surface to include indirect indicators and signs sometimes, and direct ones sometimes, like handwriting the title of the poem "Night woodcutter" on the left side of the painting.

"My father returns me to the school he left

And never graduated

And the teacher returns me to letters

Left by brothers of mine

Or of someone else"⁽²⁾.

(1) It is the most famous poems written by Arab poets, and it were called Hangings because it is like the important thoughts that hang in people minds; it is said that these poems were written in gold water and hanged on the walls of Kaaba before Islam.

(2) Dagher, Sharbel: Someone else in my universe, Sharqyyat Publishing, 2nd edition, 2003, page 65.

The researcher sees that this writing didn't affect the context of the painting's formation, where the thickness of the handwriting was very close to the effects surrounding the writing: colors and movements in the pictorial surface, so the writing became part of the fabric; with the existence of the strips and paper layers of the chromatic rhythms, the artist was successful in dealing with the levels of the painting and activating the shadows of paper on levels that are far from the surface of the artwork, so the paper layers and strips became chromatic curtains hiding some parts of the poem written in the painting, especially on the right side of the artwork; some of the hollow side of paper with hot colors are prominent, where the painting was totally abstracted in order to approach the content of the poem that carries brain storming of the memory, where the poet cuts what remained of cloudy scenes from his childhood and rebroadcast it in a high poetic language, where it's impossible to read it without going into many drifts on the level of language; thereupon, the meaning for the poet can be interpreted in many ways.

Critic Belqasem Bin Sa'eed sees that: "*seizing the collars of the meaning in the scripts of Dagher is almost impossible, because of the status of mystery that makes interpretation a very difficult thing; the meanings are difficult because of the density of the linguistic drifts*"⁽¹⁾.

The researcher sees that the artist tried to approach the content of the poem by making layers similar to notebooks to cause the theme of memory in the poem, and leave the viewer to go through these levels of the poet's childhood through layers and level of

(1) Bin Sa'eed, Belqasem: Critical reading of the experience of Sharbel Dagher; Al-Ghad Newspaper, Jordan, 23-5-2008.

abstractness: “*what affected me from Dagher’s poetry is the abstractness I touched in the meanings; his poetry affected me personally, otherwise I couldn’t have expressed it*”⁽¹⁾.

But the artist didn’t give up writing as a direct indicator for inspiring from the poem, where the artist uses Sharbel Dagher’s poems: “*I become jealous*”, “*Acacia*”, and “*Rocks for her awake patience*”, within her paintings in this experience as margins, rarely exchanging the importance with the general formation of the artwork, like in the paintings “*Hanging 2*” and “*Hanging3*”.



Figure (56)



Figure (57)

(1) Al-Hmood, Lulwa: Wijdan Ali in her oriental hangings; The Middle East Newspaper 26-3-2004, issue 9250.

The artist says:

“The crises reflected within me when I became unable to picture the scene, even in abstracting paintings, because I feel that words are the only thing to express what’s going on within me, so my paintings become limited to writing and calligraphy only”⁽¹⁾.

The researcher sees that the experience of the artist in painting poems was affected, where the poem motivated the artist to use pictorial formations related to the material, where Chinese paper were used to make levels in the painting to the extent that sometimes the painting seems three dimensional; the artist declares:

“My experience with Sharbel Dagher’s poetry disconnected me from my previous work, where reading Dagher’s poems driven me to changing my artistic style and performance”⁽²⁾. The researcher disagrees with the artist, because her experience with Sharbel Dagher doesn’t form a disconnection with her earlier work on the levels of colors and letters; in her previous experiences, letters were dominant in the paintings representing the rhythm of language, like writing a letter or two in big size within the painting, but in this experience, she gathered the letters in sentences and stanzas, with rhythms that are similar to the surface of the artwork, coming up with new solutions that are related to her previous experiences.

(1) Al-Oqayli, Ja’far: Artist Wijdan Ali, three phases in four decades; The arts newspaper magazine, Kuwait, 2005, issue 52, page 9.

(2) Khader, Khalid: Tawashojat exhibition between a poet and artists; Al-Zaman Newspaper, 13-11-2003, issue 1661.



Figure (58)

Title: After forty

Artist: Hakeem Jamma'een

Year of production: 2004

Size: 69 cm x 94 cm

Technique: Etching and aquatint

This artwork is part of a series by artist Hakeem Jamma'een within the group exhibition “Mawwal (roundelay) – artistic visions for the poetry of Arar and Lorca”, which was held at Zara gallery in Amman – 2004 with the participation of seven artists: Hakeem

Jamma'een and Mohammad Al-Ameri from Jordan, Abdulwahhabe Abdulmuhsen from Egypt, Talal Mu'alla from Syria, Abbas Yousef from Bahrain, Omar Al-Hujailan from Saudi Arabia, and Clara Amado from Spain, in addition to the calligraphy of Ya'qoub Ibrahim from Jordan; the exhibition celebrated the poetry of the Spanish poet Federico Garcia Lorca and the Jordanian poet Mustafa Wahbi Al-Tall (Arar), because of the importance of both poets and the common topic between them, which is "Gypsies".

The artist implemented his printmaking using multiple techniques like etching, aquatint, and soft-ground etching, to form a scene that is similar to a landscape, where the tree comes in the middle of the painting and almost dividing it vertically, and sinking in a ground full of details accomplished by the multiple techniques; this ground of the painting occupies more than two thirds of it and contributed to enriching the surface; as for the top of the tree –the leaves- extended in the space of the artwork to become like an umbrella to the ground, in addition to its other interpretation that is coming from its similarity to a cloud broken by three lines coming down from the top of the painting. In this scene, the face that its lower part is disappearing in the ground didn't gain any importance, this face refer us to the face of the poet Arar, where the artist inspired from his poem "After forty":

"O old man, spit on a life without love when your wings and ribs bloom with love

For whom these tents? Don't ask, its form those, like us, living day by day

God bless the Al-Habr for his domes are man being, and his lands are invulnerable”⁽¹⁾

The poem indicates the poet's frustration from the social system around him, so he rejects this life that is full of injustice and inequality, in addition to the political system through rejecting the British mandate; the poet has suffered a lot because of his many patriotic opinions, where he was oppressed, kicked out from his job, imprisoned for taking side with simple people, defending them, and asking for their rights, so we see that the poet in this poem satirizes the negative social values and social injustice, so he goes to the camping areas of gypsies outside the city where he finds simplicity and peace of mind, and with a simple and deep language, the poet speaks about his favorite environment "the nature" where all gypsies are equal; where he sees Al-Habr (a local gypsy leader) as a symbol of the simple and ostracized person, and taking his side by asking "For whom these tents?", where the question of the poet gradually ascends with the pietism of the script that is full with sorrow and sadness, sending his questions everywhere by using a lingual universe that is full of rich and multiple interpretations⁽²⁾.

The poem reveals the poet's biography, life, and celebration of the place, nature, and the simple person; "*despite of Arar's sharp and deep commitment to, he is a romantic at the same time, and if Western romantics have expressed themselves with poetry that is full with flaming passion about their revolution, and ran to nature and simple life when they realized they are unable to make a change; then Arar did the same, he ran to the gypsies*

(1) Al-Tall, Mustafa Wahbi: Mawwal; gallery catalogue, Zara Gallery, Amman, 2004, page 9.

(2) Abbas, Abbas: Aesthetics of questions in the poetry of Arar; Al-Rafid Magazine, Sharja, UAE, issue 164, April 2011, <http://www.arrafid.ae>(8-6-2012:9:00,AM)

camping grounds and the life of the countryside, where there are simplicity, peace of mind, and total equality among members of the community”⁽¹⁾.

The researcher sees that the artist went to working on elements of nature –the tree, the grass, and the rocks- where he traced the effect of the poem through the general intellectual content of the poet, where he visualizes the simple nature that the poet love, and inserted a sketch representing a portrait of the poet’s face using simple and absent lines that hides behind the ground of the painting within the heavy dark chromatic degrees, and the varieties in the dark surface of the painting; the face didn’t take any importance, as if the artist wanted the presence of the place with absence of the poet – his death- but the place remained. The researcher sees that the artist has exaggerated through inserting the “poet’s portrait” within this processing, where the artist presented a visual script that is open to interpretations within its relation to the poem, but the portrait was a direct description and clarification of the identity of the poet; if the artist has took out the portrait, the level of interpretation might have been deeper.

The researcher sees that in this artwork and other artworks inspired by Arar’s poetry, that the artist only worked on the social and political content through working on reduced nature that the poet resorted to as an escape from his social reality and the governing values represented by social and political injustice.

The researcher sees that the artist was successful in interpreting his visual meanings based on the poet’s imagination in the poem when he spelling the place that he sided

(1) Al-Samra, Mahmoud: Language and style in Arar’s poetry; Arab Language Institute, Amman, 2009, www.majma.org.jo(7-6-2012:10:00,AM)

with in other poems, like this stanza from his poem “Sidrat Al-Muntaha (The area in heaven where prophet Mojammad stood before god)”, which the artist used in another painting:

“This valley of rain and those are my playgrounds in days I were, and was of its neighbors”⁽¹⁾.



Figure (59)

(1) Op,Cit, page 13.

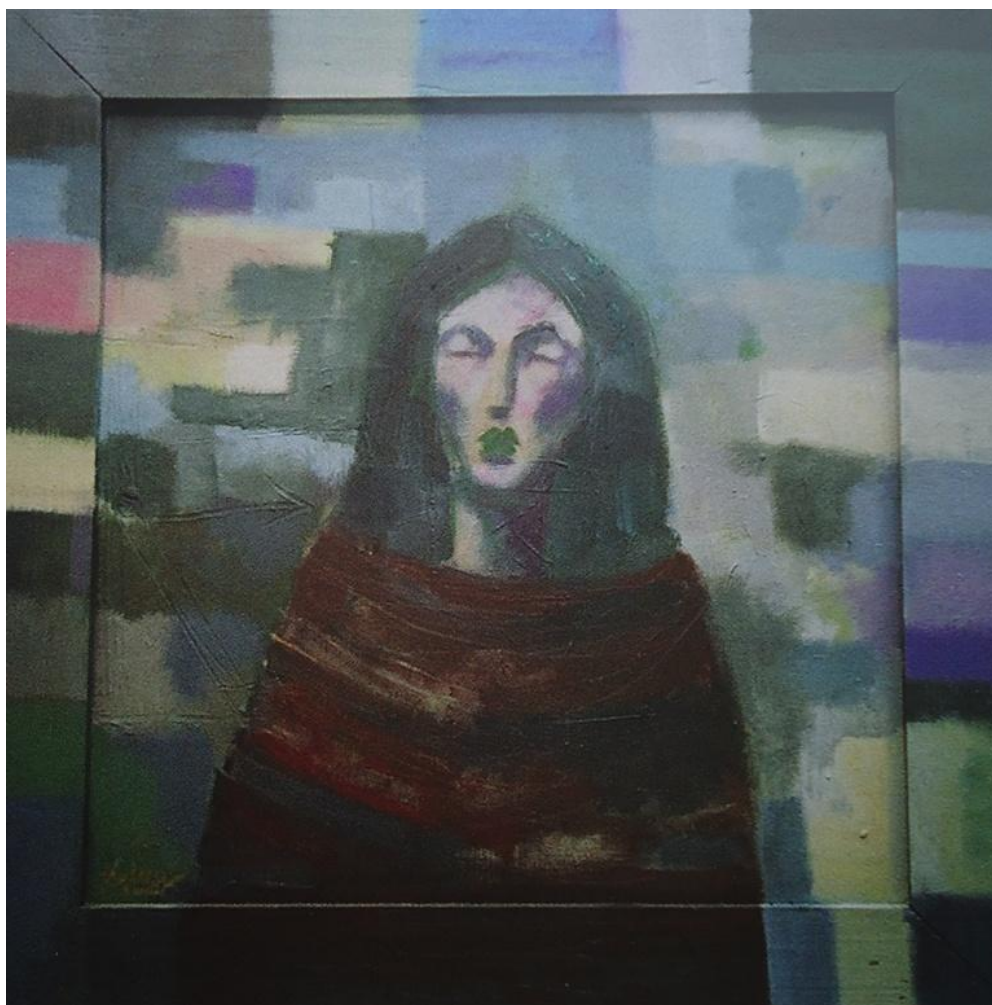


Figure (60)

Title: Complaint of death

Artist: Mohammad Al-Ameri

Year of production: 2004

Size: 64 cm x 66 cm

Technique: Acrylic on wood

This artwork was exhibited as part of a group exhibition called “Roundelay – Artistic visions for the poetry of Arar and Lorca” in Zara Gallery – Amman 2004, with the

participation of seven artists: Mohammad Al-Ameri and Hakeem Hamma'een from Jordan, Abdulwahhab Abdulmuhsen from Egypt, Talal Mu'alla from Syria, Abbas Yousef from Bahrain, Omar Al-Hujaylan from Saudi Arabia, and Clara Amado from Spain, in addition to the calligraphy of Ya'qoub Ibraheem from Jordan.

In this artwork, artist Mohammad Al-Ameri celebrates the Spanish poet Federico Garcia Lorca through his poem "Complaint of death", where the artist starts his painting with a portrait of an expressing female face with features of losing and sorrow expressed through the closed eyes and violet chromatic values, and the arms are hidden by a cover with a dark earthy color; as for the ground of the painting, it was crowded with similar chromatic groups that differ in the lighting values and expand to the frame of the painting, where the artist tries to follow the poem "Complaint of death":

"I came to this world seeing

And leaving it blind

O god of most flagrant pain

And after that... nothing

But a candelabra

And a cover upon the ground

I wanted to arrive where the good ones arrive

And I arrived

O lord⁽¹⁾.

The poem presents a reading in the idea of death, where the poet tells the story of a man from birth till death; the poet presented his biography as if he was sensing his death; although the poem is filled with sadness and sorrow through the poetic images the poet used to interpret the idea of death, but he ends the poem with satisfaction, where death doesn't reach the good ones, which is the last station in the journey of the man's –the poet's- life, although the poet has called the poem "Complaint of death".

Despite that the poem has expressed artistic and aesthetic possibilities through its poetic interpretations, but "*the images, meanings, and indications flow in a poetic vision that is filled with sorrow and melancholy*"⁽²⁾, and this distinct this poem from the poet's lyrical poetry in his other experiences; but he remains on a continuous dialogue with death and its states, where he has written a lot of poems about death; in 1928 Lorca has written to his friend Gheorghe Salamia saying "*I am now about to create poetry that will run like blood when you cut your wrist, poetry that said goodbye to reality and written with feelings that reflect my love and for everything, love of death and joking together*"⁽³⁾.

