



الدراسات العليا

كلية الفنون الجميلة

FACULTY OF FINE ARTS

الرمزية وأثرها في فن التصوير على أعمال الفنانين  
(أرنولد بوكلين - أوديلون ريدون - جيسلاف بيكشينسكى)

The impact of symbolism on painting on the work of artist  
Arnold Böcklin , Odilon Redon and Zdzislaw Beksiński

رسالة علمية

مقدمة للدراسات العليا بكلية الفنون الجميلة - جامعة الإسكندرية

إستيفاء للمتطلبات المقررة للحصول على درجة

الماجستير في الفنون الجميلة

في

التصوير - تخصص (التصوير العام)

مقدمة من

مروه فتحى عبد اللطيف عبد الرحيم .

إشراف

د. مدحت محمود مصطفى السعدى

مدرس بقسم التصوير

كلية الفنون الجميلة - جامعة الإسكندرية

أ.د. مصطفى عبد المعطى عبد العال

الأستاذ المتفرغ بقسم التصوير

كلية الفنون الجميلة - جامعة الإسكندرية

٢٠١٩ م

## **Research Summary**

### **Chapter one**

contains the research plan and an introduction about the symbolism, what will be discussed, in addition to the previous studies, linked and the new point in the research, discusses the problem of the research, its importance, objectives, as well as hypotheses and presupposition, research methodology (comparative analytical approach) and the limits that include three artists: Arnold Böcklin, Odilon Redon and Zdzisław Beksiński.

### **Chapter two**

Includes various concepts of symbol and symbolism of philosophers, writers and anthropologists in addition to the dictionaries, and through the first indications of the use of the symbol in the ancient civilizations from primitive art and then the ancient Egyptian civilization, Christianity and Islamic. And dealt with the historical dimension of the doctrine of symbolism and its origin in literature as well as fine art, and the artistic movements within the symbolic movement and its most important pioneers, explaining the thought of each of these, their style and what they provided to the symbolic movement, giving a brief of the most important one among them, then present who paved the way for symbolic movement, and then move to a number of symbolists in the European world.

### **Chapter three**

A study of three artists, Arnold Böcklin, the Swiss artist, presents a brief biography about his life, the factors influencing his character formation, the artistic stages he had passed through, and a study of his art works, in which he is interested in using classical themes as evidence of aesthetic logic, order and clarity. In many of his paintings he has been depicted the classical past as an expression of simple life as imagined by Goethe and Schiller, a life lived happily and in harmony with nature. In other art works, Böcklin painted images of brutality, violence and primitive behavior by suggesting mythical, irrational

characters through pan and centaurs , and these images appear to be essential to this unity. Bocklin also painted the sacrificial rituals (the Greek mythology related to the god Dionysus) that ranged from the scanty portrayal of the sacraments to evoking deep respect for nature. "Thus, the art works of Bocklin was a confrontation between the golden classical era and the modern age, which imposed the limitations of mind and science on the human spirit. focus always on the importance of the idea rather than the simulation of the visual appearance, mocking the blind fidelity of the form that is emphasized in the academies. Considering Art is the expression of emotion, imagination and inner vision.

French artist Odilon Redon, one of the creators of the history of symbolism. The thesis includes his life and the factors influencing his artistic character, and the study of his ideas and philosophy through a series of works, which Redon applied them by an infinite number of symbols inspired by various cultures and civilizations, From the West to the Far East, from literature to art and music, as inspired in particular from his personal life, Odillon's Redon symbols were characterized by ambiguity that explained the fears and delusions of his subconscious, most notably the isolated head and the floating eyeball, , Which was repeated in several works, which some critics see it as a symbol of the idea of self, which is struggling to get free of life restrictions, and upgrading to a higher level of feeling and perception and Highnesses to see beyond reality and the invisible. They are, in the end, representative of the isolation sought by Redon in his dreams.

Beside his fictional characters, which are made up of plants or other organisms combined with human features, these innovations reflect Reidon's knowledge of Darwinian theory of evolution in the relationship between animals and plant life, humans and other organisms. The basic elements of his art work are transformation. Humans turn into plants and plants become human or half- human. These characters are represented in the scenes of the cactus man and the smile of the spider. By trying to connect Reidon's works and his

experiences, they reflect the unfortunate deficit of an individual facing powerful powers and events On his life and decide his fate. Reidon's imagination also created forms and elements derived from mythology through which he expressed an undefined natural beauty. Far from the forms of nightmares, we find the winged objects that inspired him in many drawings, which he evokes from the depths of unreal world moved us to a full integrated real world.

And finally the Polish artist Zdzisław Beksiński , and present the various stages of art and the study of his philosophy and ideas through the study of some art works that revolve around fixed orbits of death, deformation, fear and the end, to portray terrifying scenes of human forms away from the physical form of the human body, Beksiński became fascinated by beauty In the midst of ugliness, expressing briefly the concept of vanitas, to express the falsity of the physical world and the fate of death and decomposition, each painting of **Beksiński** looks like it says "Remember that you will die." The message strongly shows in his portrayal of the most common religious symbol in our world is the cross, the crucified man who surrendered to the destructive forces of the time, as all that remains of his body is a headless or hanging limb hanging on distorted arms ... This evocation of the idea of " vanitas " distinguishes **Beksiński** in a tradition derived not only from surrealism Which generated magical realism, but also linked it to the Middle Ages, the Baroque era and above all the romantic and symbolic movement. **Beksiński** painted vast areas of the wild or infinite stretches of the troubled sea, the dark clouds of dramatic clouds on the horizon, mysterious tombs and ruins, Gothic cathedrals built as if they were from bones or twisted dry branches, broken ships, wolves and night scenes. **Beksiński** penetrated deeper into the fictional reality world than was possible in nineteenth-century art and his views became more unique and typical according to his personal vision and his individual style.

#### **Chapter four**

includes a comparison between the three artists (Arnold Böcklin, Odilon Redon and Zdzisław Beksiński ), where they met on a number of topics and ideas, but the formulations of symbols formed and differed among them depending on several factors, including factors of childhood and the difference of cultures and philosophy, and the difference in time between Böcklin and Redon and As well as the painful experiences they experienced. Therefore, the chapter presents a comparison between the artists studied through a collection of art works characterized by a highly symbolic character. Where the approach and philosophy of each artist is addressed and shed light on the depth of his idea. The points of comparison are based on the thought, philosophy, performance and color of each of them, in addition to a comparison of a set of art works, and the common symbols among them.

#### **Chapter five**

This chapter includes a summary of the results reached, also it clarifies some recommendations in which the researcher recommends to apply these results.

#### **Chapter six**

Contains a list of Arabic, foreign References, scientific journals and Websites.