

Embodying the Scenes of Traditional Dance in the Artworks of Contemporary Arab Artists

Mowafaq Alsaggar, University of Qatar, Faculty of Education, Department of Art Education.

تاريخ القبول: 2021/7/15

تاريخ الاستلام: 2020/10/18

تجسيد مشاهد الرقص التراثي في أعمال الفنانين التشكيليين العرب المعاصرين

موفق السقار، جامعة قطر، قسم التربية الفنية، كلية التربية

الملخص

هدفت الدراسة الحالية الى تحديد جمالية وأساليب الفنانين العرب في تشكيل حركة الجسد (الرقص) على اختلاف مجتمعاتهم الثقافية، وإبراز التعدد الثقافي العربي من خلال تنوع الرقص واللباس والالات الموسيقية، ومن خلال ظهورها بصريا في أعمال الفنانين. تبحث الدراسة الحالية في التشكيل البصري للرقص الجسدي كحالة جمالية في الفن التشكيلي العربي المعاصر. وتضمنت الدراسة ثماني عينات لفنانين تشكيليين عرب لهم شهرة واسعة في العالم العربي. واعتمدت الدراسة على المنهج الوصفي التحليلي للوصول إلى نتائج الدراسة. وأظهرت الدراسة نتائج عامة؛ أبرزها تحديد المكان والزمان للرقصات وإظهار الرقص كعادات جماعية، كما كان للرقص في أعمال الفنانين العرب دور في تحديد هويتهم الذاتية، وكان للدراسة أيضا نتائج خاصة أبرزها تباين أساليب تنفيذ الأعمال الفنية التي استخدمت موضوع الرقص التراثي لدى الفنانين والفنانات العرب في عينة الدراسة، وقد تضمنت اعتماد عدد من الفنانين على حركة اللون في إظهار حركة الجسد الإنساني (الرقص)، إذ استخدم الفنان وجيه نحلة الألوان المتداخلة بحركة ديناميكية حية وهي تتفاعل مع الانفصالات البشرية الحية بإظهار حركة جسدية بالألوان. وتعددت مواضع الرقص التراثية؛ كل فنان حسب ذاكرته فنجد كيفية تجسيد الفنان عبد الحي مسلم الرقصات الفلسطينية في أعماله. ونرى ليلة الدخلة في أعمال نزيهة سليم، والدبكات الكويتية في أعمال إبراهيم إسماعيل.

الكلمات المفتاحية: الفن العربي المعاصر، الرقص في الفنون البصرية، فلسفة الفن، الموضوع في الفن التشكيلي.

Abstract

The current study aims to identify aesthetic aspects and methods used by Arab artists in shaping human body movement (dance) regardless of their cultural backgrounds, and to underline the Arab cultural diversity through the variety of dance and dress styles and the musical instruments employed in their Artworks. Additionally, it examines the visual formation of physical dance as an aesthetic aspect in contemporary Arab visual art. To achieve the purpose of the study, a descriptive-analytical design was used. The sample of the study consisted of (8) Arab fine artists with wide fame in the Arab world. The general results of the study revealed that each dance style belongs to a specific setting and time frame since it is considered as community customs. It also revealed that the employment of dance in the works of Arab artists has a key role in determining their personality. The special results of the study indicated that the subjects vary in terms of the methods of implementing artworks employing traditional dance as its main theme using colors motion to imitate the movement of the human body "dance", such as the artist Wajih Nahlé who used the intertwining colors in a dynamic movement. There are varieties of topics in the traditional dance depending on the artist's memory, so we find how the artist Abdul Hay Mosallam has embodied Palestinian dances in his Artworks, and wedding night in Naziha Salim's Artwork's, and the Kuwaiti Dabke in Ibrahim Ismail's Artwork's.

Keywords: Contemporary Arab art, dance in visual arts, art philosophy, subject in dance art.

Introduction

Dance is one of the social activities and artistic images that reflect many values and practices that characterize a human society. It reveals differences in class and ethnicity (gender). UNESCO also classified the dances as "intangible" heritage. Dance is one of the most important ways to represent and express people. Dance also reflects the cultural identity and representation of the relationship between society and the world. Dance can be seen as "a window" for cultures to understand their identity and dynamism. Dance is part of the cultural heritage that reflects the diverse characteristics of peoples and their associated customs and traditions.

The movement of the body represents works of plastic art, which is the foundation of the dance that shows the moving objects and their historical and cultural determinants. The movements and rhythms of the body in the Artwork create models of dances and it is, therefore, subject to the laws of space and time embodied in art painting. Dances appear in artwork, not only by being subject to the norms of body and movement in space and time, but also in the movement of sounds that appear visually and can appear completely different, so the appearance of body movement, that is visual dance, can change the relationship of man with his world. This arises from body movements, rhythms, and sounds, not from language. Even so, the question of how to describe and interpret dances is essential to their understanding and exploration.

The senses create aesthetic effects through dance, and special importance must be given to the sense of motion, hearing, touch, and vision. Senses play an essential role in embodying cultures in societies. By doing dance, an emotional and social consensus is formed among people who dance together. This can also contribute to the formation of society. The dances are vitality and performance-oriented in defining their dynamics and social meaning that are culturally historical in nature from a historical anthropological perspective (Wulf, 2018)

Brandstetter and Wulf (2007) conducted a study entitled "Dance as Anthropology". The study examined the historical, social, ethnological, and aesthetic significance of dance and choreography, with contributions from arts, culture, and sciences, as well as from the practicing arts. The study aimed to identify body concepts, which can be seen in various historical forms and formations of performing arts, rituals, celebrations, religious ceremonies, and the events of pop culture, as well as in the relationship between dance-related practical knowledge and techniques of scientific fields.

Problem of the study:

Due to the lack of references in contemporary Arab art, the researcher presented some of the work of modern Arab artists whose artwork had dance as its subject. Dance with its content as a subject of study contains material, literary, expressive and symbolic meanings that are repetitive, homogeneous, and general through the formation of patterns in which collective common knowledge and dance practices are organized and implemented. It is a kind of self-expression and self-interpretation of the common social system. The social aesthetic of dance has been the work of many artists throughout the ages. The current study examines the visual formation of body movement as an aesthetic case in contemporary Arab figurative art. The problem of the study focuses on the following main question: How do Arab artists shape body movement in their artwork in style by presenting the subject matter, body movement, and dancers' costumes regardless of their multiple cultural legacies?

Importance of the study

The present study draws on the importance of its problem arising from the need to recognize the aesthetic of dance in the work of modern Arab artists and from the assumption that solving this problem meets the following needs:

1. Art students interested in contemporary art aesthetics need to learn about various

- subjects in Arab art, including the subject of the current study.
2. It opens up extensive knowledge and philosophical perspectives in the study of dance representations and musical instruments.
 3. The need for such a study is obvious due to the lack of references in this field.

Objectives of the study:

The current study aimed to:

1. Identify the aesthetics and methods of Arab artists in framing the body movement (dance) despite their different cultural societies.
2. Highlight Arab multiculturalism through the diversity of dance, costumes, and musical instruments through their visual appearance in the work of artists.

Previous studies:

Allawi and Alwani (2020) examined the scenes of dance in Degas's paintings. They studied the relationship between drawing and dance in the field of painting for the period between 1874-1898 in France and focused on the stylistic experience in Degas's drawings. The study population consisted of (150) artistic works with (5) artworks selected as a sample for the study. The results showed that the artist (Degas) uses the bodies of the dancers as the subject of the painting and introduces the social reality that the dancer suffers physically; also the relationship between drawing and dancing took an expressive path, where the beauty of dance and pain (social suffering) often goes hand in hand. The study also revealed that the artist (Degas) used the painting as part of the body dancer because the world is developing and dance as body language is an optical language for expressing emotions, feelings, and meanings that cannot be expressed in words.

Another study by Hassan (2020) examined the semantics of light and their impact on the painting of Moulouya Dancing "Whirling Dervishes". The study dealt with the religious content of the philosophical movements of the Moulouya dance and the design of light in the Mevlevi dance and their impact on the production of graphic and photographic artistic works. The study discussed the concept of Mevlevi art, the emergence of its history, its relationship to the Egyptian skirt "Tanoura" dance. It also examined the light connotations and their symbolic meaning, as well as the similarities between Platonic philosophy and Islamic Sufi ideology. The study considered that art is an interconnected loop in which poetry, literature, theater, and music all affect the recipient in general and the visual artist in particular and it is affected and influenced by what is around it and is always searching for new sources of creativity. The creative process of the visual artist is based on the state of research and experimentation; it is not a single process but a mix of different psychological processes and interactions at the same time. The artist needs a constant rehearsal and a lot of effort in the training of hands and eyes where access to this situation is only obtained by the eagerly perusing and through continuous experimentation. The results of the study showed that experimentation is important in uncovering aspects and qualities that have new and unfamiliar connotations. The study revealed that the Mevlevi dance is an expression of religious content through movement and it is a source of inspiration for artists. It showed that light design has a great effect on the Mevlevi dance, and it can be used to produce graphic and photographic artworks.