The researcher sees that the artist has presented the idea of death that the poet refers to in his poem, though the drama of the painting, and showing the tragic side of the human shape, which the artist employed to express the poem, using facial expressions that are pale and expressive, in addition to the disappearance of the arms, where the artist mainly

(1) Lorca, Federico Garcia: "Complaint of death" (poem); Roundelay Exhibition catalogue, Zara Gallery, Amman, 2004, page 31.

(2) Banees, Mohammad Ahmad: Tragedy of the absence – reading in the selected poems of Lorca; translated by: Khalid Al-Raysooni 19-12-2010 www.alalam.ma/def.asp?codlangne(11-9-2012:1:40PM)

(3) Lorca, Federico Garcia: Humor in joking with death (Article by Sadeq Al-Basri), Al-Hewar Al-Mutamadden, issue 3124, 14-9-2010 www.alhewar/prg/debat/show.art.asp(12-9-2012:1:30,PM)

presents the structure of a shroud that shows the human figure like an icon using the chromatic shrouds that surround the body, until reaching the state of moving from the calmness of the visual surface of the face, which was closed with similar and different chromatic frequencies using light values, till the colors expanded to cover the frame of the painting and contribute in enriching the chromatic dialogue between the frame and the artwork, between the margin and the text; the researcher also sees that the artist has went to this chromatic dialogue between the human body, the paintings background, and the frame to express another image about the importance of the grave, and the indications of leaving and the end of the existent; also, the chromatic similarities in the painting in general (the human body and the background) is near to the idea of unity between the ground and the human; ding and going under it.

The researcher sees that the artist has approached the content of the poem, and borrowed the poet's own terminology to express the content of the poem –death-, the thing that produced a language of visual words that supported the poem and made it the artist's reference.



Figure (61)

Title: Jafra don't blame us

Artist: Ghazi Nu'aim

Production year: 2005

Size: 40 cm x 60 cm

Technique: Etching on Zinc plate

This painting comes as part of Ghazi Nu'aim's work on the poems of the Palestinian poet Ezz Edine Al-Manasrah, where he recalls in this printmaking the poem "Jafra don't

blame us”; the artist concentrates on the element of man and woman in their Palestinian traditional clothes, and connected the architectural forehead of the painting with Jerusalem as a reiteration act that harmonizes with the word “Night” in the poem; in addition to the elements of the tree, the horse, and the moon; through the technique of Aquatint the artist presented different levels and degrees that contributed to presenting the shapes, in addition to controlling the levels of black in the forehead and background of the painting, which take us to the atmosphere of the poem that looked like a night scene of two lovers.

Where the poem “Jafrā don’t blame us” say:

“At night... I came to you as a kiss

At night... I seduce you as a star

At night... Your sanguinary memory cuts me

At night... I mourn you, but the dryness of soul prevents me

At night... In my dream, I walk to your vineyards

At night... I walk toward your branches, O green spirited”⁽¹⁾

Going back to the meaning of Al-Manasrah’s poem through the title of the poem that distinguishes his work, where the title is one of the important elements of the poem that expresses the semantic function; based on that, we can explain the content using the

(1) Al-Manasrah, Ezz Eddine: The full poetic works – Jafrā divan – The Arab Institution for Publishing; Beirut, 1994, page 343.

threshold of the script (the script's Titrology), the name Jafra⁽¹⁾ goes to one of the stories in the Palestinian heritage, which became a type of folk singing and spread outside Palestine. The Palestinian folkloric "Jafra" songs represent Jafra as a very beautiful village girl that captures the heart of those who fall in love with her, and makes him at loss, looking for his loved one everywhere without finding her⁽²⁾.

There were multiple meanings of Jafra for the poet, Jafra is the loved woman, the revolution, and the captured country; Al-Manasrah establishes his poetic images from the lived reality of Palestinian people, whether under occupation or in the exile, where he says:

"The exile is wood and nails

The exile, O Jafra, is an open grave full of worms

The exile is arresting and borders"⁽³⁾.

Al-Manasrah *"incorporated in the Palestinian folkloric heritage, dashing from his intellectual convictions and political directions, believing that standing by the folkloric heritage is the road leading to uniting with the land and home"*⁽⁴⁾. From here, the artist tried to build his painting using elements with environmental and heritage references that were chosen carefully, for its deep meanings in the thought of Palestinians people in

(1) It is said that Jafra is a very beautiful Palestinian girl that got married very young against her will, and the marriage didn't last, so she remarried, then her ex regretted leaving her, so he started writing poems for her and reciting these poems everywhere.

(2) Al-Tamimi, Husam: The revelations of Jafra in the poetry of Ezz Eddine Al-Manasrah; Al-Najah University Magazine, issue 15, 2001, page 350.

(3) Al-Manasrah, Ezz Eddine: The full poetic works – Jafra divan – The Arab Institution for Publishing; Beirut, 1994, page 345.

(4) Al-Tamimi, Husam: The revelations of Jafra in the poetry of Ezz Eddine Al-Manasrah; Al-Najah University Magazine, issue 15, 2001, page 333.

specific, and Arab people in general; so he devoted himself to showing Palestinians (the man and the woman) with their traditional village clothes, and connected them to the tree at the background of the painting, and the horse, because of the connection between Palestinians and their lands and trees that suffers from daily aggression, as for the crescent at the background of the painting, and making the painting space in black, it refers to the night, where the memory and belonging always inflame, whether to loved one, or to the dark state the land is under because of occupation, and waiting for the dawn (liberation); also, the night is a cover for fighters who sneak from their exiles to defend their taken country –Palestine-.

We see the religious content in the background of the painting, where the architecture of Jerusalem took a big space, and came in an ornamental way to bring out the figures at the forehead of the painting (the man and the woman).

The artist took the poem with its main content, which is the political content of occupying Palestine and erasing the Palestinian culture by this occupation, and tried to explain the poem in a direct way, where the researcher sees that the artist harmonized with Al-Manasrah's poem, which is considered a realistic poem –imitating the lived reality in occupied Palestine-; and added more than one element in order to deliver the poem with its literal meaning; the researcher sees that, although the artist was successful in representing the content of the poem, some elements may be taken out and the painting will still deliver the same content, like in his other works based on the poems of Ezz Eddine Al-Manasrah, such as “Hymn of a rustic lover”.



Figure (62)

The researcher sees that the artist took the poems of Ezz Eddine Al-Manasrah personally, it weren't imposed on him in an event or exhibition; and he handled this poem intentionally in a way that goes along with his earlier works that takes the Palestinian issue as its horizon.



Figure (63)

Title: No title

Artist: Hakeem Jamma'een

Year of production: 2006

Size: 30 cm x 30 cm

Technique: Etching on Zinc plate

This artwork was part of a collection for artist Hakeem Jamma'een about a poem by the Jordanian poet Amjad Naser, as part of a joint project called “Desert Jazz” for the poet

Amjad Naser, and two artists: Hakeem Jamma'een and Mohammad Al-Ameri; this project was printed in a book published by Al-Ahli Bank press in 2006.

This printmaking shows a mountain goat in the middle of the painting, while the painting is nearly divided in a diagonal way into two spaces: the lower part, where the goat stands, was done in dark colors using the Aquatint and sugar left techniques; the artist left the upper space with bright colors to be contradictory to the lower part, despite of the unity of the color, where the artist adds lines in the upper part, which is considered the space of the painting, using the soft-ground etching technique with different chromatic values, establishing a reciprocal relationship between the ground and the space in the artwork; as for the oblique line that divides the two spaces, it refer us to the feeling of watching a mountain or a slope.

The poem of Amjad Naser "*The desert of Odeh Abu Tayeh*"⁽¹⁾ forms a space where the artist tries to simulate through the content of the poem, which is a social content with all its life and charm of the place, where the poet signs for the place and the social life in the Jordanian desert, where Abu Tayeh has lived in the south of Jordan, through the nostalgia to the life of Bedouins, and discarding the life of concrete through mentioning one of the tribal leaders and cavaliers that his name is related to the desert, where he says:

"The land has narrowed in the figure of camels

Then, the circle of time, has bent under saddles

(1) One of the tribal leaders of Howetat tribe south of Jordan, he contributed to the big Arab revolution during WWI.

No horses neigh when the night comes

And no departed finds way through the stars”⁽¹⁾.

Where “*Amjad Naser leads his reader according to firm and slow steps, no jumps and no shocks, each step is a preface to what follows; this devotion satisfies his desire to leading the reader to that location, where coming back is impossible, it is the location where the imagination of the image interlace with the imagination of the meaning*”⁽²⁾.

The researcher sees that the artist has committed to the content of the poem and concisely executed his painting, enriching it with techniques through making the surface and the chromatic values; but he, sometimes, exaggerated in using the soft-ground etching techniques, like gauze under the goat. The artist settled for the shape of mountains goat as a carrier of the indication to the content of the poem, and printing his artwork with colors that are similar to the earthy colors, brown and its degrees, which distinguishes the Jordanian desert and its mountains, like what he did in his other works from the same experience.

The artist resorts to a part of Amjad Naser’s poem “Exile” written in 1982, which carries the same intellectual contents about the desert’s life that the artist has worked on:

“We didn’t change that much

And maybe never changed:

The saturated terms

(1) Naser, Amjad: Desert Jazz; Al-Ahli Bank Jordan publications, Amman, 2006, page 32.

(2) Ibid, page 11.

The Bedouin tone

The long embrace”⁽¹⁾.



Figure (64)

The researcher sees that the artist has used the poems that commensurate with what he worked on before, because the most distinct features of the artists experience is focusing on the Jordanian place through his exhibitions that preceded his experience with poetry.

(1) Naser, Amjad: Op,Cit, page 58.

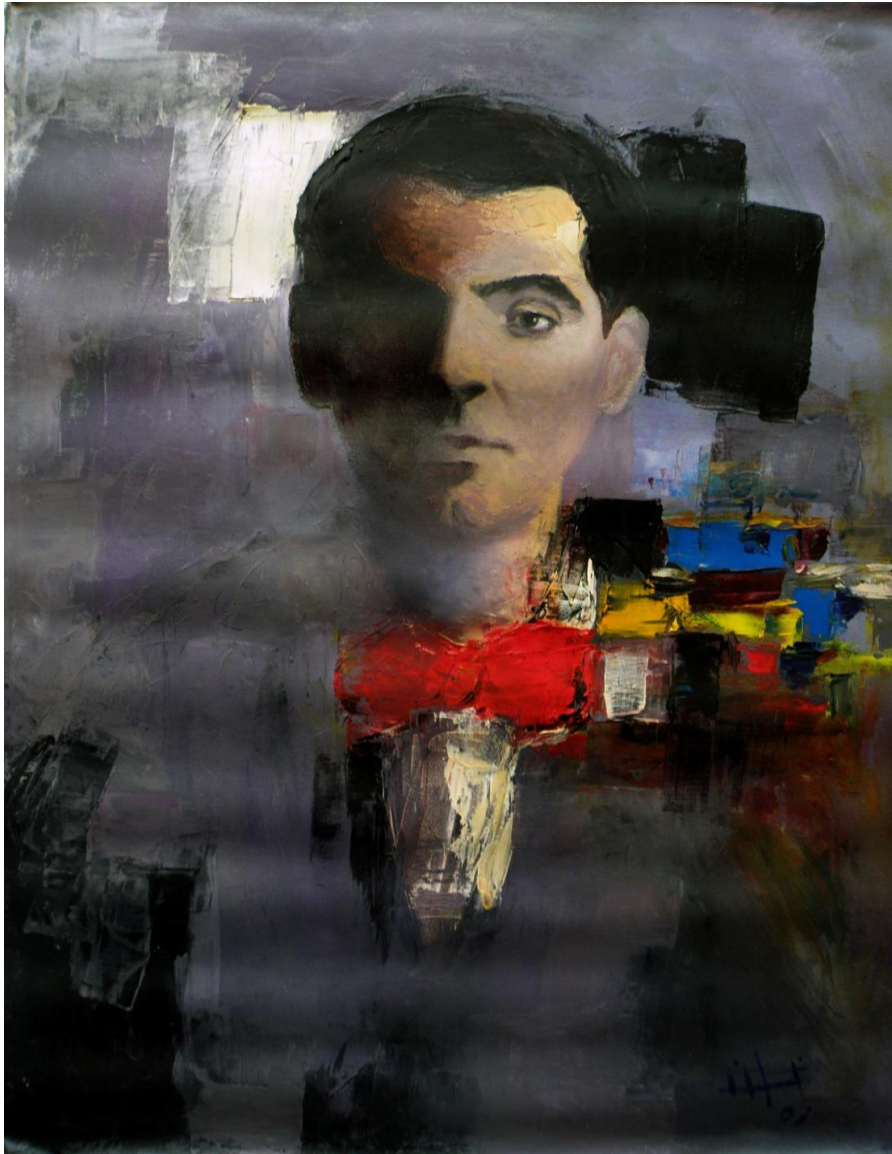


Figure (65)

Title: Lorca

Artist: Ghassan Abu Laban

Year of production: 2007

Size:

Technique: Oil on canvas

This artwork is part of artist Ghassan Abu Laban's experience in the exhibition of the painting workshop that was part of EU cultural projects, with the participation of Jordanian, Arab, and European artists: Ghassan Abu Laban and Jihad Al-Ameri from Jordan, Mohammad Al-Shammari and Hashem Hannon from Iraq, Clara Amado from Spain, Melina Nicolaides from Greece, and Pietro Calabrese from Italy under the title: (Lorca – Al-Bayati: Celebrating their immortal poetry) and it was exhibited at Orfali Gallery in 28-4-2007.

The painting is a portrait of the Spanish poet Federico Garcia Lorca, with focusing on the facial features that dived in the background of the painting with a chromatic group that is near to gray mixed with violet; the portrait harmonizes with the background using thick and varied color strikes with different sizes, taking an abstract nature in the painting in general, but it is technically different from the facial features, where the artist's freedom is limited when drawing the face, giving it calm non-passive features; the chromatic values in the painting are united, where the general atmosphere of the painting is gray, but the artist has activated some places in the painting through the face, the color strikes of the right side of the portrait, or the red nick tie that exactly centers the painting.

The artist draws the portrait of Lorca based on parts from the poem "City that does not sleep":

"Nobody is asleep on earth. Nobody, nobody.

Nobody is asleep.

In a graveyard far off there is a corpse

Who has moaned for three years

Because of a dry countryside on his knee;

And that boy they buried this morning cried so much

It was necessary to call out the dogs to keep him quiet”

“Let there be a lands cape of open eyes

And bitter wounds on fire.

No one is sleeping in this world.

No one, no one

I have said it before”⁽¹⁾.

