

Inspiration of environmental and popular symbols in the creation of modern mural works

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Abstract:

Artworks, like dreams, are the result of the fusion of imagination with symbols of artistic and personal dimensions. The artist aims at what is indirect, because he wants to make his dream multifaceted, he must know his hidden motives, yet he should not reveal it, instead he must catch symbolic radiations and link them together in an artistic form in such a way that the public is captured With the power of the sublime, without the destruction of the vital illusion, otherwise art would become grand

The contemporary artist has worked on signs and symbols and joined them to his work after revealing their aesthetic secrets, imagined and understood together, so that the symbols form a wide knowledge space and become a reference and a reference to the artists, and broadcast their ideas and expression of their beliefs and social attitudes, and perhaps represent symbols imaginary world to face the reality of living, Artworks depend on complex symbols that enrich the aesthetic experience.

Keywords: symbol - signs- murals - contemporary arts, environmental and popular symbols

The research problem focuses on the absence of a study on the importance of drawing the environmental and popular symbols in the creation of modern mural works and inspiration of symbols and symbolic shapes and intellectual contents in creating an innovative formulation of the values, elements and vocabulary in the art of photography in general and in the field of wall painting in particular.

From this point of view, the research reviews four main axes to emphasize the importance of drawing on the environmental and popular symbols and to reach an innovative formulation as follows:

The first axis: The concept of symbol and philosophical and aesthetic theories on the symbol:

The symbol Concept:

The symbol is a puzzle or a puzzle that indicates a certain or absolute meaning or meaning, meaning that the symbol refers to something that exists, and the symbol in this case stands for this object as if it is where it is defined by this signifier, either directly or by custom. Traditions of a long time.

It is the abstraction and simplification of reality from its familiar form in a diagnostic body, sometimes or naturally, with the basic features of the element to be expressed. It denotes the symbol of a latent meaning in the conscience, which the senses do not realize through its contemplation of form.

The philosophical concept of the symbol:

- The concept of the symbol with Hegel (Hegel)

Hegel began his talk about the symbol by defining the meaning of the term in general. He believes that the symbol represents the beginning of art from the historical and intellectual

point of view, and the East was distinguished in particular. The symbol did not reach us until after it underwent many transformations, In his analysis of the symbol we find it depends on the meaning of the symbol in general, so as to distinguish between its significance in art and its significance in logic. Therefore, he says, "The symbol is an external object that directly addresses our intuition, but this does not accept as it actually exists for itself, (8).

- The concept of the symbol in Freud (Freud)

"Freud's art is defined as the means to fulfill desires in the imagination, especially the biological desires that have been thwarted by reality and the artist benefits from his own talents in modifying his fantasies into facts of a new kind." So art is an intermediate area between the real world that surrounds unsatisfied desires , And the world of fantasy that it achieves, thus becomes an area to satisfy the unconscious freedom of imagination and achieve without a direct conflict with the forces of repression and its destination will be the goal of arousing the interest and sympathy of others.

- The concept of the symbol of Carl Jung:

It is the group of human experiences that descended on us from our ancestors, passing through the hearts of our forefathers as a kind of psychological inheritance characterized by flexibility. Experiments are more rapid than they are in consciousness. If the artist wants to reach the heart of humanity, Collective across generations, Young has used the concept of intuition to illustrate the way in which the content of the unconscious can be realized in vigilance as the intuitive ability of an artist's excellence.

The second axis: tracking the symbol through history:

The symbol was the first phase of its humanitarian plan since the dawn of its existence on the ground to express self, and since the primitive man sees the existence and the surrounding beings as arguments and puzzles, he could not explain them except as much harm or benefit for it And all the images and statues that were performed by the primitives, whether they were the gods, or the demons, and the gods, And various forms of animal totems As well as magical spells and masks, but all that is related to the artistic production of the early ages is symbolic, because these paintings and statues were associated with the emotions raised by these forms and their meanings of good and evil, but the expression of the self then the pronunciation was not More than sound clips that mimic natural events, where animals and various objects are called voices, as is common in the origins of languages, so these sounds were in themselves symbolic connotations of things.