Historical perspective:

The rhythm arose in man with his heartbeat, and he remained, in the growth of his feelings and perceptions, surrounded by many natural expressive rhythms and sounds, such as the sound of the wind, birdsong, the rustling of leaves, water in a stream, and the sound of raindrops. Thus, it was natural for Man to imitate some movement rhythms in nature. He found in this imitation a dynamic field for the aesthetic expression of his

feelings. Thus, kinesthetic aesthetics arose, and, with the succession of human civilizations, they came to be associated with or in parallel with phonological aesthetics.

Some ancient poetic texts indicate the spread of pre-Islamic religious dancing in the Arabian Peninsula (Eastern Horizon, 1978). Likewise, drawings on temple walls, cylinder seals, blogs on clay pots, and Papyrus refer to colors from the religious dances of Pharaonic, Levantine, and Mesopotamian civilizations. The teachings of the wise "Annie" in Egypt were written on papyrus, and he says in his teachings: Singing, dancing, and incense are god's meal (Cyril, 1996). The Egyptians knew the accompanying dance with the rhythm of harp, oboe, and tambourine, which is a form of African dance whose movements mimic the movements of animals and phenomena of nature for martial or hunting purposes, as when some Africans dance the ostrich dance before they go out to hunt it. Another type of dance is the "Funeral group dances," and it consists of three types: the ritual, which is part of the funeral rites, a dance that expresses sadness, and the worldly dance to entertain the soul of the dead (Ciment, 2015).

In addition, many types of folk dance refer to ancient times, such as the "bee dance" which is a strip dance (Carlton, 1994), the "shield dance" in front of the bridegroom, and the "slingshot dance" that Ghawazi women (a group of female traveling dancers) in Egypt continued to dance until the nineteenth century (Parrs, 2017). The drawings on the walls of the Pharaonic tombs show the association of music, singing, and dancing. We see a row of dancers, topped by a row of musicians, and there are girls controlling the rhythm with applause. They had a god for dance known as "Bass" in the form of a dwarf that dancers put as a tattoo on their legs (DK, 2017).

Most of the ancient sources and drawings confirm that dance was a type of worship, which means its origin was religious. Some dancing movements that refer to the sacred dance still exist, as the Circassian "Waj" dances in the North Caucasus, the seductive belly dance that relies on shaking the buttocks, which descends from the sacred fertility dance, and the Egyptian squat dance that used to be performed by the pregnant women five thousand years ago dancing to be close to the gods to facilitate their birth (Figure.1) (ARCHAEOTRAVEL, 2020).



Fig. 1. Drawing representing dancers with an orchestra from the tomb of Nabamun (Teaba, 400 BC). <https://archaeotravel.eu/?p=1028>

Expressive dance appeared around (8000 BC) in the eastern Mediterranean region. It is believed to have been used to communicate with deities. Therefore, it was associated with holiness. Thus, the ancient man used body language to create high spiritual meanings, and it was necessary to control the bodily activity by accompanying the musical rhythms with rudimentary tools, or with clapping of the hands and mouth verbalization, figure (2) (al- Arabīyah, 2010).



Fig. 2. Ancient Greek bronze statuette of a veiled and masked dancer, 3rd - 2nd century BC, found in Alexandria, Egypt. https://commons.wikimedia.org/wiki/File:Bronze_Statuette_of_a_Veiled_and_Masked_Dancer_3.jpg

Dancing rings in the Aegean are indicated in a variety of locations. The sites of these dances were the early Minoan cemeteries in south-central Crete, particularly in the Mesara Plain region. Zoomorphic and anthropomorphic statues have been found in and around the tombs of Thulus. A special statue from the Camelari site depicts four figures holding together the arms and shoulders, surrounded by a low wall decorated with consecration horns, figure (3). Most archaeologists agree that this group represents people who dance (Heffernan, 2004).



Fig. 3. The dancing floor of "Ariadne of the lovely tresses" <https://www.elissos.com/the-dancing-floor-of-ariadne-of-the-lovely-tresses/>

In the nineteenth and twentieth centuries, several famous artists embodied choreography in their work, such as Edward Degas, Henry Matisse. Edward Degas was born on 19 July 1834 in Paris. He was one of the founders of Impressionism. His prowess appeared in the painting of ballet dancers from 1845 to 1853. In 1855 he knew the figurative artist Ingres, who was very much fond of painting. Between 1855 and 1865, he devoted his time to painting historical paintings that were mostly large. During the Franco-German War of the 1870s, in which Degas participated as a soldier, he became visually impaired through a rifle-firing exercise. He participated in many exhibitions of the Impressionists and presented his artwork even in London in 1883. In 1892, Degas stopped using oily colors in his paints. Additionally, in 1901, he became nearly blind, so he used to paint in large size and bold lines. Then, he died on the 27th of September 1917. Eventually, he was buried in France (Swain, 2011).



Fig. 4. Blue Dancers 1890. Artist: Edgar Degas. Size: 80 x 80 cm (31.5 x 31.5"). Oil Painting on canvas. <https://www.reproduction-gallery.com/oil-painting/1158621037/blue-dancers-c1890-by-edgar-degas/>

In 1910, Henri Matisse painted Dance "La Danse" at the request of Russian industrialist and art collector Sergei Shchukin, who left the massive ornamental panel to the Hermitage Museum in Saint Petersburg, Russia. The composition of dancing figures is widely regarded as "a pivotal moment in (Matisse's) career and the evolution of contemporary painting." Matisse sketched a preliminary version of the artwork in (1909) as a study for the piece, which is now housed at MoMA in New York City and named Dance. La Danse was first exhibited at the Salon d'Automne of 1910 (1 October – 8 November), Grand Palais des Champs-Élysées, Paris (Bock-Weiss, 1996).

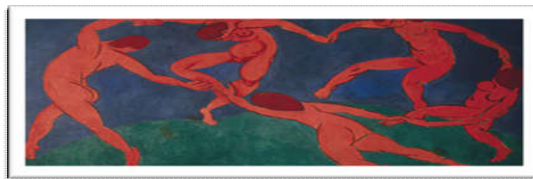


Fig. 5. Artist Henri Matisse Year 1910 Medium Oil on canvas Dimensions 260 cm x 391 cm (102.4 in x 153.9 in) Location The Hermitage, St. Petersburg. <https://www.pinterest.com/pin/87960998947972720/>

Five dancing figures, painted in a bright red, are set against a very basic green landscape and a deep blue sky in this picture. It uses a basic Fauvist color palette and

displays Matisse's early obsession with primitive art: the intense warm hues against the cold blue-green backdrop and the rhythmical sequence of dancing nudes communicate feelings of emotional release and hedonism. The "Dance of the Young Girls" from Igor Stravinsky's classic musical composition "The Rite of Spring" is frequently associated with the artwork. Blake's watercolor "Oberon, Titania, and Puck with fairies dancing" from (1786) is reminiscent of the composition or arrangement of dancing figures (Bock-Weiss, 1996).

Methodology and procedure:

Methodology

The analytical descriptive method was used to deal with the objectives of the current study of analyzing the research samples and using the content analysis method. The analytical descriptive method is characterized by its realistic way of dealing with the problem of the study. In view of the scholar's knowledge of the impact of Arab figurative art, its developments, and the most prominent artists, this method is appropriate to the objectives of the study which came to determine the aesthetics and methods of Arab artists in shaping the body movement (dance) in different cultural communities. In addition, this method highlights Arab cultural diversity through dance, costume, and musical instrument.

Limitations of the study:

The study was limited to embodying traditional dance in the artworks of contemporary Arab artists in Arab countries during the time period between (2000–2020).

Population and Sample of the study

The population of the study included Arab artists who embodied dance movement and musical instruments in their artworks. The researcher tended to use several models related to the subject of the study. The study sample was limited to Arab artworks during the period time (1985-2020). The following table shows the study sample in Table No. 1.