This poem comes from the poet’s divan “Poet in New York” that was written between 1929 and 1930, where the poet studied at Columbia University in New York; the poet satire the city of New York and the modern materialistic life in it, in addition to the loneliness and solitude of the human, screaming in painful objection on the assassination of humanity, feeling sorry for the place and the people there, longing to his country Spain, and his Andalusian city Granada that is crowded with civilization and spirituality, the opposite of the city of cement and sky scrapers, where the poet says in the introduction of his divan:

(1) Lorca, Federico Garcia: Poem “City that does not sleep”, translated by Robert bly
www.poet.org/viewmedia.php/prmMID/15869(16-9-2012:8:00,AM)

“The first two elements the visitor of the big city finds are buildings above humans, and the feverish rhythm, architecture and sorrow; for the first moment, the rhythm might be mixed with joy, but when one looks more deliberately to the mechanism of social life, and the painful slavery of both people and machines, one will see that it is only a kind of sorrow that made, even the crime and gangs, means of escape that might be overlooked”⁽¹⁾.

Between satire and longing, the satire of New York and the longing to Andalusia, the poem interacts with the two contents “the social and the political” through humans and the nature of the city, in addition to the injustice against black people in New York according to political references, and within a clash of two different civilizations inside the poet, where he feels worried, distracted, and lost “*One can’t imagine the extent of solitude a Spanish person feels in New York*”⁽²⁾.

The researcher sees that the artist borrowed the personal picture of the poet to express the content of the poem, so he drew the lonely contemplated face of the poet using gray mixed with violet; the artist borrowed the gray color of New York caused by the cement and the sky scrapers, but the artist has also added a varied chromatic sentence using knife strikes in the body of the portrait that took the shape of country houses in reference to Andalusian houses, as if the artwork is gathering two contradictions, like the shadow and light dividing the poet’s face, and the black space next to the poet’s head with the white space on the other side; in addition o the mutuality of the gray-violet color and the

(1) Lorca, Federico Garcia: “A poet in New York”; translated by: Maher Al-Batoty, the General Egyptian Commission for Books, a996, page 20.

(2) Ibid, page 20.

areas activated with coloring; all these contradictions are attempts by the artist to read the poem through the contradictions the poet experienced while living in New York, where he was distracted between two geographies and two contradicted civilizations.

The researcher sees that the artist tried to approach the content of the poem through borrowing the poet's picture, away from representing linguistic borrowings in the poetic script, and tried to represent the poet's crises and loneliness, satire and longing through his portrait, and capturing the inside of the poet through his face, especially that the face is the mirror of the person, and this is what we see in the rest of the artist's paintings from the same experience.



Figure (66)

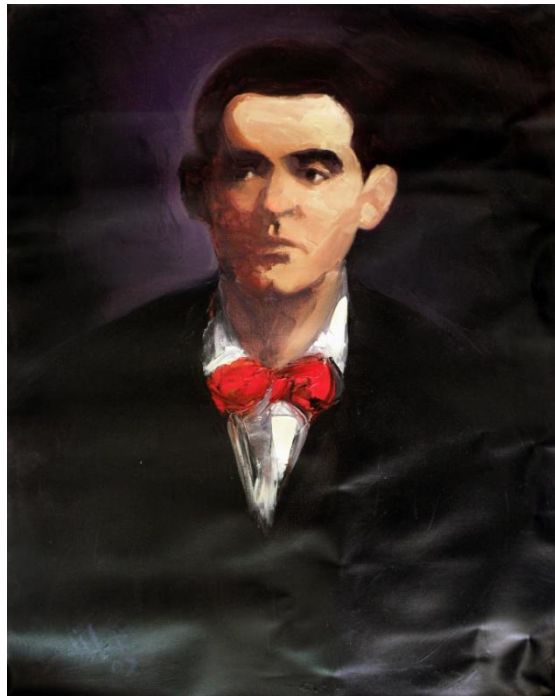


Figure (67)



Figure (68)

Title: Mysterious Future

Artist: Ghassan Abu Laban

Year of production: 2007

Size: 80 cm x 100 cm

Material: Oil on canvas

This artwork was exhibited as a part of an exhibition by artist Ghassan Abu Laban at Al-Mashreq Gallery in 2007, where this painting represents the artist's experience with

poem “The beauties are the beauties” by Palestinian poet Mahmoud Darwish; where the artist starts from three figures in the middle of the painting to form his painting, the figures harmonize with the background that formed a dark ground showed by the bright chromatic values materialized using intense colors through “drawing by knife” technique to highlight the features of the bodies through chromatic varieties of light and shadows; some areas in the painting are lighted with obvious colors defining the features of the painting’s formation, in addition to the three profile figures of women looking to the upper left direction of the painting, which was opened using light “the white color, but we see the general atmosphere –the dim- prevailing, except through chromatic windows at the upper left of the painting, and horizontally on the other side –right of the painting- ; the artist formed his painting inspiring from Mahmoud Darwish’s poem “the beauties are the beauties” that say:

The beauties are the beauties

Engravings of violins in the flank

The beauties are the weak ones

A tenuous throne without a memory

The beauties are the princesses

Deeming above and a worried neighborhood

The beauties are the near ones

Neighbors of the rainbow

The beauties are the poor ones

Like the roses in the battlefield⁽¹⁾

Between telling and asking questions, the poem in this poem presents very high and sensitive poetic images in the form of answers about the statuses of women “*the soul of the beautiful woman comes in statuses that only occur to a highly sensitive and delightful poet; there is no exaggeration when saying that the beautiful woman for Darwish is, at one meaning, a beautiful poem, meaning that there is harmony between the poem and the woman*”⁽²⁾.

The woman double with expressions that gather contradicted qualities (the weak - the strong, the close – the distant, the tall – the short ...), where the poet establishes, through his answers regarding women’s qualities, for poetic images that are hard to capture or determine, where he interpret the imaginations of women in his own imagination; “*Darwish poems is a multi shining poem, and its structure is based on the multiple artistic techniques, because the culture of the poet and the deepness of his poetic experience made him employ sentences from the artistic techniques, like myth, the symbol, and the dialogue, forming an artistic interlaced image with multiple relatios*”⁽³⁾.

The interpretations of stanzas in the poem is multiple because of the multiple images of the woman –the female-, where the poet uses the middle area to include the receiver in

(1) Darwish, Mahmoud: ‘The beauties are the beauties’ poem; “Like almond blossoms or further” divan, Al-Rayyes Publishing, Beirut, 2005

(2) Abdi, Ibraheem Haj: A poem that leaves the speech and lives in the self with a slight tone (article); Al-Riyadh Newspaper, 8-9-2005, www.alriyadh.com/article4265(9-10-2012:11:30,AM)

(3) Omar, Ramadan: The dialogue structure in Darwish’s poetry (article); www.odabasham.net/show.php?sid=54907(16-10-2012:1:00PM)

expecting the imagination of the poet, which came in a way that is closer to self wishes in his answers that are mixed with sorrow in most of the poem, despite of the variety and turning of the first word “the beauties”; *“the figurative answers the script provides about the beauties, mixes them with auto, cosmic, and mythical suggestions, like the renewing of life in the spring, the creative inspiration, the exhausting despair, the strength that is not similar to masculinity, the songs, the joy, then the murder”*⁽¹⁾.

Although the poem was far from the tone of speeches and enthusiastic expressions that drew the poet’s poems in the past, which were committed to the cause of his people and led to calling him “The poet of the occupies land”, and his direction o listening to his inner pure poetic language; but the poem doesn’t have the thread of resistance, where it leaks with a language full of metaphors, the woman –the female- in the poem, is the loved one, the mother, the sister, and the land that was taken from his people; and this is what the artist tried to follow in dealing with this poem, where he says “Thinking about the beautiful women of Darwish occupied my mind, they are the beautiful in a world that leaves beauty without a future”⁽²⁾.

The researcher sees that the artist has presented an answer, or another title for the content of the poem, where he called the painting “Mysterious future” and taking Darwish’s women from the poem to put them in the dimness of his painting; three women with side profiles looking through the dimness that went through their bodies, toward to a chromatic spot similar to a window, or a certain hope, where the artist

(1) Abdulsalam, Mohammad: The joy of absence.. Reading in “Like almond blossoms or further”.. Mahmoud Darwish; Al-Hewar Al-Mutamadden, issue 2383, 24-8-2008, 07:13, www.alhewar.org/debat/show.art.asp?aid=144900(18-12-2012:3:20,PM)

(2) Abu Laban, Ghassan: Interview with the researcher; 3-11-2012

concentrated, in expressing the poem, on what's related to the female and the place together, sometimes the woman becomes the place, and other times she precedes it and the place becomes distant through the mechanism of showing the shapes and the intermittent strikes of the brush and knife in the painting, where the artist puts us in a structure of repeat the -square- strikes of the knife to form an architectural pattern that refers us to distant houses, where the chromatic architecture is mixed with the women figures, as if the artist is indicating to the (woman – home) concept, or losing the home, losing the family (the house – the country); the other issue is showing the beauties of the woman, which harmonizes with the violin component in the poem, where the woman is presented in her conventional and non-conventional beauty, describing it as strength and as weakness, distant and near. The researcher also sees that the pure strikes using the colors: red, green, white, and black indicates to the colors of the Palestinian flag –flag of the lost land-; despite of the variety of chromatic spaces, the painting remains in the space of dimness and light, and this general formation of the painting is established using colors regardless of the figures –the women in the middle-; dimness took a horizontal shape from the right of the painting to its left, and light took the opposite direction –horizontally from left to right-, as if the artist is referring to the letter “X” meaning “wrong” describing the states of poorness and sadness in the content of the poem.

The researcher sees that the artist has produced an unaugmented visual script, except from a linguistic indicator in the poem “the beautiful women”; the painting is and expressional abstract, which distinguishes his artwork that mixes poetry and painting,

where he focuses on the concept of the human and the place and their relation in exchanging roles, like in his artwork “Face and place”, which is inspired from a poem by the artist himself, where he sees that *“I find myself, a lot, contemplating the scene with letters, words, and metaphors going through my mind swaggering with poetry and music, mixing in the image and contend with me in a body, so this body becomes colored on the surface of the painting, or poetry on paper”*⁽¹⁾.



Figure (69)

(1) Abu Laban, Ghassan:Op,Cit



Figure (70)

Title: Arm

Artist: Mohammad Nasrallah

Year of production: 2008

Size: 80 cm x 80 cm

Material: Mixed media on board

This artwork is part of a personal exhibition “Dust mirrors” by artist Mohammad Nasrallah during April 2009 at Al-Mashreq Gallery in Amman, where the artist depended, in his optical references, on poems by his brother, poet and novelist Ibraheem Nasrallah.

The artist mainly depends, in his experience, on the human element, in addition to subsidiary elements, like birds and scarecrow; he produced his artwork that concentrates on the human body at the right of the painting, using different materials like sand, dust, jeans fabrics, and wood, he mainly used dust as the determiner of the human form, especially in the backgrounds of the painting.

He specified the external form of the human shape using jeans fabrics, and the arms from wood, like the bird on the left hand of the human figure; dust took the bigger space through cutting and pasting on the background -Collage-; the artwork was divided horizontally with the line of the shoulders and the exaggerated extension of the arm, as a reference to the poem which the painting was inspired from “Arm”:

“In the dust there is an arm

And an incomplete waist of mud

We will capsize fifty songs and countries overlooking a thousand seas

We might have an arm in the dust

And a waist we dreamt in our dream

Maybe”⁽¹⁾.

The content of the poems of Ibraheem Nasrallah is representing a political cause – Palestine-, describing the poet’s torments about Palestine –his occupied country-, but using a high poetic language that avoids directly speaking about the country, using only signs, where he observes his memory that is related to pushing his family outside of Palestine and occupying it, through showing memories related to refugee camps, the address of Palestinians pushed out of their lands, where the poet declares: “*the memoir of the refugee camp is my continuous human memoir, what happened to me and to every refugee, that’s why the camp is present in many of the novels and divans I wrote*”⁽²⁾.

The researcher sees that the artist tried to follow the poems through his memory and the memory of the poet, because they are brothers, so he went to the memory and the playing in Wihdat Refugee Camp, where they were born, and retrieved the dust and wood –the memory of playing in the refugee camp-, because they form the references of the poet, so the artist caught the content of his brother’s poem because of their closeness, and began searching in the shape of Palestinians who were left alone by the world in exiles and refugee camps without a home; so he painted a lone human in a big space within the painting, without chromatic or liner variation in the human body, using only the jeans fabric –which is an indication to the culture of the refugee camp in using old clothes as sheets through assembling it together-, so we see the human without

(1) Nasrallah, Ibraheem: Dust mirrors; artist Mohammad Nasrallah exhibition catalogue, Al-Mashreq Gallery, Amman, 22-9-2009, page 9.

(2) Radwan, Amal: The Poet novelist Ibraheem Nasrallah; Al-Waqe’ Newspaper alwakei.com/news/19941/index.html 28-3-2012.

features, taking the shape of sculpture with a little lighting the artist made on the corners of the shape.

The researcher sees that the artist was direct in representing some sides of the poem, so he drew a long arm based on the title of the poem “Arm”, and used dust in the back ground, referring to the poem’s script that include mentioning the dust, so the artist went to a similarity between the language and the image and worked on their conformity, which decreased the importance of the visual script –the painting- comparing to the poetic script.

The researcher also sees that the poetic script affected the way the artist thinks, concerning the materials and the method of execution, which is different from his earlier work; he went in this experience to collage and making silent formations, like sculpturing, and left the act of painting, so his work was totally collage, like the rest of his artworks from the same experience.



Figure (71)

From the poem: Dust mirrors

But the artist kept his thinking mechanism; in his earlier artwork we can see the same formations, but with different colors and using different spaces through scratching the surface of the artwork and moving it with some lines; and this is what the artist clarifies, saying: *“The poems of “Dust mirrors” became a pressing obsession to me; these poems drove me to look for a new color in my artwork”*⁽¹⁾.

(1) Awad, Samira: The artist Mohammad Nasrallah; Interview for Al-Quds Al-Arabi Newspaper, London, 21-4-2009.



Figure (72)

Title: No title

Artist: Mohammad Al-Ameri

Year of production: 2009

Size: 68 cm x 57 cm

Material: Mixed media on paper

This artwork comes as part of a collection for artist Mohammad Al-Ameri that was exhibited at Kareem Gallery in Amman under the title “Te butterfly effect” in 2009, where the artist worked on poems by the Palestinian poet Mahmoud Darwish from his divan “The butterfly effect – diaries”; the artist began working on these poems in 2008,

before the death of the poet, and this exhibition came as a celebration with the poems at the first anniversary of the death of the poet.