Myth and psychological dimensions of the symbol:

If a person comes back to his imagination to the beginning of the mysterious time, he found that if the true religion does not illuminate the mind of man, and the sciences did not explain things and their origin, he may notice the birth of what we call legends. In the darkness of the jungle and in the plains where the sun shone by its light, and in the caves that rarely protected its inhabitants from the sharp tug of tigers or giant bears, everywhere the man looked at the mysterious and mysterious world and wondered what it was. He asked the man where the sun came from The question is that the sun is a boat or a cart where the dazzling god is sitting and leading him through the sky, and when the moon is puzzled, he interpreted that white light to think of him as another boat or as another vehicle where the sister of the sun god sits.

Third Axis:**Objectives and characteristics of the symbol:**

"It is necessary to clarify in the field of comparison between the implications that the symbol was aimed at, and what the modern artist is looking for. At first glance, there is a clear discrepancy between the standards, the criteria that determine the goals, the objectives that the symbol aims at, Between the ages, whether before or after the history of the vast disparity in the level of intellectual and cultural, while in the primitive ages, the artist in all the images he produced does not go beyond what is associated in his mind about these images of emotions, which differ in their motives according to what brings him Benefit or damage or m And whether the motive is religious or magical, this motive is determined by the limits of thought in the narrowest scope, and no more than the instinctive perception and mythological images that accompany this perception for that were the motives that drive him to portray and sculpt and put And its models which are related to its rites and traditions, but are not sentimental but are also compulsive coercion depending on the myths and illusions and thoughts that dominate his thinking, and his presence

Types of symbols:**General Symbols:**

Her name is "Young" with innate symbols that belong to the collective conscience, such as the symbol of victory and the symbol of the dove of peace. They are the symbols that the members of society agree on.

Special Symbols:

Which is associated with a particular individual, emanates from his own view and individual interaction. Nevertheless, they contain part of the general symbol, otherwise the recipient is unable to recognize it. The totem is a general symbol of primitive societies and contains special symbols, Shapes and proportions by his own vision.

Code and tag:

"The sign is the thing we take, pointing to the existence of something else or the two things we found linked, such as smoke, which is a sign of the existence of fire, one of the two things on the other language is full of symbols that are just a word or name or image or form as well as mathematical symbols, To a material subject that defines the human behavior and shared with the animal because it is not limited to the perception of sense and imagination, but the symbol because it belongs to the vessels and to the knowledge of meaning, the animal has no share of the lack of a sense of the sense.

The fourth axis: the emergence of the symbol in modern art and its importance as one of the elements of the composition in the art of the wall

The emergence of symbolism in modern art:

"It is not surprising that such sentimental doctrines arose in the wake of wars and setbacks. Romanticism followed the French Revolution, the symbolism after the 1870s, and the Sardinian War of the First Great War. The symbol did not refer to the use of power and balance by justice, Of the painting itself. "

Results:

1. Through the use of environmental, popular, historical and ideological symbols, the work of artists throughout history has been characterized by being based on symbolic metaphors with spiritual concepts inherited.
- 2 - Levels of use of symbols and dealing with it and with it, as well as its power to inspire and represent the stage of creative awareness and its ability to renew.
- 3 - Egyptian artists have succeeded in proving different relationships with the mural surfaces at simple or complex levels and through many ways and means using the symbols either directly or visually to a narrative structure in a visual art context (painting).

Recommendations:

The research produced several important recommendations as follows:

- 1 - It is necessary to try to understand the meaning of the symbol so as not to be used on the basis of the visual dimension only may carry a kind of error.
- 2- Studying and studying the study of the symbol in contemporary Egyptian art.
- 3- Conducting a comparative study between the Egyptian symbols and the symbols used in the various technical schools around the world.

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