Table No. 1

Artist	Country	Time Period
Wajih Nahlé	Lebanon	1932-2017
AbdulHay Mosallam	Jordan	1933-2020
Naziha Salim	Iraq	1927-2008
Ibrahim Ismail	Kuwait	1945-until now
Salam Kanaan	Jordan	1963-until now
Taher Abd el Azim	Egypt	1967-until now
Wasma'a Al-Agha	Iraq	1954-2015
Mohsen Abu Al-Azm	Egypt	1958-until now

Instrument of the study

The study instrument was based on observation; it included the following:

1. Direct observation: The researcher observed the kinetic embodiment of dance and the use of musical instruments in the works of contemporary Arab artists, through research and tracking of many works of visual art, and the researcher analyzed them.
2. Indirect observation: The researcher analyzed what was mentioned in reports, records, research papers and books prepared by many writers, and researchers.

An analysis of the main study question, which states: "How did Arab artists embody the movement of the body (dance) in their artistic works stylistically by presenting the subject, the movement of the body, and the dress of the dancers despite their multicultural heritage?"

The researcher presents the analysis of the study question by presenting a group of prominent models of Arab visual works of a group of contemporary artists from Arab countries, with the aim of answering and verifying the study questions. In analyzing visual works, the researcher relied on a set of foundations, which included selecting a group of artists' works displayed on their websites, as they represented the most

prominent works that included highlighting the kinetic body (dance) and employing musical instruments visually in their artworks.

Aesthetics of traditional dance in contemporary Arab art

The dance represents one of the social activities and artistic images that express many of the values, meanings, and practices that characterize human society and reveal variations in stratified, ethnic, and qualitative structures. Dance can be defined as human behavior that consists of purposeful, regular, repeated, and rhythmic movements. These repeated movements depend on a regular rhythm, and are distinguished from natural activities'. Dance has aesthetic values in terms of time, place, and effort (Wolf, 2018). The dance represents regular movements associated with conscious human purposes and meanings. It represents a non-verbal discourse, a visual expression of social and symbolic issues, values, and implications, understood through the cultural construction and historical context of society (Blacking, John 2018: 93).

Since dance is a ritual social behavior that man has practiced throughout the ages in ways and methods belonging to the social character, the Arab plastic artist has embodied it on many occasions. Even some artists, such as the artist Wajih Nahle show the movement of dance in his artworks. Below we review the study sample of the artists who embodied dance movements in their artwork.

1. Artist Wajih Nahlé

The late artist Wajih Nahle was one of the contemporary Arab artists who gained international standing as an oriental artist and one of the most prominent artists who embodied belly dancing in their artworks. He presented his artworks in many countries and bagged many awards and honors, including the Arab Biennale Award in Kuwait, the Grand Palais Award in Paris, The Metropo Lebanon Museum Award in New York, the Lebanese Order of Merit for Artists, the Arab World Institute in Paris Award, Award of Modern Art Museum in Tunisia, the Golden Palm Medal from Belgium, and the Supreme Award in the 66th Visual Art Exhibition in Paris. In his famous article “A Voice from the East” (1977), the French critic André Pareno said of Wajih Nahle after the latter's exhibition at the “Wally Findlay” gallery in Paris in 1977, “He is an Arab-Muslim identity, but he is distinguished by the irrational of the West ... the most expressionists people are closer to reality and the most abstract imaginst” (Al-Quds Al-Arabi, 2017).



Fig. 6. Wajih Nahlé. 2000 Dancing From Website: <https://www.onefineart.com/artists/painters/Wajih-Nahle>



Fig. 7. Wajih Nahlé. 2003. Dancing, 130 x 90 cm, oil. From Website: <https://www.onefineart.com/direct-sale/Wajih-Nahle>



Fig. 8. Wajih Nahlé. 2013. Dancing. From Website: <https://www.alawan.org> /2013/12/08/لوجيه-نحلة-لبنان/



Fig. 9. Wajih Nahlé. 2003. Dancing Women From Website: <https://www.lebarmy.gov.lb/ar/content/لوجيه-نحلة/>

He began his career by painting realistic oil paintings in an expressive style. His artwork moved to a two-dimensional calligraphy style when he returned to his eastern roots and began creating decorative Islamic inscription. Nahle acquired the skill of writing in expressive Arabic calligraphy, and he became a leader of this school. This trend became stronger as the letter and word disappeared to be replaced by a more powerful brush hit of color in a wide area filled with light. One of his most famous artworks is the color dance paintings. Figure (7) shows a color movement without details, meaning that it is dancing colors, with a light transparent background.

What is notable is his use of the movement of the bodily activity "dance" almost in all his artwork, whether it is his use of colors or Arabic calligraphy. In Nahle's artworks, we find a group of overlapping colors that scales and hang on, as in a moving wheel: a living, dynamic movement which imitates the interaction of living human emotions by showing a physical movement in colors. The colors of Nahle show a fluid movement of the waves of light and the manifestations of shadow in it. We find a relationship between light and shadow in his paintings. So that the shadow clarifies the interstitial distances between the colors and adds movement and a deep sense to the artwork. The light projected on the shape reveals the moving characteristics that resemble the movement of the body and pushes it to produce the shadow that falls on the surrounding space. So, the aesthetic paintings appear between brightness and fading in the light, and between condensation and vanish in the shadows. The twists and trend lines of the shoulders and buttocks appear to make the female body brimming with streamlined movement that is so clearly visible in most of his artworks that his painting can be considered as art full of movement and expression of emotion.

Nahle relied on trend lines and spirals in his paintings. His lines expressed kindness, agility, beauty, and calmness and inspired the ornamental form derived from Arabic calligraphy, and this was demonstrated in many of his artworks in Islamic decoration. His paintings were marked by free shapes and did not contain the outlines of the shapes, but relied on liberating the form from its external borders, (Fig 6, 7, 8, 9). The diversity of textures in the work appeared in Nahle's work due to his use of strong brush hit with various movements.

Nahle also mastered the elements of the material pull in his paintings, where the illusory relationship between mass and space was clear and consistent in his artworks. He used the blue color extensively in his works. However, he clearly focused on color as a total value, due to the intensity of the colors used.

As for the construction of Nahle's artwork, it can be summarized as follows:

1. In terms of the unity of the elements in the painting artwork, his works were marked by the use of one or two dancing bodies. The unity of form, artistic style, and ideas was evident in his paintings.
2. In terms of repetition, it was the repetition of the trend linear movement in his works to give the viewer a sense of vitality and vigor.
3. The element of balance and compatibility appears between colors, lines, length, dimension, and shortness in his artwork and between gathering and dissipation in the space.
4. Compatibility appeared in all parts of the artwork, and harmonization appeared in its unity.
5. The rhythm component was represented by the repetition of spaces where there are spaces similar to the musical rhythms between each unit and the other one.

2. Abdul Hay Mosallam Zarara

The Palestinian memory and the embodiment of the traditional Palestinian dance was an important part of the work of the artist Abd al-Hay Musallam Zarara. He is a Palestinian / Jordanian, and self-taught artist, with more than 35 individual Arab and international exhibitions. He had his own style of drawing, using a mixture of sawdust and glue, with which he made his most beautiful paintings. He began with simple artwork, consisting of the human element with Palestinian clothing, then his painting developed to express persons, scenes, bottle, and composite structure, then entered the symbols and crypto-taxidermy, mythical worlds, poetic writings, songs and various tools, such as weapons, flute, plow, capture tools and utensils, and trees such as palm, aloe, pomegranate, grape, and olive. He used all this in the artwork to express an aesthetic and ideological discourse, and each of these discourses supports the other (Manasra, 2003).

The majority of Zarara's works express his childhood in his occupied village (Al-Dawayima), his displacement in exile and diaspora, and the end to dreams and their breakage, all in a tape of flowing and haunting memories. His characters are folk people, and he deals with them with great sympathy. The Palestinian dress is embroidered with colors, and he mixes rich written texts with sculptural compositions. Scenes and experiences lean on customs, traditions, history, and the future, holding an epic miracle. Mosallam is a documentary artist and his collection of artworks is an integrated library of the traditional and popular history of Palestine before 1948 and its struggle and resistance history after 1948. He embodies life in the Palestinian village, such as costumes, proverbs (traditional sayings), and folk songs between blame and passion, love and longing, the return from the fields, and Arbor Day, and others. Each of his works contains multiple individuals, men or women with various movements inspired by the folk songs, saying it in individual parties, during harvest day, olive harvest season, or plowing of the land, and "Samer" (evening song), Dabke and Traweed which are sung on special occasions and each is different from the other. He also embodied the Palestinian house, the patience of the bride, the bride's wedding on a camel, the bride in the groom's house - the wedding night, the "sabaya" (girls) dance, the groom and the bride, the folk dabke (dance), the popular poet, fasting Ramadan, return from grapevines and fig orchardss (Alamry, 2017).