The artist did his artwork on paper using water colors, in addition to acrylic colors that were mostly transparent, where he wets the paper with water and makes color spots, leaving the dots to form another level of exchange between the thread and the color connecting two black masses at the middle of the painting forming a dialogue between the upper part of the painting (the two blue masses) and the middle of the painting (the two black masses), in addition to the gold color in the middle of the masses; the artist explains “*I leave sequential spots that exchanges locations in the painting, and take colors that are similar to spots on the wings of a wild butterfly*”⁽¹⁾; where the artist, in this artwork, tries to follow the butterfly effect in his painting based on the poem “The butterfly effect”:

“The butterfly effect is not seen

The butterfly effect doesn't fade

It is a mysterious attraction

When the way is clear”⁽²⁾.

The artist tries to lean on the term “the butterfly’ in this artwork through following the butterfly’s language, where he puts two main black masses in the middle of the painting representing the wings of the butterfly and spread transparent colors on the sides with a

(1) Al-Ameri, Mohammad: Op,Cit.

(2) Darwish, Mahmoud: The butterfly effect – diaries; Ryadh Al-Rayyes Publishing, Beirut, 2008, page 131.

chromatic value that is similar to the surface of the paper, in addition to moving the left and right sides of the painting with dots similar to small bubbles connecting the two sides of the painting as an attempt to approach the content of the poem through focusing on the term “death” that spreads in the poem and the divan in general through the title “The butterfly effect”, because the butterfly lives for a short time, and all its memory doesn’t exceed two weeks, so the poem is like two wings carrying the poet’s autobiography, and the two masses at the middle of the painting are like book sides telling the poet’s biography that is crowded with experiences that passed as fast as the age of a sunflower, where the time between birth and death is very short, the time between the sunrise and the sunset; the artist says: *“I found death, alienation, and life in “The butterfly effect”, and I found that Darwish celebrated the sound of color inside the language; this book is like a distillation of the poet’s life and his feelings toward the idea of existence”*⁽¹⁾.

Through the artist’s formation of transparent colors and using bright colors like gold on the form of condensed dots that sometimes disappear among the surrounding colors, and sometimes reflects; this puts us in front of a surface that is rich with close chromatic values revealing each other, exactly like the butterfly’s wings –where butterflies depends on the reflection of sunlight through its wings as visual sings among them-; but the artist moved away from simulating the colors as it is in the poetic script and formed it in visual interpretations that serve the artwork, where he say: *“the yellow in writing*

(1) Al-Ameri, Mohammad: Op,Cit.

takes you to semantics that are further than the idea of language, puts you in a dream of spectrograms that you can't capture, but you can clearly see”⁽¹⁾.

The artist turns the space of the painting upside down, leaving an empty space at the bottom of the painting and concentrating on the middle without a supporting ground, this puts us in front of a flying formation and makes us feel unstable; the ground is empty except from the air that carried the shape up giving the feeling of flying and pulling the shape up through the mass in the upper middle of the painting, as if the mass in the center of the painting is a soul ascending to the sky, taking us to the climates of death where the souls ascend.

The artworks of the artist in this experience consisted of flying shapes and working on the rights and lefts of the paintings equalizing the butterfly wings with different formations, as in the following figure:



Figure (73)

(1) Ibid.

Also the presence of white and its similar chromatic values, whether by leaving the surface of the paper with its original color, or by working on the white in most of the paintings spaces, had its effect in following the content of poems –death- like in the poem “The remaining of a life”:

“I sit till noon, alive, to my desk

Not seeing the effect of color in words

Whiteness, whiteness, whiteness, ...”⁽¹⁾.

The artist sides with the fading of bright colors and the neutrality of colors, as in the poet’s point of view that prevaricate between expressing and denying, like saying: “*The sky is not blue, nor white, nor gray, because colors are point of views that differ and agree*”⁽²⁾; so the artist went to working on similarity of the chromatic values that are near to white revealing colors that disappear behind this white, where the differences between neighboring chromatic values disappear, in addition to avoiding sharp differences between chromatic degrees and moving away from straight lines, so most of the lines were shaped from the differences between chromatic values that didn’t take the shape of lines, like in the following figure:

(1) Darwish, Mahmoud: Op,Cit page 48.

(2) Ibid, page 211.



Figure (74)

The artist explains that by saying: “I think that poetry hates straight lines, so does painting, that’s why they call it the dry line”⁽¹⁾.

The artist, being also a poet, was able to probe the deeps of the poems forming a visual reference that he represents through his own understanding through observing the colors Darwish has presented in “The butterfly effect”, white and sunflower colors, and the lightness of the colors and rhythm of the butterfly’s short life.

The artwork mainly is showed in the climates of flying colors and using the logic of transparency to show these hidden spaces in the color, in addition to using the upside down horizon because the leaving the poet spoke about in “The butterfly effect” is a leaving toward the sky, so mostly the sky is heavy to represent the difficulty of death and leaving the world, so the ground the creature lives on becomes lighter than the sky.

(1) Al-Ameri, Mohammad: Op,Cit.

The researcher sees that the artist has approached the content of the poems through an abstract visual language, where the artist abstracted the poet's language from its common meanings, touching the general content with condensed signs that are subject to multiple interpretations; the poem didn't confine him, and he preferred pure visual language that is away from explanation; the artist explains:

“I was going to circumlocution between two cries, trying to find an exit to ink this moment in the language of shape, color, space, congestion, and exchange between colors and dots”⁽¹⁾; so the researcher sees that the artist was between two areas, the area of hunting the poem in the painting and running away from it, so he produced a visual script that corresponds to the poetic script and touches its meaning in a way that is not familiar to the viewer.

(1) Ibid.



Figure (75)

Title: Erased by ink

Artist: Khalid Al-Hamza

Year of production: 2009

Size: 30 cm x 30 cm

Technique: Woodcut with silkscreen

This painting is part of an art book that included nine paintings for artist Khalid Al-Hamza, this art book was exhibited at the Library of Alexandria in 2009, where the artist work on one of his own poems “erased by ink”; this printmaking combined woodcut

printed in degrees of violet in the background of the painting raising to green, then yellow; the words of the poem were printed on the background using silkscreen, in addition to some signs and shapes in black:

“I came back thinking that I left travelling, but he was at the bag, preceding me to the keys of places

I found myself founding doors and windows

That remind of its ancestry to the walls

Each script we write overdo

Grows inside us and distinguishes the firebrand of words

Where we can find a sentence that is said and lights up?”⁽¹⁾

The words of the poem were scattered randomly on the background of the artwork with the artist’s handwriting, but the variations in the intensity of some sentences on the sides of the painting, and the net shape at the middle of the painting, referring to a “window”, contributed in seizing the painting, as if these shapes and big words on the sides were pins of a big and unstable space; the way of etching at the background of the artwork distracts the viewer and puts him / her in a place where it’s difficult to capture the imagination of the artist and the poem together.

The artist say: *“I claim, as you see, that the writing erases, or at least, minimizes the start, as if you are hardly trying to capture a wild horse that’s not bridled; in return, I*

(1) Al-Hamza, Khalid: Interview with the researcher 17-10-2012.

wonder with you, what about the painting? Did the imagined really goes, and we capture what we really want?”⁽¹⁾; here the researcher sees that the artist tried to capture the content of his poem in the painting where “the artist – the poet” tells his biography in the poem, and his imagination, and his relation to places, doors, windows, and travelling; but he gets lost in attempting to capture these moments and taking it out from the imagination to the poem on paper, in addition o fencing the imagination, which big parts of it were erased after writing it in a poem, to erase what’s left of it in the painting, and traces his poem in the painting, where he says: *“I feel that I am between two traps, fencing what is naturally free; it is a kind of struggling with two creative fields that are known for affecting and obliging each other”*⁽²⁾.

The researcher sees that the artist was successful in unleashing his imagination in the artwork, and liberating it through the equal dialogue between the background and movement of the artwork, and the surface of the artwork using black to write the script of the poem, where we barely read the small writings, except the bold parts in which the artist considered the keys of the poem when recalling his poem; with this reciprocal relation between the background and the surface, and the exchange of their roles when the woodcut background becomes the surface of the artwork and the writing becomes the background; this relation forms a problem for the viewer, even in the exchange of meaning, when the background becomes the obvious meaning of the shadows of written words, like in the rest of the art book.

(1) Al-Hamza, Khalid: Interview with the researcher 17-10-2012.

(2) Ibid.

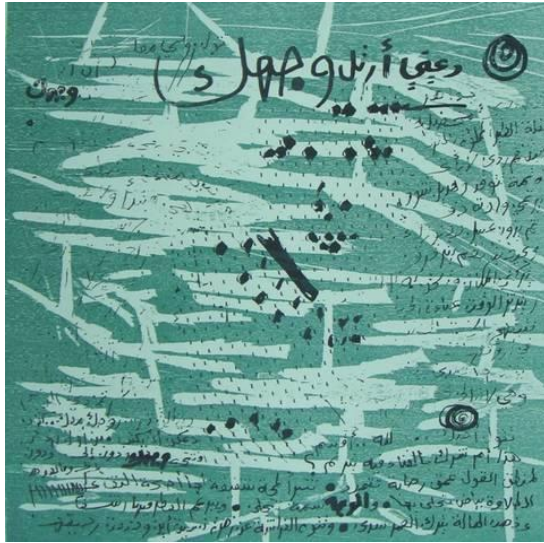


Figure (76)

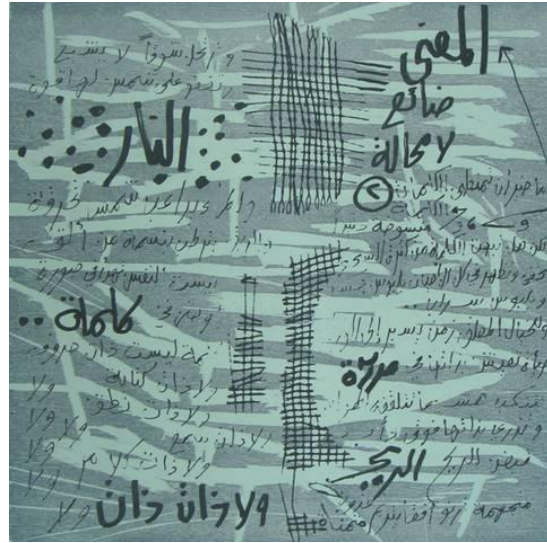


Figure (77)

The researcher sees that the artist's experience in working on his own poems contributed to showing new visual formations in the poem, like using "words" in the surface of the painting and using the printed background as a ground for writing, like a notebook where the artist documents poetry and painting together; the artist's work on mixing the literature and visual scripts are attempts that approaches the ancient Arabic manuscripts, but with a new form, where he depended on two levels in the written script: the first level is the small words that formed a distant background for the poems on the surface of the graphic artwork, and the preceding of the bigger words until it reach its deepness and clearness, and this harmonized with the chromatic levels in the printing; the printmaking techniques that the artist was very interested in during the last years, assisted him in doing that, but the displacements of Al-Hamza paintings are not big and are related to his previous experiences, because the artist kept the poetic language of his previous artworks, like giving it poetic titles, and taking the side of exchanging the moods of nature and his challenging dialogue with it, like in his previous exhibitions.

Some of the titles of his artworks were: “clamor of the creatures, worshipping the rocks, and questioning the verandah of the desert”; he even didn’t go far away from his chromatic groups in painting and graphic.



Figure (78)



Figure (79)

Title: Dread of a horse

Artist: Mohammad Shaqdeh

Year of production: 2010

Size: 30 cm x 30 cm

Technique: Multiple printing on paper

This artwork is one of six artworks that formed an art book called “Dread of a horse” where the artist worked on scripts of the Lebanese poet Talal Haydar, and it was exhibited in Alexandria biennale for book art during 2010; the artwork was printed using multiple materials like sand, glue, and some surfaces; the painting include the

main figure that takes most of the size of the painting, which is a knight on a horse mixing together to form one figure; the figure harmonizes with the background in different areas, where the unified chromatic degrees in the artwork have contributed to exchanges between the figure and the background, in addition to the unity of the surface in both the background and the figure.

In this artwork, the artist depended on the poetic script of the poet Talal Haydar using stanzas from his poem “A horse”:

“Don’t say the moon is down

Say the cloak is night

If I had the years

I will saddle the neighing of horses”⁽¹⁾.

And from the poem “Darkness of horsemen”:

“If I had a horse

I will remain in the highs

Just call me

I will get down on my imagination

O daughter of a shepherd

This death is in front of me.

(1) Haydar, Talal: A horse (poem); www.habnemra.com/vb/archive/t-2706html(11-8-2012:11:30PM)

Close the doors with me

Northern wind is coming

Some people said he died

Some people

Said he opened the darkness of his imagination

And left”⁽¹⁾.

Using simple spoken language, the poet searches in the aesthetics of the simple countryside human self and its relation with the magical nature, where he depends on honesty in his poems to call on values from the Arabic folkloric heritage –horses- for what they represent from moral values for Arab people because of the horses value for the knight, sharing war and peace with him, in addition to their beauty, grace, intelligence, bravery, and loyalty to its rider, also horses are believed to be connected to heroism and gaining the characteristics of its rider, where the human and the animal unite in common values that are near to virgin nature that the poet misses in his current time, where people are continuously leaving nature and moving away from its secrets; the poet feels nostalgic to the values of nature through the value of horses that represented the poet’s longing to simplicity and old values that he misses in the current time, with the people’s mixture with technology and getting away from noble values.

(1) Haydar, Talal: Darkness of horsemen (poem); The global encyclopedia of Arab poetry, poem 85485, www.adab.com(19-11-2012:11:00PM)

The poet wrote his poem with spoken accent that is near to people; nonetheless, it has deep poetic images, where he justifies that saying “*The poem reaching people, with its human deepness and dimensions, is more important than the poet reaching the receiver himself, because the poem is what will remain to people; even if the poet is gone, the script is immortal*”⁽¹⁾.

The artist directly borrows the word “horse” from the poetic script, so he draws a knight riding a running horse by focusing on the movement of the horse’s legs, where the artist maneuvered in the technique of showing the figure –the knight and the horse-, sometimes it harmonizes with the background, especially the knight, and sometimes shows parts from the horse, especially the legs; as if the artist is taking us to interpretations of the poetic script through the visual script; the harmony of the knight’s body and its disappearance in the background shows if the artist is satirizing the current time with the absence of the knight’s value of bravery and leaving nature by people; the technique and the united chromatic values of the artwork have generally contributed to bringing to mind cave drawings where the surface fades with the figure, as if the artist wants to visually say that this happened a long time ago –values of horsemanship-; “*the execution of this art book depends on multiple techniques, a special one of it is using sand and glue (eco friendly); I chose these techniques because its meaning imitates the simple person*”⁽²⁾.