Zarara embodied the dance of Palestinian women, and what distinguished this artwork is writing the folk song at the top of his paintings, considering the artwork as a book written in visual artistic language which the viewer can read in an easy way. His dance work embodied Palestinian folklore with dress, movement, writing, and folk musical instruments and reflected his self-identity through a presentation of Palestinian culture with a contemporary embodiment and style.



Fig. 10. Abdel Hay Musallam. Palestinian Dabkeh 1986. Size: 58x80. Material: oil on wood. <https://bankofpalestine.com/about/art-collections>

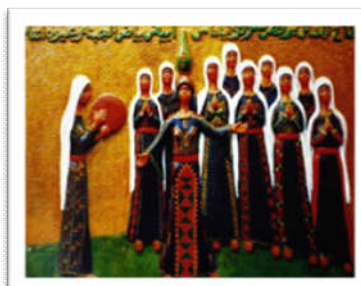


Fig. 11. Abdel Hay Musallam. Palestinian folklore. Painting on paper 2005. <https://diffah.alaraby.co.uk/diffah/arts/2017/1/27/>-عبد-الحي-مسلم-ذاكرة-القرية-الفلسطينية

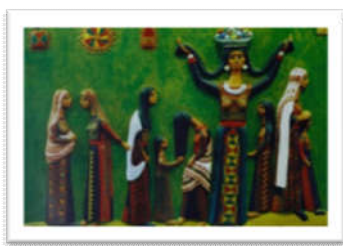


Fig. 12. . Abdel Hay Musallam. Jafra from Palestinian folklore 2005. <http://lammeh.com/album/58/>-الفنان-عبد-الحي-زرارة

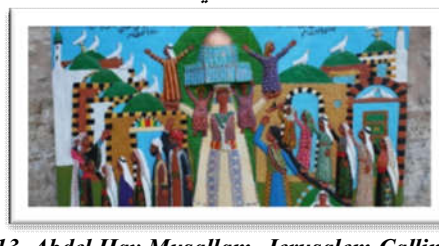


Fig. 13. Abdel Hay Musallam. Jerusalem Calling. 2008. <http://lammeh.com/album/58/>-الفنان-التشكيلي-عبد-الحي-زرارة

التشكيلي-عبد-الحي-زرارة

Zarara relied on lines that express stability and a sense of horizontal sprawl and horizontal and longitudinal formations. He also relied on vertical formations that express majesty and greatness. His lines inspired the decorative form derived from the Arabic calligraphy that appeared in the documentary writings at the top of the artworks as if it were the art of the book (Fig. 10, 11, 13). His paintings were marked by geometric shapes; so he used in his artworks the cylindrical shape, especially in the women's dress, in addition to the diversity of textures through the diversity of forms of popular decoration on clothes and backgrounds. He mastered the elements of the material pull, as the sculpture personifications appeared in showing the persons in his paintings, and he used the dark colors in order to show the works with an old heritage nature, which called aging in color (Fig. 12).

As for the construction of this artist's artwork, it can be summarized as follows:

1. In terms of the unity of the elements in the artwork, the artist's works were marked by the number of dancing people (men and women) united by the unity of colors in traditional clothes.
2. In terms of repetition, it was the repetition of the movement of persons and the formal repetition of the written decorative units at the top of the painting.
3. The element of balance and compatibility appears between colors, lines, and movements, in addition to the chromatic compatibility at the top and bottom of the artwork, where the writings appeared at the top of the painting in green and the bottom in green.
4. Compatibility appeared in all parts of the artwork, as harmonization appeared in the unity of the artwork and its harmony in a sensory comfortable way for the recipient.
5. The element of rhythm was represented by repeating the movement of the persons and controlling the rhythm of the movement to show the musical instrument used.

3. Naziha Salim

The visual artist Naziha Salim embodied the Iraqi traditional dance movements in her artworks. She grew up in a family that loved drawing and visual art. From this family came famous artists such as Suad Salim, Nizar Salim, and Jawad Salim, who had a role in the famous Freedom Monument in Baghdad. She had many paintings, for example, Shabak Bint Chalabi, Wedding Night, Quilting Maker, Women's Weddings, the Evening Night, and others. She studied in France (1947-1951) and specialized in mural painting, and she studied at the hand of French artist Fernand Léger (Āl Sa īd, 1983).

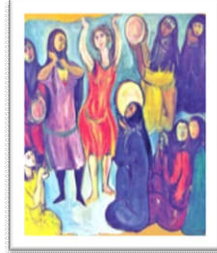


Fig. 14. Naziha Salim The wedding night, oil on canvas.

<http://elsada.net/86776/>



Fig. 15. Naziha Salim, From the worlds of a woman and her soul oil on canvas.

<https://www.almothaqaf.com/e/g2/913348>

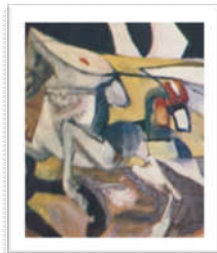


Fig. 16. Naziha Salim, oil on canvas.

https://www.marefa.org/ملف:نزىهة_سليم3.jpg



Fig. 17. Naziha Salim. 1988, oil on canvas.

<http://elsada.net/86776/>

Naziha Salim dealt with women's issues, artwork, and childhood in her style that expresses her mood and personality. Her style reflects a kind of artistry in which fertile imagination is inseparable from her delicate observations in drawing women, nature, and social themes. Her paintings expressed the social life of Iraqi women and showed their suffering everywhere in the market, home and work. These artworks showed clear sympathy for women. The artist grew up in a creative family, a witness to the creative abilities of the Iraqi man. Her lines were drawn from the ancient Iraqi heritage, and her art was inspired by the features of Sumerian, Babylonian, and Assyrian art (Adel, 2008).

Figure (14) shows the wedding night dance, where the artist embodied the Iraqi woman in this painting through the traditional dress, and the tambourine drum in a fictional abstract style, which reflects the artist's imagination in her artwork. The artist was committed to the quality of the formal artistic structural line, which was marked by hardness and strength, and the painting was also marked by tenderness and smoothness.

Figure (15) also shows the influence of Assyrian art on Naziha Salem, and this appears in the formation of the faces of some women through of the connection of women's eyebrows with their influence on the contemporary form. Due to the loss of many of Salim's paintings from the Iraqi Museum, the researcher was unable to know the date of production of the artwork in Figure (15), but it is clear that the artwork is located in the contemporary period after (1990).

Salim relied on curved and circular lines in her painting, especially in drawing the

face, in addition to the use of lines surrounded by curved lines that change direction gradually and can take the wavy or spiral form. These lines suggest calm and comfort, especially in the composition of the human body, figure (17). The artist also used a thick sequential external line, especially in showing the persons' faces. And her artworks were marked by geometric shapes, so she used the circular shape and the triangle shape. The diversity of visual textures appeared in her artworks, and the artist used the longitudinal brush in drawing clothes and to show hair and color areas of one color. The lack of color diversity in her artistic works reflects her own style.

As for the construction of Salim's artwork, it can be summarized as follows:

1. In terms of the unity of the elements in the artwork, the artist's works were marked by feminism. The artist focused on the woman's body and the unity was in the diversity of body movements while preserving the traditional form of the artwork.
2. In terms of repetition, the repetition was in the geometric units, especially in the circular faces of the persons.
3. Diversity of balance and compatibility between colors, physical movements in addition to color compatibility at the top and bottom of the painting, Figure (16).
4. Compatibility appeared in all parts of the artwork, as harmonization appeared in the unity of the artwork and its harmony in a sensory comfortable way for the recipient.
5. The element of rhythm was represented by repeating the movement of persons and controlling the rhythm of the movement in order to show the popular drum in use.

4. Ibrahim Ismail

Kuwaiti artist Ibrahim Ismail was primarily concerned with the Kuwaiti heritage, and its various aspects, in addition to the interest in the Kuwaiti environment in its various forms, Figure (18, 19, 20, 21). He intended to make the contents of his artworks of a symbolic nature, moving in more than one direction, by monitoring the ancient Kuwaiti heritage in folk dances and observing the houses, cafes, and old streets, where visions coincide according to artistic visualizations full of vitality. In addition, the lines and shapes contained artistic overtones in which the connotations seem biased to the Kuwaiti environment in all its details. He is inspired in the idea of his artworks by the Kuwaiti heritage, and this appears through the faces he drew as portraits, the embodiment of popular games, and other daily details, which included visual visions that interacted with reality with a great deal of intensity and inspiration. The colors that Ibrahim Ismail used in his visual paintings developed in their graduations and degrees, and the ways of placing them on the surfaces of the paintings, which allowed the emergence of large areas of light that stirred the stillness of the visual elements (Khazal, 2002).

His artistic works were distinguished by creating an expressive style based on divisions and intersections associated with a remarkable artistic style, which indicates a geometric visual awareness, which is what kept him away from the traditional style in observing the scenes of the traditional and social daily life of people in the old Kuwaiti society. Among his paintings is the Sword dance, in which the artist was inspired by Kuwaiti heritage, Figure (18), where the characters appeared in the artwork in an abstract style and with a smooth movement. The painting depicts people dancing with a sword, wearing a traditional dress with a head cover "hatta", a dress, a cloak, and carrying a tambourine and swords. The realistic details of the figures, such as the features of the face and the movement of clothes, did not appear in Ismail's artworks while preserving the form of the kinetic embodiment of the persons. It is the closest thing to the process of moving the formal vocabulary with color, which shows the influence of the impressionism school that emerged in France at the end of the nineteenth century. The artwork is circular flows as if the artist used them to show the element of movement in the painting.



Fig. 18. Ibrahim Ismail, 2014 Sword dance *ز*
<https://www.alanba.com.kw/ar/kuwait-news/533983/03-02-2015-التشكيلي-ابراهيم-اسماعيل-جمع-عبق-الماضي-واصل-التراث-الكويتي-معرضه-الفني>



Fig. 19. Ibrahim Ismail, <http://mashmoom.blogspot.com/2012/03/ibrahim-ismaeel-art-elegant-frame-arts.html>



Fig. 20. Ibrahim Ismail, 2015
<https://www.kuna.net.kw/ViewPics.aspx?id=1110584>



Fig. 21 . Ibrahim Ismail, <http://mashmoom.blogspot.com/2012/03/ibrahim-ismaeel-art-elegant-frame-arts.html>

Ibrahim Ismail relied on curved and circular lines in his paintings, especially in drawing persons, where his artworks appear as circular lines, figure (18, 19). He also used diagonal lines, which are straight lines inclining anywhere except for the horizontal and vertical and marked by instability and movement and squiggly lines of diagonal lines that are connected to each other in the form of a chain, especially in the composition of the human body. He used the common method of merging lines that differ from each other in type, and among these lines are continuous, contour, parallel, intersecting, gesture, and implicit lines. His artworks were marked by two-dimensional geometric shapes, while the third dimension almost disappears from his artworks, figure (20). The spontaneous texture appeared in Ismail's work; he focused more on the process of visual creativity, where the texture marks were to create shapes that are often "accidental" shapes that create a balanced texture. The contrast color appeared in this artist's works, not only in color, but also in the form and its morphological qualities represented by a line, direction, diversity of textures, and diversity of value and size.

As for the construction of the artist's artwork, it can be summarized as follows:

- A. In terms of the unity of the elements in the artwork, the artist's works were marked by a state of compatibility between all the design elements, which gives the impression of unity and integration and prevents dispersion and competition between the visual units in the artwork when the communication process occurs to achieve the visual goal of attracting the attention of the recipient and focusing on his vocabulary and elements.
- B. In terms of repetition, it was the repetition of colors, especially in clothes.

- C. In terms of diversity of balance and compatibility, the aesthetic rhythm appeared through the complete compatibility of the color schemes.
- D. Harmony appeared clearly in all parts of the artwork, where they give a coordinated pattern and suggest permanence and movement. Some of them reveal the amount of their artistic taste through the more intense contrast resulting from the juxtaposition of two different areas, one standing and the other very bright to evoke the meanings of power.
- F. The element of harmonious rhythm was obtained from the gradation of the colors that were used. This gradation gave a strong sense of moving its vocabulary towards the directionality of depth, creating an illusion of the spiral movement in the same directions and playing an active role in regulating the movement of the eye through gradations of aligned colors. That also created an illusion of the continuous movement towards depth, which made the artist's attractive point in his visual work.

5. Salam Kanaan

In his artworks, the artist Salam Kanaan embodied the dance associated with the place, which he observed in Amman and Arab cities that he visited. Figures (22, 23, 24, 25) show the dance of the Sufi whirling in Cairo. This artwork combined the aspects of the ancient city and the body movement of the Sufi dance in traditional Egyptian clothing. Sufi dance is a type of prayer performed by the followers of the Sufi. It is sometimes called "Sama" dance which is a customary meditation practice performed by dervishes aiming to reach the source of all perfection. Most of the practitioners of this ritual are followers of the Mevlevi. They aim to curb the desires of the body and personal desires by listening to music, focusing on God, and revolving around the soul, in imitation of the rotation of the planets around the sun. The artist Kanaan showed the movement of the cycles through the clothes that wrap the body by creating a clear symmetry between the movement of the clothes and the color in the sky. The ancient buildings of Cairo appear as a background of the painting as in the One Thousand and One Nights narratives. Kanaan's paintings form a familiar reality to the recipient's eye, and they depict scenes, stations, and situations in visual formations of real places and descriptions of the natural and human environment. His passion leads him to show the beauty of historical places. Kanaan used his memory, which preserved the components of his natural environment or the landmarks of the place he draws, to reproduce the various aspects of place in his drawings, such as the features of ancient cities and the doors and windows of popular houses. For a long time, the drawings of Kanaan, born in 1963, were confined to ancient places in the capital, Amman, then the cities of Salt, the Jordan Valley, Ajloun, and Wadi Rum, passing through Cairo, reaching Nablus, Jerusalem, Jaffa, Haifa, and Acre, all of which had a special imprint on him in the worlds of the local and Arab visual scene, away from Orientalism effects (Abu Rashid, 2009).

Kanaan relied on curved and circular lines in his paintings, especially in drawing persons' movement. He also used cylindrical lines, especially in the formation of the dance movement, in addition to the geometrized units or units of balanced and overlapping 3D lines. The contrast between the lines is carried to its maximum extent, thus enhancing the value of most of the overlapping visual effects. The basis adopted in this technique, which achieves the unity of the design, is that "the background should be related to the content of the painting." And the agility of movement in the Arabic calligraphy played a role in his artworks. He also varied the use of decorative fabric and urban structural design to show the shape of the city, which is one of the features of his work. The color contrast is one of the foundations that Kanaan relied on in his paintings to add coherence and cohesion to his design units, which were established as a result of the illusion of the circular dancing movement in his artworks. The contrast in color is also a goal to create a sense of movement, as it transfers the receiver's sight from one color

area to another, starting in one place and ending in another, figure (22, 23, 24, 25).



Fig. 22. Salam Kanaan. oil on canvas.
<https://www.ward2u.com/showthread.php?t=21402&page=7>



Fig. 23. Salam Kanaan. Sufi dances oil on canvas..
<https://www.ward2u.com/showthread.php?t=21402&page=7>



Fig. 24. Salam Kanaan. 2007. Sufi dances . oil on canvas "The Dream of Heaven" in Cairo,
<https://www.aljazeera.net/news/cultureandart/2008/6/12/لغة-مدينة-معرض-ييوج-بالأسرار>

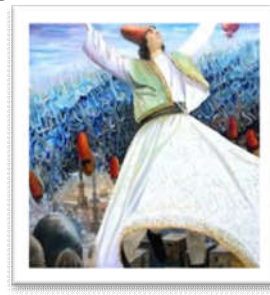


Fig. 25. Salam Kanaan. 2011. Sufi dances oil on canvas. <http://www.salamkanaan.com/oil-on-canvas.html>

As for the construction of the artist's artwork, it can be summarized as follows:

1. In terms of the unity of the elements in the artwork, the diversity in the multiple color relations represented by cases of overlap, transparency, juxtaposition, and seam led to the manifestation of a product with depth through which the illusion of movement is generated.
2. The artist adopted the method of repetition of geometric shapes, which resulted in a harmonious rhythm compatible with percussion that follows the recipient's eyesight, creating visual effects that are related to the formation of multiple directional relay paths according to ways that attract and enchant him.
3. The drawings are characterized by diversity of balance and compatibility, where the aesthetic rhythm appeared through the complete compatibility of the color schemes.
4. The harmony appeared clearly in all parts of the artwork so that the recipient can follow the painting directly, as similar components and components that complement each other are clearly linked within one frame. That helps in clarifying the idea of the artist's artwork as in the figure.
5. In his artwork, Kanaan handled colors in many ways, and most of them were interesting, and their action and impact were strong on the recipient. He fits colors and interconnects them with mutual relations and regularly generates important areas of attraction, drawing the sight towards them and to moving by leaps from one space location to another. These optical jumps may be regular or irregular to establish a result by the illusion of the movement that came as a functional basis according to its system.