The researcher sees that the stenography of the figure and its absence in the background of the painting established for a correct interpretation for the idea of absence and calling

(1) Haydar, Talal: Article <http://www.kantoula.org/index.php>(20-3-2012:11:30PM)

(2) Shaqdeeh, Mohammad: Interview with the researcher; 10-11-2012.

on the past; the lack of colors in the artwork in addition to equal chromatic value of the figure and the background opened the door for multiple interpretations; despite of the identification between the word (horse) and the visual script (shape of a horse), but the artist gave the painting another dimension using the techniques.

The researcher sees that the word (horse) took multiple shapes in the rest of the artworks of the art book, sometimes we see the horse with the knight, and sometimes the horse is alone in other paintings as a representation of losing, where the knight is absent and the horse is there, and in another case going back to the virgin nature with a visual equivalent of a wild horse.

The researcher sees that despite of the artist's direct borrowing of the lingual equivalent of the word (horse) through drawing it with multiple shapes, but he was successful in tracing the content of the poem using a stenographed visual language on the levels of shapes and colors.



Figure (80)



Figure (81)

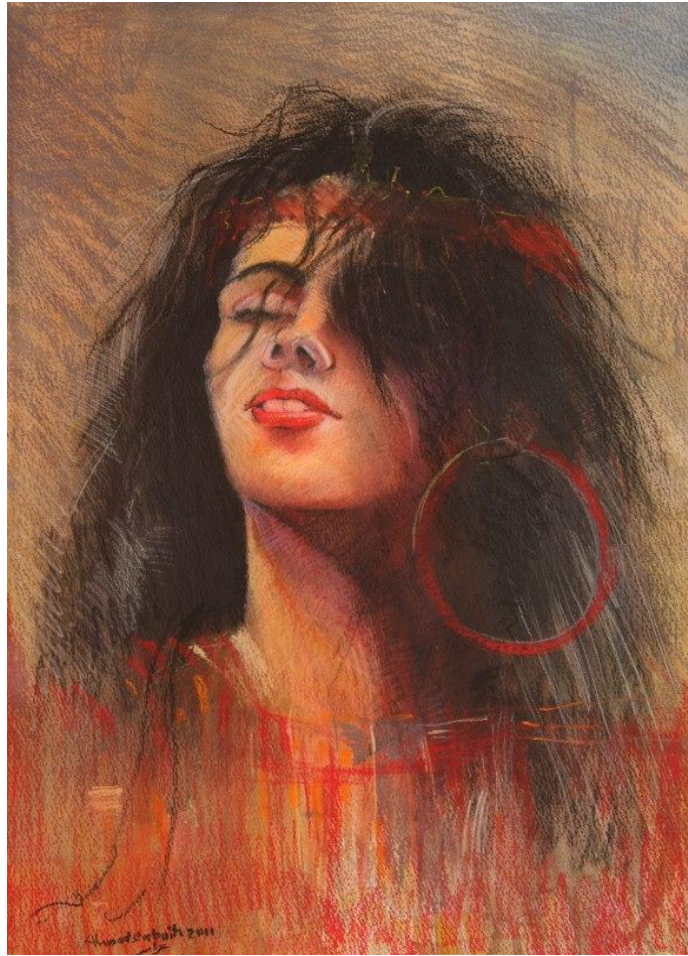


Figure (82)

Title: A gypsy

Artist: Ahmad Subeih

Year of production: 2011

Size 50 cm x 70 cm

Technique: Pastel pens on paper

This artwork was exhibited along with other works by artist Ahmadf Subieh as a part of a group exhibition called “Tribute to the Jordanian poet Arar and the Palestinian poet Mahmoud Darwish”, which also included the participation of artists: Mohammad Al-

Ameri from Jordan and Mohammad Saleh Khalil from Palestine; the exhibition was part of Amman First Symposium “The poem and the painting”.

This artwork is a portrait of a gypsy girl painted in pastel pens that gave the portrait clear expressions through the movement of the face, in addition to the free lines in the portrait, and the exaggeration in the size of the eardrop and the hair tie, where the artist concentrates on the movement of the face leaving the background of the portrait, the hair, and the body to melt with each other through the unity of lines and technique; the artist inspired this from a poem by Arar called “*House of Kharabeesh (scribbles)*”⁽¹⁾:

Between the Kharabeesh are no lies and no adulation nor tattlers or gossip seekers

Between the Kharabeesh are no inks and no papers nor observing or taking records⁽²⁾

And from the poem “Remains of melodies and sorrows”:

What’s with people? Their eyes are lined because of my love

Between Kharabeesh, I love her and she loves me⁽³⁾

The poet’s poems speaks about celebrating the environment of gypsies, and satire of the corrupt social values surrounding the environment the poet lives in; the poet tells his autobiography and turns in his life, where he grew up as a worried rebel away from the feeling of stability because of his political and social stands of rejecting the British mandate and defending the oppressed in a social environment of lies and injustice,

(1) Kharabeesh are the tents gypsies live in.

(2) Wahbi Al-Tal, Mustafa: “Between the Kharabeesh” poem: www.shehr.net/vb/f93-12036html(21-11-2012:1:20PM)

(3) Wahbi Al-Tal, Mustafa: “Remains of melodies and sorrows” poem; Global encyclopedia of Arab poetry, poem number 64462, www.adab.com(30-11-2012:11:00,AM)

where the poet leaves his home and goes to gypsy areas out of his believe that these areas doesn't have corrupt social values, where *"he was described to have a deep relationship with gypsies, their scribbles and strong liquors, where he defended them and aided those aggrieved and oppressed of his people"*⁽¹⁾, where he asks with censure "What's with people?" – referring to their distance from each other and from him specifically because of his alignment with the gypsy environment and praising their morals and women, where he sees this environment as his wish, the freedom of individuals and women together.

The researcher sees that the artist has abbreviated the –rebellious- primeval environment of gypsies through painting a portrait of a gypsy girl with clear expressional features, trying to add signs to indicate where the girl comes from through the exaggeration in the size of the eardrop, the hair tie, and the freedoms of the hair and features, where the execution technique (pastel pens) –with the rough and free lines of the artist and the lack of its stability except in the features- has contributed to the representation of the poet's environment –gypsies- in the poem, where the artist say *"The idea of Kharabeesh (scribbles) was the base of the painting's idea, ?I chose pastel pens because it is the nearest to the touch of sackcloth, which was a refuge to the poet.. I tried to paint the gypsy girl because she was the inspirator of Arar's poetry; Arar has epitomized the gypsies' environment with gypsy women"*⁽²⁾.

(1) Al-Samra, Mahmoud: Language and style in Arar's poetry; Arab Language Institute of Amman, 2009, www.majma.org.jo(28-1-2013:11:30,AM)

(2) Subieh, Ahmad: Interview with the researcher 1-12-2012

The researcher sees that the artist leaned on the gypsy heritage of head covers and spontaneity of the hair, in addition to observing the gypsy features that tempted the poet to support it, admire it, and chose to live within it.

Also, the artist didn't present a complicated interpretation; he directly went to an action that is closer to recording, through only monitoring the gypsies' features.



Figure (83)

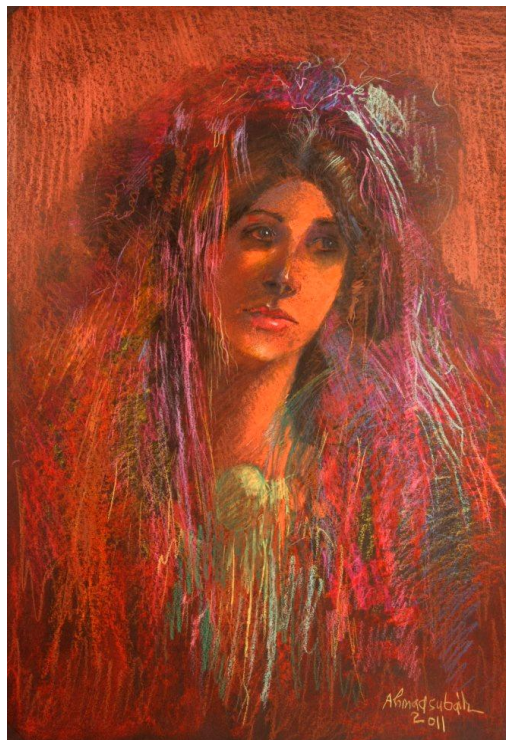


Figure (84)



Figure (85)

Title: The land

Artist: Muna Al-So'udi

Year of production: 2012

Size: 70 cm x 50 cm

Technique: Silkscreen on paper

This artwork was exhibited at art Circle Gallery – Beirut in 29th of March, 2012 as one of seven silkscreen prints by artist Muna Al-So'udi; the exhibition was a salute to the Palestinian poet Mahmoud Darwish after one year of his death; the artist intentionally

chose the date of the exhibition to come with the poet's birthday and the Day of Land; she said "*I have been working on these paintings for years as a birthday present for Mahmoud Darwish in his birthday in March 2009, but he suddenly died in August 2008, so I stopped working on it for some time*"⁽¹⁾; the artist adds "*This is my present for you in your March birthday Mahmoud, and the Day of Land; I apologize for sending it late*"⁽²⁾.

The artwork includes many elements the artist tried to associate through the linear formation as a common factor, so the lines and curves cross together forming –mainly– the external shape of a human figure, where a woman sits, and a man becomes one with his rifle, and two birds are in front of them, in addition to the leaves forming the shape of a branch; all these shapes mixed together and grew through the internal movement of lines that eventually formed one mass; the background, especially the upper space of lines closed by separators similar to the black dots of the embroidery of the Palestinian scarf, has contributed to separating the main mass, the lines of the artist's writing of close words at the background has also contributed to the stability of the main mass –the man and the woman– on the ground; these were the words of Darwish's poem "the land":

"I am the land and the land is you

This is my chant

(1) Al-So'udi, Muna: Muna Al-So'udi – Salute to Mahmoud Darwish – between the abstract and the perfume of the poem (article); Magazine of Palestinian Studies, Beirut, issue 91, summer of 2012, page 56.

(2) Ibid, page 56.

And this is the emergence of the Messiah from the wound and the wind

Green, like the plants, covering its nails and my fetters

And this is the rising of the Arab boy to the dream and Jerusalem”⁽¹⁾.

In this part of the poem, the poet totally sides with his taken land “Palestine” starting from the threshold of the script represented in the title of the poem “the land”, where the stanzas predicate the poet's feelings that unite him with the land “I am the land and the land is you” and the feelings of love and pride of the land that carried multiple meanings and became a symbol for the mother, the sister, and the Palestinian child, where the symbol rises to become hallowed through leaning on mythological and religious references, where Palestine is the birthplace of Christ and the direction Muslims turn to (Jerusalem) –And this is the emergence of the Messiah from the wound and the wind-; starting from the symbology of the land, which is the center of the Arabs and Palestinians' conflict with the Zionist entity, the poet puts another dimension to the content of his poem through telling about the suffering of the Palestinian person under occupation and likening him to the Palestinian Messiah too –through his crucifixion- “Green, like the plants, covering its nails and my fetters”.

The poet continues monitoring the bloody events on the lands of Palestine under the slogan “committed literature”; in March after the start of the Palestinian Intifada, the Zionist authorities killed five female students on the entrance of their school, the thing

(1) Darwish, Mahmoud: Poem “The land”; The global encyclopedia for Arab Poetry, poem number 64871
www.adab.com(29-12-2012:11:30,AM)

that made the poet write his poem “the land”, where in its start, the poem speaks about one of event of a serious of events and aggressions by the occupier:

“In the month of March, in the year of the Intifada, the land told us

Its bloody secrets. In the month of March a group

Of five girls passed in front of the violets and the rifle, stood on the door

Of an elementary school, and burned with the roses and the wild thyme

Opening the chant of the soil”⁽¹⁾

The researcher sees that the artist recalled the poetic images that shows the adhesion of the human body with the movement of days and the Palestinian wound through this artwork of seven artworks representing the days of the week, and sided with the political content in the poem, where she says *“To be an artist in this age means to become a conscience for the human history, and to continue the creative human march that founded all the arts, sciences, and gods on earth”⁽²⁾*.

The artist goes to incorporating the political through the social, focusing on the term of the man and the woman –the family-, indicating to the reciprocal relation between the land and the human who has the memories of land in his affection; the artist settled for the external lines of the human figure, with a powerful stenography, where we only see the eye from the profiles of the man and the woman, as if the artist is describing them as

(1) Ibid.

(2) Al-So’udi, Muna: Practicing sculpture, painting, and poetry since forty years (interview); Al-Quds Al-Arabi Newspaper, London, 13-9-2006

“face veiled” with the absence of other features like the nose and the mouth, which is one of the Palestinian habits during sorrow and resistance; despite of the rifles cohesion with the body of the man fighting the occupation, but the artist also used a tree branch referring to peace –branch of an olive tree- surrounding the rifle as well as the woman’s body, which is a reference to the options of the peaceful Palestinian people between fighting the occupier and reclaiming the land to live in peace; also, the figures of the two birds had a direct indication to the Palestinian people’s wish and demand to be free and break the siege of occupation.

The artist dealt with her paintings the same way she deals with her sculptures, the similarity between her painting and her sculpturing came because of the similarity between the visual climates of the artist’s sculpturing with the poem’s expressions and its poetic images; because the artist is a poet too she sees that *“poetry is like sculpturing, both open a never ending horizon of suggestions”*⁽¹⁾. The artist also retrieved her poetic references in forming her sculpturing; the researcher also mentions the artist’s experience in drawing two of her own divans *“circumference of the dream”* in 1992, and *“A first vision”* in 1972, in addition to sculpturing; the artist also says *“All my artworks start from my poetic memory”*⁽²⁾.

The researcher sees that the letters in the artist’s handwriting that were a background of the artwork had its effect in the stability and showing of the main mass, accompanying the visual script by embracing the figures; the researcher sees that the painting in total is

(1) Al-So’udi, Muna: Painting with poetry (interview); Al-Akhbar Newspaper, Beirut, issue 384, 11th of April 2011, www.al-akhbar.com (29-12-2012:11:45,PM)

(2) Ibid.

similar to some signs in the ancient Oriental heritage that goes back to the Oriental scriptures and miniatures in the frames of the margins of the “Arab Poetic Hangings”.

In her writings, the artist Al-So’udi recalled the concept of the sculptural Maquette that she accomplishes using stone, where the masses appear if they were from stone; on the other side, we see that she uses elements that are similar to the elements of Darwish’s poetry: the shapes of the children of Intifada, the veiled fighters, the bird representing good news in the Palestinian Christian and Islamic folk mythology, and the functional relation between Palestinian men and women in baring the responsibility struggling and working in the fields through their cohesion in the liner mass of olive tree leaves that are famous in Palestine.

The researcher sees that the artist used the words of the poem and recalled its poetic images; and by focusing on the main content of the poem, she formed a visual script that is parallel to the poetic script, where it harmonizes with it and borrow some symbols and words that helped the artist in finding the content (the rifle, the veiled fighter, the bird, the olive branch, the woman and the man, the Palestinian scarf) all these elements, in addition to the words of them poem, gave the painting the mixture of letters and shapes that carried the content of the poem, as in the other artworks of the same experience.



Figure (86)

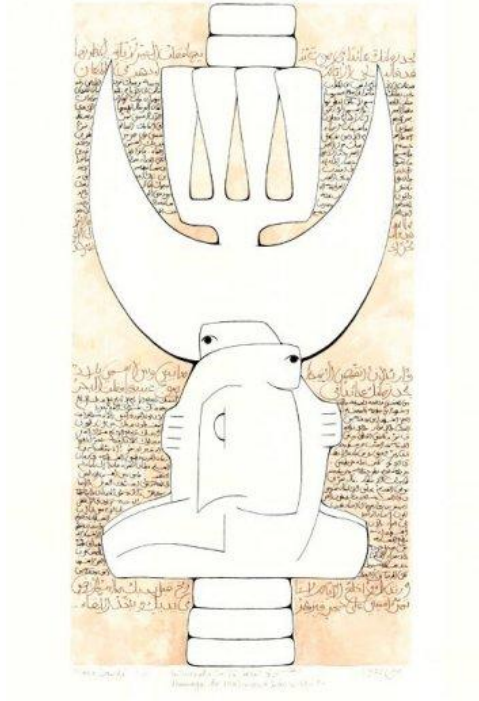


Figure (87)

**5. Chapter five: Poetry and painting in the artistic
experience of the researcher:**

5. Poetry and painting in the artistic experience of the researcher:

5.1 Introduction

When speaking about the researcher's own experience in getting the inspiration from poems in his artwork, whether it was painting or graphic, we have to refer to the researcher's artistic background within his artistic family of poets and artists, in addition to his raising in an environment that was full of poetry in the family house, and the village with the farmers seasons and their songs during the harvest, and this is what affected the researcher's artwork in getting the inspiration from poetry and using it in a lot of experiences, before his work on his academic study about the relation between poetry and painting.

“What AL-Ameri worked on translating using the graphical form transformed its ascetic artistic elements and symbols into poems that observes the act of remembering and call for the humans and search within their inner worlds, knowing the importance of stenography in the graphic act”⁽¹⁾.

This is obvious in the first experience for the researcher in 2006, which was held at Al-Orfali Gallery under the title “Field” which was produced by the technique of lithograph in remembering the childhood he lived in the village and its poems, where he represented it with abstract scenes of the village, where the viewer can receive the atmospheres of the village with its trees, river, and harvest seasons; the researcher say *“I saw poetry in the voice of the bird who split the calm of the river, and I see the reflection*

(1) Yousef, Abbas: By the color of fire water and the drizzle of the metal's milk [*mn khelal lawn myah alnar wa rathath alhaleeb*] – the Arabic spreading, Ministry of culture and heritage, Manama, Bahrain, 2009, page 246.

of water in the grass mirrors, where the colors recite a never-ending degrees in continuous flirting with the sunshine”⁽¹⁾.



Figure (88)

“Field” from the works of the researcher

As for the researcher’s second experience, it is an experience, he sees that it later established for working on poems that focused on the place; in 2007, the researcher participated in an art workshop under the title Lorca - Al-Bayyati celebrating their poetry, as part of the European Commission’s celebration in the two poets along with Al-Orfali Gallery, artists from Iraq, Jordan, Spain, Cyprus, and Italy participated in this celebration.

The researcher accomplished a collection of the poems of the Spanish poet Lorca, who took an important space in Arabic poetry, where his books were translated to Arabic in the twentieth century because of its importance and effect in the Arab and global poetry. The researcher concentrated on Lorca’s poems that celebrated the place –Andalusia- and Alhambra Palace, in addition to investing, in his work, elements, paintings, and musical

(1) Al-Ameri, Jihad: Lorca – Al-Bayyati – celebrating their poetry [*ihtefal she’rehem*], Al-Orfali Gallery in cooperation with the European Commission, Amman, 2007, page 44.

notes composed by the poet, and it was accomplished using the lithograph technique, which the researcher is known for.

The researcher focused on the architectural structure of Alhambra Palace, which left its effect in the poet's work as a background, and he worked on the paintings of the poet employing them to serve the aesthetics of the artwork, and writing the poetry scripts didn't have its effect, although it existed in some parts of the artwork hiding here and there, that we can barely see it.

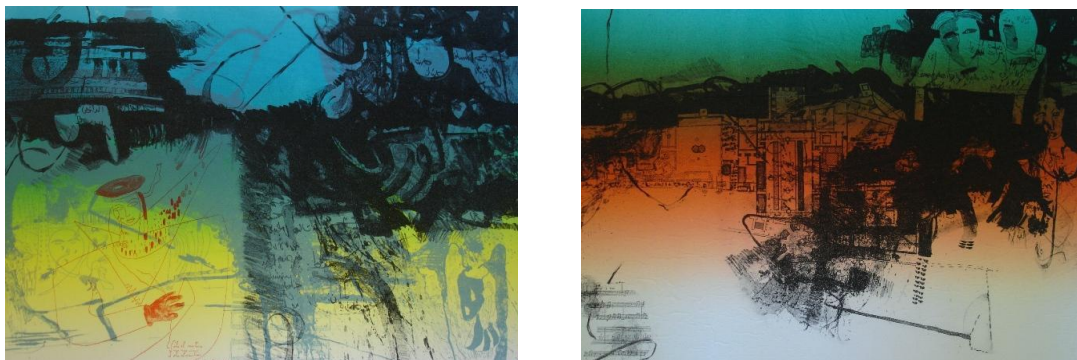


Figure (89)

"Lorca" from the works of the researcher

In the year 2009, the researcher presented a solo exhibition at Al-Mashreq Gallery in Amman under the title "Jerusalem... The first of the thresholds", where the artist celebrated Jerusalem city by producing a collection of graphic artworks accomplished by using different graphical techniques, and the inspiration was from different poems that speak about the city for different Arab poets, which have a spiritual importance among Arab people, especially the researcher, in an interview, the researcher say *"Jerusalem is more like a global city which I try to know through poetry scripts and old*

images, since my childhood I hear and see what Palestine in general is going through, and what Jerusalem in specific is going through, by the occupation and erasing its identity by the Israelis”⁽¹⁾.

The researcher, in this experience, worked on poems by Mahmoud Darweesh, Ibraheem Nasrallah, Ahmad Lafi, Khalid Abu Khalid, and others, and he concentrated on “*words that, in all of its elements, work on summoning old maps, architectural designs, and Ottoman seals that were produced during the Ottoman ruling and lasted nearly 400 years, and he mixed these architectural designs and the seals that were used in that period, with poems for Arab poets*”⁽²⁾.



Figure (90)

“Jerusalem... The first of the thresholds” from the works of the researcher

About the artistic solutions the artist used to avoid the direct presentation of Jerusalem, he went to investing formal elements for Jerusalem and mixing it with the poetry script, where it formed a trace for the city other than Jerusalem the viewers used to see, and the

(1) Awad, Sameera: Artist Jihad Al-Ameri – Jerusalem in more like a global city which I try to hunt its first thresholds, Al-Rai Jordanian newspaper, Amman, 7/6/2009.

(2) Nu’aim, Ghazi: Artist Jihad Al-Ameri deeply present in the history of Jerusalem [*alfnnan Jihad alamriyuqadem ameeqan fe tareekg Alquds*], Addustour Jordanian newspaper, Amman, 4/9/2010.

viewer started to wonder *“Is this Jerusalem? This question didn’t occur to me, as it didn’t occur to the artist to answer it”*⁽¹⁾.

Anyone who follows the artwork accomplished in the exhibition will see how much is the poetry script is present and absent at the same time, where *“he didn’t come to the script literally, but by a reading from the artist’s point of view, the saying here is excellently visual to the side of the human theme, where he could capture another poetry script, new visual scripts that supported the original poetry script with new levels for interpretation and reading”*⁽²⁾.

In this experience, writing poetry scripts in the paintings was more present than in the previous experience (Lorca - Al-Bayyati), but the researcher avoided to fall into the trap of linguistic writing in the artwork, as a readable form, he used Arabic calligraphy as a formal value not in its linguistic meaning, letters and sentences were visual integrals in favor of the aesthetic value of the painting, away from the linguistic narration of the story.

(1) Reyad, Thaher: Jerusalem – the first of the thresholds [*Alquds- bedayat ala’tbat*] – Exhibition catalogue, Al-Mashreq Gallery, Amman, 2009.

(2) Barjees, Jalal: Jerusalem... The first of the thresholds by Jehad Al-Ameri, Visual beats, Al-Rai Jordanian newspaper, 20/11/2009.



Figure (91)

“Jerusalem” from the works of the researcher

5.2 Lorca and Darwish as examples:

The researcher presents, in this experience, a visual reading for the poems of the Spanish poet Federico Garcia Lorca, and the Palestinian poet Mahmoud Darwish; where the researcher takes inspiration from poems related to places for the two poets: “In Jerusalem” for Mahmoud Darwish, and “Granada” for Lorca; stressing on the depth of spiritual and cultural roots that connects the two poets with the two cities; the extent of the emotional approaching in the experiences of Lorca and Darwish through monitoring the details of two cities representing two spiritual focuses for the two poets who deeply influenced the poetic movement, in addition to their big creative presence in different countries around the world.

“By choosing two of the leading personalities of contemporary global poetry (Lorca and Darwish), the first part of this dualism becomes (the poetry of Lorca and Darwish) clear in its deep and effective spiritual features; as for the second part, it is necessarily a scene

that completes and accompany this humane and lively nature represented in the place:
the symbol and the myth, Granada and Jerusalem”(1).

“Although the poems “Jerusalem” and “Granada” might differ in places, but both are similar in the essence of the event, and its spiritual value. Perhaps choosing the poetry of Darwish verses the poetry of Lorca by Al-Ameri has other dimensions; Darwish used Granada a lot in his poetry as a symbol of losing a country, to the extent that he dedicated his divan “Eleven planets” to document the tragic relation between the lost Andalusia of Arabs and Palestine that nearly is transforming into another Andalusia in our current time””(2).

The artist has produced 12 graphic artworks based on Darwish’s poem “In Jerusalem”:

*“In Jerusalem, and I mean within the ancient walls,
I walk from one epoch to another without a memory
to guide me. The prophets over there are sharing
the history of the holy . . . ascending to heaven
and returning less discouraged and melancholy, because love
and peace are holy and are coming to town.
I was walking down a slope and thinking to myself: How
do the narrators disagree over what light said about a stone?
Is it from a dimly lit stone that wars flare up?*

(1) Al-Naseri, Rafe’: Dualism of poetry and place; two poets alive – exhibition catalogue; Euro-Arab Institute, Granada, 2012.

(2) Muthaffar, Mai: The hidden relation in the works of Jihad Al-Ameri ; two poets alive - exhibition catalogue; Euro-Arab Institute, Granada, 2012.

*I walk in my sleep. I stare in my sleep. I see
no one behind me. I see no one ahead of me.
All this light is for me. I walk. I become lighter. I fly
then I become another. Transfigured. Words
sprout like grass from Isaiah's messenger
mouth: "If you don't believe you won't believe."
I walk as if I were another. And my wound a white
biblical rose. And my hands like two doves
on the cross hovering and carrying the earth.
I don't walk, I fly, I become another,
transfigured. No place and no time. So who am I?
I am no I in ascension's presence. But I
think to myself: Alone, the prophet Mohammad
spoke classical Arabic. "And then what?"
Then what? A woman soldier shouted:
Is that you again? Didn't I kill you?
I said: You killed me . . . and I forgot, like you, to die"⁽¹⁾.*

The poem focused on recalling Jerusalem in its historical appearance and Arab identity; because Jerusalem is considered one of the most important foundations of the Arab-Islamic identity, and it gained a varied religious, historical, and political value; Darwish

(1) Darwish, Mahmoud: In Jerusalem (poem); translated by: Fadi Judah,
<http://www.poets.org/viewmedia.php/prmMID/19183> (3-1-2013:1:00,AM)

considers Jerusalem, in the poem, a place representing the whole of Palestine, where leaving Jerusalem is like leaving the whole of Palestine.

This poem comes as an existential reaction by the poet to the Zionist attempts to wipe out the identity of the Palestinian place and steel it using the forging of facts and changing the city's maps to make it Jewish through destroying any Arab-Islamic feature of the city and its identity; the identity formed a poetic obsession for Darwish that he expressed in many poems; through this poem, he reflects the tragedy of the life of Palestinians by speaking about the brutality of the occupation and the destruction and displacement of people from their land and place.

“The first sign represented in employing the question “How do the narrators disagree over what light said about a stone?” suggests asking about the situation, as if the poet, in this context, is astonished from the narrators disagreement concerning determining the identity of the place when they can see the transparent rocks of Jerusalem that enables people to see the events of the Arabic-Islamic history with all of its strength, bloom, and religious and civilized presence”⁽¹⁾.

At the end of the poem, the poet stresses on the steadfastness of Palestinian people and their continuous resistance, where the Palestinian forgets to die.