6. Taher Abd el Azim

Taher Abd el Azim embodied the art of dance in contemporary visual art. He embodied a special visual case of a very special Sufi ritual, the Tanoura dance, two years after he became famous for having held the first visual exhibition chronicling of the Prophetic biography, which included eight paintings, each telling a famous story in the history of Islam. And all the images are panoramic paintings that express an important period for every Muslim. He presented the experiment in a classic style with a symbolic glimpse, but in his exhibition "Movement and Color" held in "Doroob" hall in Cairo he returned to his own style influenced by the color mixing of the movement of the Tanoura dancers (al-Hamamsi, 2010).

The main figures in Abdel Azim's paintings vary between Tanoura dancers and musicians, but the color remains the strongest in its presence. In his paintings, Abdel Azim focused on basic characters, such as the drummer or the "Zills" (finger cymbals) player in order to be a hero and the color appears in the rotation cases, so the light colors appear in the calm cases, and the dark color appears in the strong movements of the dancers. It looks as if the artist rotates and moves with his brush like the hero of his painting, figure (26, 27, 28, 29) (al-Ma rifah, 2009).

Abdel Azim relied on curved and circular lines in his artworks, especially in drawing the movements of persons. He also used the axial or slash lines, which are changed to fall down to reach a stable horizontal position, especially in the formation of the dance movement. He also used curved lines to express the details of the dress in the girl's arm and how it appears and emphasizes the smoothness and softness of its shape. He also created a set of intertwined harmonious and conflicting relationships between parallel, obtuse, and intersecting lines which created the cumulative levels and depth of the emptiness of the painting, figure (26, 27, 28, 29).



Fig. 26. Taher Abd el Azim. 2010 Tanoura dancers. 1. <http://finearts-show.blogspot.com/2010/11/blog-post.html>



Fig. 27. Taher Abd el Azim. 2010 Tanoura dancers <http://finearts-show.blogspot.com/2010/11/blog-post.html>



Fig. 28. Taher Abd el Azim. 2019. I am an Egyptian. <https://www.wataninet.com/2020/01/-أنا-مصرية-في-معرض-الفنان-طاهر-عبد-العظ>

مصرية-في-معرض-الفنان-طاهر-عبد-العظ



Fig. 29. Taher Abd el Azim. 2017. Egyptian environment. <https://www.almasyalyoum.com/news/details/1223530>

His artworks show the vitality of the lines and how they are used to suggest the shape and size of the parts of the dancing human body and to express, with the least amount of lines, the emotional state of the dancing girls. They also varied in the use of multi-colored fabric and the movement of spiral color lines, which gave a sense of movement. The artist also focused on the contrast of colors and the manifestations of animation by directing many light and dark repetitions to the retina of the eye alternately, so that the dimensional image of the shape becomes distorted, making it difficult to focus, leading to a flush feeling of movement.

As for the construction of the artist's artwork, it can be summarized as follows:

- A. In terms of unity of the elements, each artwork contains a special system of relationships, and its parts are interconnected so that it can be realized through its unity in a coherent and harmonious system with all details in a single approach.
- B. The artist relied on rhythm in the frequency of movement on a regular basis that combines unity and change.
- C. Harmony was evident in the artist's work with the emphasis on harmony and flexibility in the movement of the human body, represented in the graceful depiction of the dancing bodies and the mastery in the embodiment of movement and details of the clothes.
- D. Balance appeared in opposite forces, especially in the relationships between the weights of the dancing characters, while the concept of equilibrium is reflected in the balancing of all parts and elements in the space of the designed formation, so there are three types of the balance system.

7. Wasma'a Al-Agha

It is important to talk about modern visual art in Iraq, represented by the late artist, Wasma'a Al-Agha. Al-Agha worked hard since her early childhood to reach what she aspired to and ended up leaving her immortal imprints on the scene of visual art in Iraq, which abounds with giants of this art. She was able to prove to everyone that success, excellence, and creativity are not dependent on the abundance of successful people around you, but rather on your self-confidence and your absolute belief in the inevitability of success. She was able to be the owner of her own art school that distinguished her from other Iraqi schools of visual art (Mafadlah, 2015).

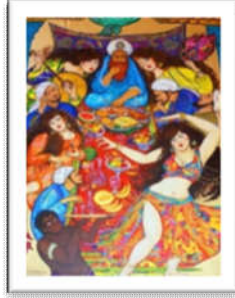


Fig. 30. Wasma'a Al-Agha. 2008. Scene from One Thousand and One Nights. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>



Fig. 31. Wasma'a Al-Agha. 2007 Delights ritual. <https://www.alaraby.co.uk/وسماء-الأغا-طقوس-المسرات>



Fig. 32. Wasma'a Al-Agha. 2008. spring dance. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>



Fig. 33. Wasma'a Al-Agha, 2008, Almouled. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>

With the details of reality itself, its scenes and stories full of diversity and richness, throughout her artistic career since the mid-seventies of the last century, Agha's artworks express the vocabulary of Baghdadi memory and its visual effects. When she began observing the social rituals and environmental features in her surroundings and on the surface of the painting, she had a third eye to weave with her, and through her, the fabric of expression and composition in an exceptional and unique way. Texture based on dissolving the differences between magical realism and social realism on the surface of photography and in its references and imaginations. She drew images of daily life and environmental details, Baghdadi women and ritual delights, the myth of reality and its displacement into fantasy, figure (30, 31, 32, 33) (Al Agha, 2007).

Al-Agha relied on the spiritual way, all in equivalence between form and content and with flowing, dynamic, lively, and regular lines between straights and curves, in a modification of symbols, in line with the subject. She maintained balance and consistency between all of that, whether between Stability and movement of the characters as in the figure, or between color spaces (invisible) and between lines (dark) or between the simplicity of spaces and the accuracy of details (faces, decorations, and some clothes) or between colors (glowy and pure) and their (calm) tones. She also created an intertwined set of linear harmonious relationships, where the lines expressed blending between the real and the imaginable. In addition, she shows an ability to employ light colors and make them a key single in the division of expression and composition, which forces the recipient's eye to move with the texture of her painting and roam between its elements, at an exact pace, figure (30, 31, 32, 33).

Al-Agha used multi-texture on the color surfaces and in highlighting and distinguishing clothes, faces, and musical instruments, and focused on the color contrast, and this was evident in the embroidered dancer's women clothes.

As for the construction of the artist's artwork, it can be summarized as follows:

- A. In terms of the unity of the elements in the artwork, the artist's works included all the elements and components assigned to the unit of the artwork. The construction movements in the artistic work contributed to achieving sovereignty and guiding of the recipient to his goal to give him unity in the idea within the general framework.
- B. The presence of the woman in her artist painting: the woman re-furnishes the scene with the vocabulary of her presence, and praises through music, dance, lyricism, and poetic expression, another transcendent reality.
- C. We find a kind of imagination in her paintings, where the shapes are stripped from the third dimension, so they all appear on the same level as one repetitive shape with uniform signs and a staring look in one direction.
- D. The artist's work was distinguished by the appearances of the traditional wedding

party, which is one of the most joyful occasions in Iraq, and how women look from the windows. The topics of the artworks included social content, through their reliance on a double vision based on giving the story a time dimension between past and present, and imaginable abilities that balance with the currents of modernity.

8. Mohsen Abu Al-Azm

Egyptian environments are clearly visible in Abu al-Azm's paintings, which express rich stories through lines and colors that are almost audible. With a satirical caricature style, Abu Al-Azm records in his paintings a sense of daily life in the Egyptian neighborhood. He distinguished himself by showing the details in his paintings in an amazing and visual way, showing his great interest in clear lines, highlighting the features of people, color consistency, and distributing light and shadows, figure (34, 35, 36, 37). He was influenced by the themes and elements of some literary and cinematic works and embodied these in his artworks. In his typical paintings, Abu Al-Azm creates a visual experience in which he balances the classic style of painting - lighting and composition - with an exaggeration of the features and details of the characters. The case of the caricature is generated, not in its usual form, as detraction of an act or persona, but to celebrate it. In the painting of the bride's virginity on the night of the wedding, we find a boy and a girl laughing maliciously, and looking at each other.



Fig. 34. Mohsen Abu Al-Azm.
<https://www.pinterest.com/pin/561401909791086352/>



Fig. 35. Mohsen Abu Al-Azm. 2008.
<https://www.alquds.co.uk/أعمال-الفنان-محسن-أبو-العزم-لوحات-ساحر/>



Fig. 36. Mohsen Abu Al-Azm. 2008.
<https://www.pinterest.com/pin/473229873322923967/>



Fig. 37. Mohsen Abu Al-Azm. Almoled.
https://www.marefa.org/محسن_أبو_العزم/

Likewise, a woman shows her dimple, but she sees in the mirror not only a beautiful woman but adds her touches through lipstick, which she puts on until her face almost turns into a clown's face in the circus. Abu Al-Azm uses the faded colors of the houses with some of the yellow to suggest the age of the shot and the features of the tense characters, but all this is reversed in a moment of joy, and we find wide smiles, bright overlapping colors, dominated by the red color, and cheerful embroidered clothes. This kinetic and colorful Carnival creates an ambiance of music, which can be heard in

harmony with the details and elements of the painting.

Abu Al-Azm's work is dominated by the drawing of lines in a caricature way, figure (34, 35, 36, 37), where the drawings of the characters were distorted or illogical, that is, his lines rely on exaggeration to draw the outer lines of the characters in order to embody his idea in some parts or elements of the artwork, and the exaggeration process does not indicate the artist's inability to draw some parts. Rather, it is due to a desire to emphasize the parts or elements that he exaggerates, see figure (34, 35, 36, 37).

As for the construction of the artist's artwork, it can be summarized as follows:

- A. In terms of the unity of elements in the artwork, the artist's works included a special system of relations and its parts were interconnected so that they could be realized through their unity in a coherent and harmonious system in which all the details re in a single approach.
- B. Abu Al-Azm relied on radial symmetry which is a variation of symmetric equilibrium in which the elements are arranged evenly around a central point, as in the case of throwing a stone into the water. Radial symmetry has a strong focal point because the shapes are organized around a central point, where the dancing body appears in the artist's work as a central point in the painting.
- C. The harmony was evident in the artist's work with the emergence of the dancing body element as a component to connect the components of the artwork. Abu Al-Azm linked components that are similar, or that complement each other within one frame, which helps to express the idea of the artwork.
- D. The diversity of movement in the artist's work between the movement in the subject and the movement of lines, colors, and details that are characterized by accuracy in the artwork made the characters appear in his works as actors performing a dramatic artwork.
- E. There is a state of artificial exaggeration in the artist's works in his drawing of the characters in order to bring the picture closer to the recipient. It can be seen that Al-Azm's description of the characters stems from the reality of the roles they play in real life and the apparent qualities they contain, and this reflects the influence of Egyptian cinema films on him.

The results of the study are related to the main study question: "How does dance represent visually, artistically, and culturally in the artworks of contemporary Arab artists, given the diversity of their own styles?"

The artists' works were linked to their philosophy and vision, and the contents and topics that they seek to express in their works. These works, as a whole, gave a distinct modernist feature that distinguished them from other visual works of the artists themselves, and from other contemporary Arab visual experiences. The Visual works cannot be described as a prominent trend in contemporary Arab Art, as there were great difficulties in collecting study samples, which included some works by young artists whose works did not receive sufficient attention from art critics and academic writings on their relationship to contemporary visual art.

The study showed that Arab artists in the study sample showed their works as follows:

1. Place and time: The space of the place and time in the dance makes the dances relate to specific movements within a time frame. In the artworks of Arab artists, the movements have shown scenes in which the dancer moves alone or with others, where the context and the spatial and temporal framework played an important role, embodied in the artists' works.
2. Dance and groups: It is impossible to imagine any societies without dances, so many Arab artists turned to embody them in their artworks. The dances contributed to the formation of society through the symbolic meaning of the forms of interaction and

performance processes.

3. Dance and Identity: The artworks of Arab artists embodied the identity of their own culture that emerged in their works. Through simulations of traditions and customs, the Arab viewer was able to identify some of the dances and lifestyles.
4. Dance and Memory: Dance creates memories that contain movements, rhythms, and sounds, and they are the basis of theater: the general atmosphere, experiences, "flowing" feelings, and rhythms in which one feels oneself and others. This was evident in the artwork of the Jordanian artist Abdul Hay Mosallam, where he resorted to flashbacks to retrieve his childhood memories in Palestine and embodied them in his artwork.
5. Beauty Dance: The works of Arab artists represented an aesthetic dimension, as all dances have an aesthetic dimension due to their representative and imaginable nature and their performance, which shows that the dances are human expressions that are valuable to the cultural heritage of humanity that cannot be replaced by anything else.

The results of the study

The methods of implementing the artistic works that used the theme of traditional dance varied among Arab artists and artists in the study sample, and they included mainly:

1. The expressive style in executing the artworks as it appeared in the artist Wajih Nahle, who used the intertwining colors in a dynamic movement which imitates the interaction of the live human emotions by showing a physical movement in color.
2. There are many topics of traditional dance, depending on the artist's memory, so we find how the artist Abdel Hai Musllam Zarara has embodied Palestinian dances in his works, and the wedding night in the paintings of Naziha Salim, and the Kuwaiti Dabke in the artworks of Ibrahim Ismail.
3. The subjects of the artworks were affected by the place in which the artist grew up, as it was clear the emergence of the home culture of each artist according to the country in which he grew up.
4. The emergence of Sufi dance in the artworks of artists Salam Kanaan and Taher Abd el Azim as a cultural heritage in many Arab countries, especially Egypt.
5. The paintings of some artists, such as Wasma'a Al-Agha, represented the embodiment of the Iraqi artistic identity through the revival of the stylistic heritage in visual art.
6. The diversity of traditional dress in the artworks of Arab artists, which is related to the artist's affiliation and home culture.
7. The diversity of dance styles and methods according to the multiplicity of traditions and cultural heritage in the Arab world.

Conclusion

Perhaps it is difficult to study contemporary Arab art in light of the absence of references on many major and contemporary Arab artists. Perhaps the difficulty of many researchers in delving into this field lies in the scarcity of studies in this field to rely on in building their studies and research. This study calls for encouraging researchers to conduct other studies on the subject of contemporary Arab art and the most important Arab artists and their artistic works. The current study attempts to review some Arab artists and analyze their most prominent trends in the subject of embodying body movement (dance) according to the environments of the artists in the selected sample. In this study, we cannot talk about all Arab artists, but it is a serious attempt that calls for more studies. The current study came in English to introduce the world to the achievements of some Arab artists and to show them side by side with international artists and their contribution to the advancement of human society.

Image References

- Fig. 1. Drawing representing dancers with an orchestra from the tomb of Nabamun (Teeba, 400 BC). <https://archaeotravel.eu/?p=1028>
- Fig. 2. Ancient Greek bronze statuette of a veiled and masked dancer, 3rd - 2nd century BC, found in Alexandria, Egypt. https://commons.wikimedia.org/wiki/File:Bronze_Statuette_of_a_Veiled_and_Masked_Dancer_3.jpg
- Fig. 3. The dancing floor of "Ariadne of the lovely tresses" <https://www.elissos.com/the-dancing-floor-of-ariadne-of-the-lovely-tresses/>
- Fig. 4. The dancing floor of "Ariadne of the lovely tresses" <https://www.elissos.com/the-dancing-floor-of-ariadne-of-the-lovely-tresses/>
- Fig. 5. Artist Henri Matisse Year 1910 Medium Oil on canvas Dimensions 260 cm × 391 cm (102.4 in × 153.9 in) Location The Hermitage, St. Petersburg. <https://www.pinterest.com/pin/87960998947972720/>
- Fig. 5. Artist Henri Matisse Year 1910 Medium Oil on canvas Dimensions 260 cm × 391 cm (102.4 in × 153.9 in) Location The Hermitage, St. Petersburg. <https://www.pinterest.com/pin/87960998947972720/>
- Fig. 7. Wajih Nahlé. 2003. Dancing, 130 x 90 cm, oil. From Website <https://www.onefineart.com/direct-sale/Wajih-Nahle>
- Fig. 8. Wajih Nahlé. 2013. Dancing. From Website <https://www.alawan.org/2013/12/08/وجهه-نحلة-لبنان/>
- Fig. 9. Wajih Nahlé. 2003. Dancing Women from Website <https://www.lebarmy.gov.lb/ar/content/>
- Fig. 10. Abdel Hay Musallam. Palestinian Dabkeh 1986. Size: 58x80 Material: oil on wood. <https://bankofpalestine.com/about/art-collections>
- Fig. 11. Abdel Hay Musallam. Palestinian folklore. Panting on paper 2005. <https://diffah.alaraby.co.uk/diffah/arts/2017/1/27/عبد-الحي-مسلم-ذاكرة-القرية-الفلسطينية>
- Fig. 12. Abdel Hay Musallam. Jafra from Palestinian folklore 2005. <http://lammeh.com/album/58/الفنان-التشكيلي-عبدالحي-زرارة>
- Fig. 13. Abdel Hay Musallam. Jerusalem Calling. 2008. <http://lammeh.com/album/58/-الفنان-التشكيلي-عبدالحي-زرارة>
- Fig. 14. Naziha Salim The wedding night, oil on canvas. <http://elsada.net/86776/>
- Fig. 15. Naziha Salim, From the worlds of a woman and her soul oil on canvas. <https://www.almothaqaf.com/e/g2/913348>
- Fig. 16. Naziha Salim, oil on canvas. <https://www.marefa.org/3ملف:نزيهة-سليم.jpg>
- Fig. 17. Naziha Salim. 1988, oil on canvas. <http://elsada.net/86776/>
- Fig. 18. Ibrahim Ismail, 2014 Sword dance ;<https://www.alanba.com.kw/ar/kuwait-news/533983/03-02-2015-التشكيلي-ابراهيم-اسماعيل-جمع-عيق-الماضي-واصاله-التراث-الكويتي-معرضه-الفني>
- Fig. 19 .Ibrahim Ismail, <http://mashmoom.blogspot.com/2012/03/ibrahim-ismaeel-art-elegant-frame-arts.html>
- Fig. 20 .Ibrahim Ismail, <https://www.kuna.net.kw/ViewPics.aspx?id=1110584>
- Fig. 21 . Ibrahim Ismail, <http://mashmoom.blogspot.com/2012/03/ibrahim-ismaeel-art-elegant-frame-arts.html>
- Fig. 22. Salam Kanaan. oil on canvas. <https://www.ward2u.com/showthread.php?t=21402&page=7>
- Fig. 23. Salam Kanaan. Sufi dances oil on canvas. <https://www.ward2u.com/showthread.php?t=21402&page=7>
- Fig. 24. Salam Kanaan. 2007. Sufi dances. oil on canvas "The Dream of Heaven" in Cairo, <https://www.aljazeera.net/news/cultureandart/2008/6/12/لغة-مدينة-معرض-بيوح-بالأسرار>
- Fig. 25. Salam Kanaan. 2011. Sufi dances oil on canvas. <http://www.salamkanaan.com/oil-on-canvas.html>
- Fig. 26. Taher Abd el Azim. 2010 Tanoura dancers. 1. <http://finearts-show.blogspot.com/2010/11/blog-post.html>