The researcher concentrated the approach in his artworks on mixing more than one technique in printing, where he used silkscreen with woodcut, and used woodcut for the

(1) Musa, Ibrahim: Jerusalem between the engravings of the identity and the lighting of resistance in the poetry of Mahmoud Darwish; Ber Zeit University, 2011, page 180, www.darwishfoundation.org/userfiles/musa.pdf (15-1-2013:1:40,AM)

backgrounds of the paintings; as for the silkscreen technique, it appeared on the woodcut printed surface; the researcher used the silkscreen to print old blueprints of Jerusalem in addition to the architectural plan of Dome of the Rock Mosque, and some ornamental motifs from the inside of the mosque; the researcher used these references to show the historical value of these blueprints in forming the artistic work, because these blueprints are considered the oldest documents being forged by the occupation, and this is a sign of harmonizing with the political content of the poem. Although the researcher entangled these elements –blueprints and ornamental motifs- but it didn't take a big space in the produced artwork, and seemed like visual keys and indicators to the content of the poem, like in the following figures:



Figure (92)



Figure (93)

Litters had its share in the artworks, where the artist focused on a concentrated surface using the silkscreen technique making a space that takes the upper part of the paintings with different chromatic values from one painting to another; this space were done with

a touch that wears out with letters repeating the word “Al-Quds” (Jerusalem) using different imbrications; but the word “Jerusalem” didn’t take a clearly readable form, the artist used the formal value of Arabic calligraphy contributing in enriching the surface of the artwork through adding another level of letters written in the handwriting of the artist himself of stanzas of the poem, as if the letters value shaped on two levels – background and surface of the paintings- and the dissimilarity in the boldness of lines, in addition to the mixture between the handwriting of the artist and the typed parts added an additional value to enrich the sides of the artworks and its deepness when visually reading it, like in the following examples:

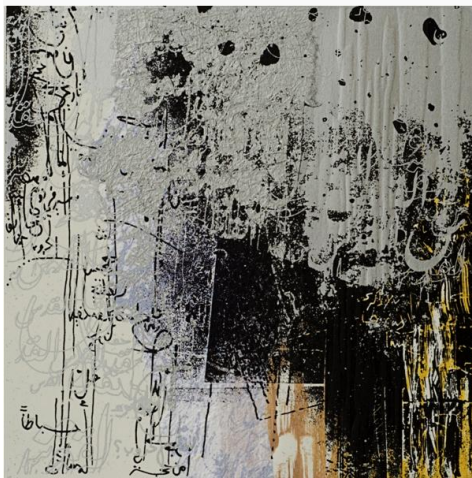


Figure (94)



Figure (95)

n his artworks based on the poem “In Jerusalem” by Darwish, the artist tried to spell the political content of the poem and the nostalgia to occupied Palestine, represented by the city “Jerusalem”; “Al-Ameri builds his topic on the content of absence and loss, making pain and displacement from home, which is a legend by itself, the main theme of his artwork; thereupon, the place is not more than a dream he has day and night, instead of

being a resort and a safe residence; the artist here harmonize with Darwish, who recalls Jerusalem in the eyes of profits, history, and feel of the stone ”⁽¹⁾.

As for the artist’s artworks based on Lorca’s poems, the artist has intentionally chose parts from Lorca’s poems about the city of Granada, the city which the poet came from and belonged to all of its components, whether it’s social, or historical regarding its Arab-Islamic legacy, where the poet was deploring not knowing the Arabic language that the people of Granada used for eight centuries, where they wrote the most beautiful poems that influenced the poetry of Lorca; one of the poems the artist used in his artworks is “Ballad of three rivers” poem:

*“Guadalquivir river
runs amongst olive and orange trees.*

*The two rivers from Granada
go down from the snow to the wheat.*

*O love,
gone and never back!*

*Guadalquivir river
has a crimson beard,
the two rivers of Granada,
one of tears and one of blood.*

(1) Muthaffar, Mai: Op,Cit.

O love,

gone with the wind!

For the sailboats

Sevilla has a path.

In the waters of Granada

only the sighs row.

O love,

gone and never back!

Guadalquivir, tall tower

and wind on the orange trees.

Dauro and genil, tiny towers

dead upon the ponds.

O love,

gone with the wind!

Who would say the water carries

a will o the wisp made of cries!

O love,

gone and never back!

It carries saffron, it carries olives,

Andalucia, to your seas.

O love,

gone with the wind⁽¹⁾.

Lorca sings in this poem about the Andalusian land over burdened with tragedies, mentioning the “big valley”: Seville, Granada, Cordoba; defending the Andalusian place in general, and Granada in specific, and turning to the depth of the human self and searching in the wearing out and sadness of the place, where he says: “*Granada had a wonderful civilization, poetry, astronomy, architecture, and a unique tenderness in the world; all were lost to be replaced by a poor city: heaven of the niggardly*”⁽²⁾.

The political content in this poem is shown through deploring the social situation the city has come to because of the political circumstances the Andalusian geography has gone through, where he say:

“The two rivers of Granada

One of tears and one of blood”

And deploring the loss of the once blooming Andalusian civilization when saying:

“In the waters of Granada

only the sighs row”.

The artist accomplished the collection of artworks about Lorca’s poem with different printing techniques; sometimes he finishes his painting using one technique, and

(1)Lorca, Federico Garcia: Little ballad of three rivers (poem); <http://lyricstranslate.com/en/baladilla-de-los-tres-r%C3%ADos-little-ballad-three-rivers.html> (29-2-2013:9:30,AM)

(2)Lorca, Federico Garcia: Lorca and the light of Granada (article); Jihad Fadel, Al-Riyadh Newspaper, issue 1565, 2-5-2011.

sometimes mixes different techniques to serve his visual reading of the artwork; depending on different elements and signs to track the effect of the poem in the artwork, taking Alhambra Palace as a main theme, whether by using its architectural blueprint, or the ornamental motifs of the palace that took big space of the artworks, like in the following examples:

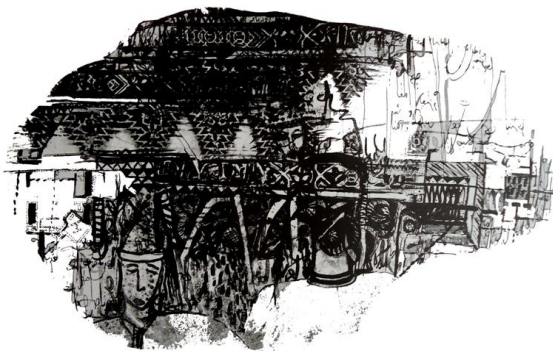


Figure (96)

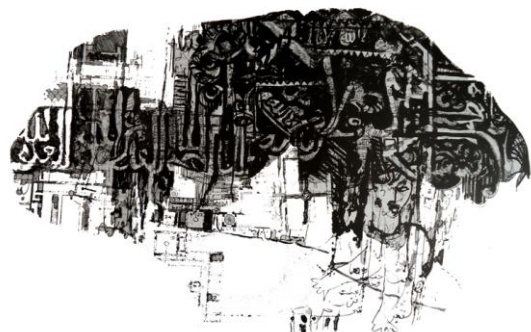


Figure (97)

The artist's borrowing of this element from Alhambra Palace comes as a spatial borrowing, where Granada and the relationship between the poet and the place, but the artist didn't ignore the aesthetic values of the motifs and ornaments in employing it away from its spatial indications, where he recalls parts of the written ornaments at Alhambra Palace, which are considered of the most important motifs, in addition to writing parts of the poem in order to make the historical relation of the letters effect at the place, and the current writing –the artist's writing- like an exchange of two different time eras, and as an enrichment to the printed surface in the painting.

The presence of Lorca's portrait in the artworks was an indicator to the presence of his poem, where the artist hurled a collection of portraits for the poet surrounded by motifs from Alhambra Palace, as if the artist is trying to recall the image of the poet in the place, his spatial and poetic presence.



Figure (98)

The artist has also borrowed paintings of the poet to participate in forming the artwork, as a representation of the poet's visual effect –the poet's paintings- in addition o his poems, to build the topic of his painting; the artist has attempted to reform the poet's drawings in other drawings and other artwork that belongs to the artist, through leaning on the poet's drawings in addition to the written script in the poem; as in the following paintings:



Figure (99)



Figure (100)

When contemplating the collection of artworks inspired by the two poets Lorca and Darwish, we see that these artworks came as a varied derivation of the soul of the poetry and the place in specific, where “the artist has employed parts of the poems of the two poets celebrating the letters shape, not the meanings of the poetic stanzas, the way he employed photographic pictures for the two poets, in addition to drawings created by Lorca; along with architectural drawings, engravings, writings, and ornaments from two architectural masterpiece: *Al-Aqsa Mosque and Alhambra Palace*, to achieve new visual scripts that inspires indications and expressions”⁽¹⁾.

The artist has shaped his artworks using multiple techniques: lithograph, woodcut, and silkscreen, where he mixes these techniques in some artworks, producing depth and enrichment in his abstract surfaces, and “*the formations in his artworks represent different levels of interpretation regarding shape and concept; in understanding the*

(1) Al-Ameri, Ali: Lorca and Darwish, two twins in two different times (article); Emirate Today Newspaper, 2-3-2012, www.emaratalyoun.com/lif/culture (21-2-2013:12:00,AM)

work of poetry and getting closer to its fine and original details, and the space between contemplating the collection that forms the silence, the colors, the shapes, and the spaces designed in a conscious and non-organized way –and as it looks- precise, but leaving small and necessary messages to enable you to spell, like flashes pushing you to continuous contemplation”⁽¹⁾.

(1) Aparecio, Lopez Isidro: A look at Jerhad Al-Amery’s poetry; exhibition catalogue of “two poets alive”, Euro-Arab Institute, Granada, 2012.

The Researcher Artwork (Lorca Poems)



Figure (101)



Figure (102)



Figure (103)



Figure (104)



Figure (105)



Figure (106)



Figure (107)



Figure (108)



Figure (109)



Figure (110)

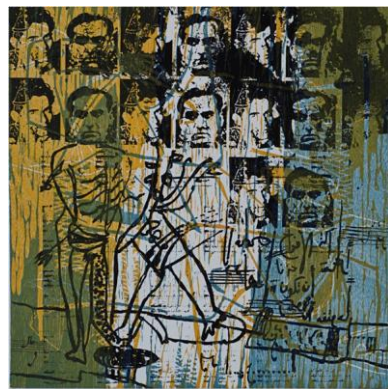


Figure (111)



Figure (112)



Figure (113)



Figure (114)



Figure (115)

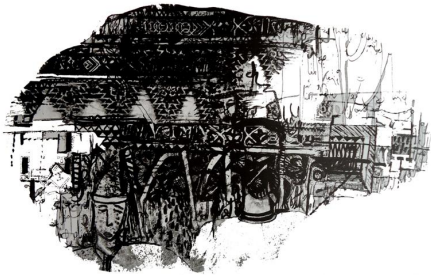


Figure (116)



Figure (117)



Figure (118)



Figure (119)

The Researcher Artwork (Darwish Poems)



Figure (120)



Figure (121)



Figure (122)



Figure (123)



Figure (124)



Figure (125)



Figure (126)



Figure (127)



Figure (128)



Figure (129)

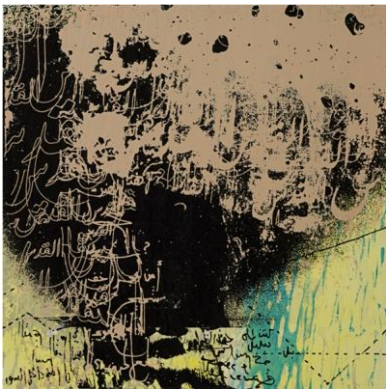


Figure (130)

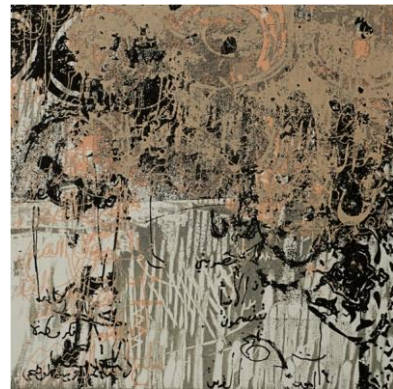


Figure (131)

6. Chapter six : Findings of the research

6. Findings of the research

- There were a lot of topics which the artists worked on, but mostly the main topics were the occupation of land –occupation of Palestine- and representing the Palestinian tragedy which Jordanian artists were very much affected by through working on the poems of the most distinct Palestinian poets including Mahmoud Darwish who's known for writing about the resistance and the stolen land with developing his poetic language into an indirect speech that is full with longing to Palestine "The Arab Cause". The death of Darwish also caused a lot of artwork, painting and graphic, as a celebration of his poems.
- The support of art institutions in Jordan has its effect on the artists' interest in the topic of "poetry in the painting", in addition o foreign cultural centers such as Instituto Cervantes and the European Commission, which supported some projects about celebrating the works of Lorca with Arab poets.
- Most of the poets whom the artists chose were Arab poets, especially from Jordan, in addition to the poems of the Spanish poet Lorca in more than one artistic experience, whether the experience was supported by the artist himself or with the support of a sponsor institution.
- Jordanian artists took inspiration from modern poems produced in the twentieth century, and didn't work on traditional poems that dates back more than that.
- The artistic methods and ways of producing the artworks based on poetry varied from painting, to graphic, to art books accomplished using painting and graphic.

- The presence of Arabic calligraphy in some artistic experiences through writing parts of the poems in the artwork is, sometimes, a direct indication to the poetry in the artwork, and in other times it's an aesthetic value.
- Poetry were present in the researcher's artworks since 2006 till now, with experiences that included many poets, and concentrating on the Spanish poet Lorca, and the Palestinian poet Mahmoud Darwish.
- The image of the place were clear in the poems the researcher used in his artwork, which he concentrated on in building his artworks, like Jerusalem, Granada, and childhood places.
- The researcher used multiple methods in producing his artworks that are based on poetry, but graphic works were clear with its different forms, either as paintings or as art books.
- Arabic calligraphy was present in the researcher's artworks to complete the artwork, not in a readable way.
- The visual readings of poetic scripts varied in the produced artworks; it included direct borrowings of images in the poem's content in some artworks, and spatial borrowings in other artworks, like the desert, Jerusalem, and Granada.
- The presence of the poet's image (poet's portrait) was an indicator to the poems artists used in some experiences.
- Jordanian artists concentrated on poems that celebrated the place as a reference to the content of the poem, and borrowed signs from the features of people belonging to this geography, as an indication to the place.

- Jordanian artists' borrowed direct indications in their artworks based on poems that included political contents like the resistance and the occupation; especially in the poems written about the central Arab cause (the occupation of Palestine).
- The aesthetics of making the painting, by itself, is not enough to transform poetry into a good or valuable painting in some experiences.

7. Poets' biographies

Amjad Nasser

His real name Yahia Al-Numairi Al-Nu'aimat; born in Turrah north of Jordan in 1955. He is the oldest son of a Bedouin family most of its members work in the armed forces; he started writing poetry and participating in the political life in Jordan and the Arab World when he was still in high school. He worked in TV and journalism before joining the Palestinian freedom fighters and moving to Lebanon in 1977 and studied in Beirut Arab University.

His first poetry book "Praising another café" was published in 1979 and was very successful in the Arab region, and was considered the birth of a poet with a special voice. Although he was, politically and ideologically, very active in the Arab Leftist Scene, but his poetry remained away from political romance and concentrated on the daily details, and this is the most important feature of his poetry. He is currently living in London, and works as the managing editor of Al-Qusd Al-Arabi Newspaper.

Arar

His name is Mustafa Wahbi Al-Tall; a Jordanian poet born in Irbid north of Jordan on the 25th of May, 1899; he is the most famous Jordanian poet ever, and one of the very distinct contemporary Arab poets, he was called "Poet of Jordan".

He finished high schools from Aleppo in Syria, then studied law in Beirut and graduated in 1930; he learned Turkish, French, and Persian languages beside Arabic. He worked in the public governmental sector for many years before he was imprisoned for his opposition; after he left prison he practiced law.

His poetry is about qualities, standing against injustice, and fighting colonialism; his poetry works were gathered in a book called “Evenings of Al-Yabis Valley”; he also have a lot of prose works. He died in Jordan on the 24th of May 1949.

Charbel Dagher

A Lebanese poet born in Wati Hob – Lebanon in 1950; studied Arabic language in the Lebanese University in 1974, masters in literature studies from Sorbonne University in 1977 and a PhD in Arab and Islamic studies from the same university in 1982. He lived in France between 1976 and 1992 when he returned to Lebanon.

His poetry books are: “Crumbs of the whiteness”, “Oriental music band”, “Woodcutter of the night”, and many other books and studies. He is currently a professor at Belmont University in Lebanon, and a writer in cultural issues.

Ezzeldine Al-Manasrah

A contemporary Palestinian poet, born in Hebron – Palestine on the 11th of April 1946; got his masters degree in Arab language and Islamic studies in the University of Cairo in

1969, and got his PhD in comparative literature from Sofia University - Bulgaria in 1981.

He lived in Palestine, Egypt, Lebanon, Bulgaria, Tunisia, Algeria, and Jordan. He worked in TV and journalism during the sixties and seventies. His first poetry book “O grape of Hebron” was published in 1968; he has published more than 17 poetry books, 23 books in literature and criticism, participated in the editing of a lot of literature magazines, and in a big number of poetry readings and literature conferences.

His most recent poetry book “Kan’an glowing” was published in 2008. He is currently a comparative literature professor at Philadelphia University in Amman – Jordan.

Federico García Lorca

Federico García Lorca is possibly the most important Spanish poet and dramatist of the twentieth century. García Lorca was born June 5, 1898, in Fuente Vaqueros, a small town a few miles from Granada. His father owned a farm in the fertile vega surrounding Granada and a comfortable mansion in the heart of the city. His mother, whom Lorca idolized, was a gifted pianist. After graduating from secondary school García Lorca attended Sacred Heart University where he took up law along with regular coursework. His first book, *Impresiones y Viajes* (1919) was inspired by a trip to Castile with his art class in 1917.

In 1919, García Lorca traveled to Madrid, where he remained for the next fifteen years. Giving up university, he devoted himself entirely to his art. He organized theatrical performances, read his poems in public, and collected old folksongs. During this period García Lorca wrote *El Maleficio de la mariposa* (1920), a play which caused a great scandal when it was produced. He also wrote *Libro de poemas* (1921), a compilation of poems based on Spanish folklore. Much of García Lorca's work was infused with popular themes such as Flamenco and Gypsy culture. In 1922, García Lorca organized the first "Cante Jondo" festival in which Spain's most famous "deep song" singers and guitarists participated. The deep song form permeated his poems of the early 1920s. During this period, García Lorca became part of a group of artists known as *Generación del 27*, which included Salvador Dalí and Luis Buñuel, who exposed the young poet to surrealism. In 1928, his book of verse, *Romancero Gitano* ("The Gypsy Ballads"), brought García Lorca far-reaching fame; it was reprinted seven times during his lifetime; he died on the 19th of August 1936

Ibrahim Nasrallah

Is a [Jordanian-Palestinian](#) poet, novelist, professor, painter, and photographer; born on 1954 in [Amman, Jordan](#) - [Wihdat refugee camp](#).

He studied in the UN agency for Palestine Refugees ([UNRWA](#)) schools and at the UNRWA Teacher Training College in Amman. He taught in Saudi Arabia for 2 years in [Al-Qunfudhah](#) region and worked as a journalist between 1978 and 1996. Nasrallah

then returned to Jordan and worked at [Dostur](#), Afaq and Hasad newspapers. He is in charge of the cultural activities at Darat-al-Funun in Amman. He has published 14 books of poetry, 13 novels and two children's books. In 2009 his novel *The Time of White Horses* was shortlisted for the [International Prize for Arabic Fiction](#).

Nasrallah is a member of the [Sakakini](#) General Assembly. In 2006, Ibrahim Nasrallah decided to dedicate himself fully to his writing profession.

Mahmoud Darwish

On March 13, 1941 Mahmoud Darwish was born in Al Birweh, Palestine, into a land-owning Sunni Muslim family. During the establishment of the Zionist state of Israel in 1948, his village was destroyed and his family fled to Lebanon. They returned the following year, secretly re-entering Palestine.

As a young man, Darwish faced house arrest and imprisonment for his political activism and for publicly reading his poetry. He joined the official Communist Party of Israel, the *Rakah*, in the 1960s. In 1970, he left for Russia, where he attended the University of Moscow for one year, and then moved to Cairo. He lived in exile for twenty-six years, between Beirut and Paris, until his return to Palestine in 1996, after which he settled in Ramallah in the West Bank.

Considered Palestine's most eminent poet, Darwish published his first collection of poems, *Leaves of Olives*, in 1964, when he was 22. Since then, Darwish has published

approximately thirty poetry and prose collections which have been translated into more than twenty-two languages; he died on the 9th of August 2008.

Nizar Qabbani

Nizar Qabbani was born in the Syrian capital of [Damascus](#) on the 21st of March, 1923 to a middle class merchant family. Qabbani was raised in *Mi'thnah Al-Shahm*, one of the neighborhoods of Old Damascus. He studied at the national Scientific College School in [Damascus](#) between 1930 and 1941. He later studied [law](#) at the [University](#) of Damascus, which was called the Syrian University until 1958. He graduated with a [bachelor's degree in law](#) in 1945.

While a student in college he wrote his first collection of poems entitled “The Brunette Told Me”; it was a collection of romantic verses that made several startling references to a woman's body, sending shock waves throughout the conservative society in Damascus.

After graduating from law school, Qabbani worked for the Syrian Foreign Ministry, serving as Consul or cultural attaché in several capital cities, including: [Beirut](#), [Cairo](#), [Istanbul](#), [Madrid](#), and [London](#). In 1959, when the [United Arab Republic](#) was formed, he was appointed Vice-Secretary of the UAR for its embassies in [China](#). He wrote extensively during these years and his poems from China were some of his finest. He continued to work in the diplomatic field until he tendered his resignation in 1966. By that time, he had established a publishing house in Beirut, which

carried his name. He published more than thirty poetry books until he died on the 30th of April, 1998.

Talal Haydar

Is a Lebanese poet born on 1937 in the city of Baalbek in Lebanon; his lyrics speak to nature as he sees it as a search in the details of the simple countryside human nature and its relation with the magical naturalism.

His poems intersect with the human self that is sensitive to the sound of water, roses, and grass growing from old walls; a lot of famous Arab singers and performers have transformed his poems into songs that are very famous in the Arab region; such as: “Alone they remain”, “Coffee pot”, and “Who are they”.

8. Artists biographies

Ahmad Subieh

Born in Amman in 1965 and has a B.A in fine arts from Al-Yarmouk University in 1988, he also took courses in arts and design; member of the Jordanian Plastic Arts Association; got many prizes, including two from the Spanish Cultural Center and the Spanish Embassy, and designed the covers for many best sellers in the Arab World; he has his first solo exhibition in 1989, and has many participations in group exhibitions.

Aziz Ammourah

Born in Haifa – Palestine in 1944; got his B.A degree in fine arts from the University of Baghdad in 1970, and his masters degree in fine arts from Pratt Institute - New York in 1983; he started working as an art teacher in schools and universities in 1971, and still teaches art in the faculty of arts and design in the University of Jordan till now.

He is a member in the Jordanian Plastic Arts Association and a member of Plastic Arts Association of West Australia; has a lot of group and solo exhibitions, and has won a lot of art prizes; his artworks are listed in most of the Jordanian contemporary art catalogues and resources.

Ghassan Abu Laban

Born in Bethlehem in 1964, and got his BA in fine arts from Al-Yarmouk University in 1988; a member of Jordanian Plastic Arts Association. He has the first prize in painting from the Spanish Cultural Center - Jordan in 1988, the second prize in Lorca's centennial competition from Instituto Cervantes – Jordan in 1998, and the first prize in Don Quixote competition from Instituto Cervantes – Jordan in 1999. He has thirteen solo exhibitions and several participations in group exhibitions.

Ghazi Nu'aim

Born in Sorief – Palestine in 1960, he got his B.A degree in graphic art with honor from the University of Damascus in 1985; he works as an art teacher and writer in cultural and artistic issues; he is currently the president of the Jordanian Plastic Arts Association, and a member in the Fine Arts Association in Syria, the Jordanian Writers Association, the Public Union of Arab Writers, and Qatar Association of Fine Arts; he has many solo exhibitions, and many participations in group exhibitions; his artworks are documented in many art catalogues in Jordan, Syria, and Palestine.

Hakeem Jamma'een

Born in Wadi El-Seer – Jordan in 1965; he studied anatomy and nude painting at Pietro Vannucci Academy in Perugia – Italy in 1990, painting at Nova Milano Academy in

1991, BA in fine arts from Milano, he got his masters in design from Cova Milano school in 1995, and specialized in etching from the Dutch Royal Academy of Fine Arts in 2003.

He is a member of the Jordanian Plastic Arts Association and A.R.T. group in Milano – Italy; and got the second place in the International etching contest (Conillo - Italy). Has a number of solo and group exhibitions, and has three books on etching on Zinc, lithograph, silkscreen, and woodcut.

Khalid Al-Hamza

Born in the city of Ramtha in 1955; got his PhD in the history of Islamic arts and architecture from the University of Ohio – USA in 1993; he is a professor at the fine arts faculty – Al-Yarmouk University – Jordan, and also the deputy dean there.

He has many solo exhibitions since 1980 till now, and many participations in group exhibitions in and outside Jordan; he wrote three books and many researchers on arts, and his works are documented in many catalogues and art magazines.

Mohammad Al-Ameri

Jordanian artist and poet headed the Jordanian Plastic Arts Association between 2000 and 2002, member of the Jordanian Art Critics Association, the Jordanian Writers

Association and the Arab Writers Union. Currently Director of the Arts Department and Chief Editor of the Ministry of Culture's "Al Funun" Magazine.

Since 1983, Al-Ameri held 15 solo exhibitions in Jordan (at Lines, 4 Walls, Orfali Gallery, Orient Gallery, Hammurabi Gallery, and the Royal Cultural Center) and abroad (namely, the House of Literature in Munich, Germany, and Space Gallery in Dubai, U.A.E.).

Participated in the International Biennale held in Sharjah, Cairo, Teheran, Bangla Desh, the Cairo Triennale for Graphic Arts, the Alexandria Biennale for Graphic Arts, as well as numerous group exhibitions in China, the United States, Greece, Sweden, Morocco, Lebanon, Syria, Bahrain, Bangla Desh, Germany, Algeria and Saudi Arabia.

Mohammad Nasrallah

Born in Amman in 1963 and got his diploma in business administration from the Arab Collage in Amman in 1984; he worked on designing book covers for many institutions and publishing houses; he is a member of the Jordanian Plastic Arts Association and Amnesty International – Jordan. He has ten solo exhibitions, and many participations in group exhibitions; his artworks are documented in many art catalogues and magazines in different countries.

Mohammad Shaqdeeh

Mohammad Shaqdih was born in Amman in 1976, he studied Applied Arts at Al Balqa' University, and worked as a graphic Designer till 2007, where he joined the International Summer School of Art Engraving in Urbino – Italy, where he had four intensive courses of print making on wood, zinc, linoleum, and copper. Since 2008; Shaqdih has been working at the Khalid Shouman Foundation – Darat Al Funun- as an Assistant Director for Organization and Outreach Program.

Muna Al-Soudi

Born in Amman in 1945; studied sculpturing in Ecole des Beaux-Arts – Paris and graduated in 1971; she received the State's special prize in the field of arts in 1992. She held her first solo exhibition in Café Dolla Press – Beirut in 1963, in addition to many other solo exhibitions; she participated in group exhibitions in Lebanon, Canada, Norway, Japan, England, and Jordan. She accomplished a number of monumental sculptures in Jordan and the Arab World Institute in Paris, in addition o a lot of artworks in many museums in Amman, Paris, and Washington D.C.

Wijdan Ali

Born in Baghdad 1939; got her BA in history from the Lebanese American University in Beirut, her master degree in Islamic Art from SOAS – University of London, and got

her PhD in the history of Arts from SOAS – University of London in 1991. She was the dean of the faculty of arts and design in the University of Jordan in 2002.

She was a professor in many Jordanian universities, and has a number of solo and group exhibitions inside and outside Jordan, in addition to a lot of books and studies about arts; she was the ambassador of Jordan in Rome – Italy.

9. The researcher biography :

Jehad Al-Ameri was born in Jordan in 1977, and currently working on his PhD in arts at the University of Granada – Spain. He got his masters degree in arts from Al-Yarmouk University – Jordan in 2010, and his B.A in fine arts from Baghdad University in 2002

He Participated in more than 50 group exhibitions inside and outside Jordan, such as: “Lorca, Al-Bayyati, celebration of their poetry” in 2007 at Orfali Gallery, Amman – Jordan, “The International Etching Trenali” in 2006 at Cairo – Egypt, and “Four artists from Jordan” exhibition in 2006 at ArtSpace Gallery / Dubai – UAE. He has a lot of participations in art gatherings in Lebanon, Egypt, Italy, USA, Greece, Spain, Morocco, and Yemen.

Al-Ameri’s solo exhibitions are:’Two Poets Alive’,at Euro-Arabi Foundation /Granada-Spain in 2012. “Jerusalem, first of the thresholds” at Al-Mashriq Gallery / Amman – Jordan in 2009, “A Thread” at Four Walls Gallery / Dubai – UAE in 2008, “Mirror” at

Lins Gallery / Amman – Jordan in 2008, “Shrine” at Gallery Garage – Switzerland in 2007, and “A Field” at Orfali Gallery / Amman – Jordan in 2006.

His awards and scholarships are: A two months artistic residency in Switzerland in 2006; in 2005 he shared the second award of the annual exhibition of Jordanian Plastic Artists Association, and received the first award in the field of painting at the Jordan Youth Festival in 2005.

A lot of his work is acquired by a lot of cultural institutions, such as: Khalid Shoman Foundation – Darat Al-Funun – Jordan, Jordan National Gallery of Fine Arts, Urbino Universal Center for Etching – Italy, Pro Helvetia Foundation – Switzerland, The Cultural Center for Arts – Toledo – Spain, Collection of Contemporary Art-University of Granada-Spain and Zervas Art Foundation – Greece.

He is a member of the Jordanian Plastic Artists Association.

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