- Fig. 27. Taher Abd el Azim. 2010 Tanoura dancers. <http://finearts-show.blogspot.com/2010/11/blog-post.html>
- Fig. 28. Taher Abd el Azim. 2019. I am an Egyptian. <https://www.wataninet.com/2020/01/أنا-مصرية-في-معرض-الفنان-طاهر-عبدالعظ/>
- Fig. 29. Taher Abd el Azim. 2017. Egyptian environment. <https://www.almasyalyoum.com/news/details/1223530>
- Fig. 30. Wasma'a Al-Agha. 2008. Scene from One Thousand and One Nights. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>.
- Fig. 31. Wasma'a Al-Agha. 2007 Delights ritual. <https://www.alaraby.co.uk/وسماء-الآغا-طقوس-المسرات/>
- Fig. 32. Wasma'a Al-Agha. 2008. spring dance. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>
- Fig. 33. Wasma'a Al-Agha, 2008, Almoled. <http://wassma-alagha.blogspot.com/2011/07/blog-post.html>
- Fig. 34. Mohsen Abu Al-Azm. <https://www.pinterest.com/pin/561401909791086352/>
- Fig. 35. Mohsen Abu Al-Azm. 2008. <https://www.alquds.co.uk/أعمال-الفنان-محسن-أبو-العزم-لوحات-ساحر/>
- Fig. 36. Mohsen Abu Al-Azm. 2008. <https://www.pinterest.com/pin/473229873322923967/>
- Fig. 37. Mohsen Abu Al-Azm. Almoled. https://www.marefa.org/محسن_أبو_العزم

References:

قائمة المصادر والمراجع

1. Abdel Azim, H. I. (2019). *Anthropology of dance*. Retrieved from Mana: <https://mana.net/archives/1804/anthropology-of-dance>. Referred on 20.09.2020
2. Abu Rashid, A. (2009). *Experiences of a young woman (22) the artist Salam Kanaan*. Retrieved from Palestine Foundation for Culture: <https://www.thaqafa.org/site/pages/details.aspx?itemid=619#.X4oeUHJR3IU>. Referred to on 13.08.2020
3. Adel, Kamel. (2008). *Contemporary painting in Iraq: stages of establishment and the diversity of discourse*, Contemporary formation in Iraq during the twentieth century. Iraq.
4. Al Agha, W. (2007). *Abstract Realism in Art*. Beirut: Al Faris Publishing .
5. Alamry, Jehad. (2017). *The image of woman in the work of Abed Alhai Moslam*. Dirasat: Human & Social Sciences . Vol. 44 Issue 2, p13-22. 10p.
6. al- Arabīyah, H. a.-M. (2010). *The Arabic Encyclopedia*,. Michigan: University of Michigan.
7. al-Hamamsi, M. (2010). *Tanoura dancers shine in a plastic exhibition*. Retrieved from Elaph: <https://elaph.com/Web/Culture/2010/11/614185.html>. Referred on 10.07.2020
8. Allawi, H. a.-A. (2020). *Scenes of Dance in Degas's Paintings*. Journal of University of Babylon for Humanities,, 28(1), 136-165.
9. al-Ma rifah. (2009). *majallah thaqāfiyah shahrīyah 555*. Wizārat al-Thaqāfah wa-al-Irshād al-Qawmī.
10. Āl Sa īd , Shākir . (1983). *Chapters from the history of the plastic movement in Iraq*, Volume 1. al-Jumhūrīyah al- Irāqīyah, Wizārat al-Thaqāfah wa-al-I lām, Dā irat al-Shu ūn al-Thaqāfiyah wa-al-Nashr,. Digital Format Books 2010.
11. ARCHAEO TRAVEL. (2020). *THE HOLY LAND TRANSLATED INTO A MOSAIC*. Retrieved from ASIA, JORDAN: <https://archaeotravel.eu/?p=1559> Referred on 13.08.2020
12. Awad, M. (2010). *Taher Abdel-Azim ... paints Tanoura dancers in "Movement and Color"*. Retrieved from Bring your feathers, bring your colors: <http://finearts-show.blogspot.com/2010/11/blog-post.html>. Referred on 10.07.2020
13. Bock-Weiss, C. (1996). *Henri Matisse: A Guide to Research*. Taylor & Francis.
14. Carlton, Carltona. (1994). *Looking for Little Egypt*. DD Books. P 80
15. Catherine, M. (2008). *The Giant Artist _ Naziha Selim is in eternity*. Retrieved from Gilgamesh: <https://www.gilgamesh.org/2008/02/18/7729.html>. Referred on 12.09.2020
16. Ciment, James. (2015). *How They Lived: An Annotated Tour of Daily Life through History in Primary Sources [2 volumes]: An Annotated Tour of Daily Life through History in Primary Sources*. ABC-CLIO
17. Cyril, Aldred. (1996). *Egyptian civilization from prehistoric times until the end of the ancient state*. Egyptian Lebanese House for Printing, Publishing and Distribution
18. DK. (2017). *Music: The Definitive Visual History*. Penguin. P 17
19. Eastern Horizon. (1978). *Eastern Horizon Press*, V 17. California
20. Grau, A. (1993). *John Blacking and the Development of Dance Anthropology in the United Kingdom*. Dance Research Journal, 25(2), 21-31.
21. Hassan, A. (2020). *The semantics of light and their impact on the painting of Moulouya*. Journal of Architecture, Arts and Humanities, 21(1), 286-300.
22. Heffernan, James A. W. (2004). *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*. University of Chicago Press
23. Jaber, K. (2010). *Wajih Nahleh, from the town of Taybeh: wild letters adorn the walls of kings*. Retrieved from Alkyam: <http://www.khiyam.com/news/article.php?articleID=10098>. Referred on 13.10.2020

24. Khader, M. J. (2011). *A retrospective exhibition by the artist Abdel Hay Muslim: Spinning Sabaya with color and pigment*. Retrieved from Foto Art Book: <https://www.fotoartbook.com/?p=149706>. Referred on 10.10.2020
25. Khazal, H. I. (2002). *Heritage in Kuwaiti plastic art*. Kuwait: Publisher National Council for Culture, Arts and Letters.
26. M, k. (2020). *Dance*. Retrieved from <https://www.kachaf.com/wiki.php?n=5ed9322267717625af0eccc3>. Referred on 15.10.2020
27. Mafadlah, G. (2015). *Wasmaa Al Agha. ritual delights*. Retrieved from Alarbi, Aljadid: <https://www.alaraby.co.uk/وسماء-الأغا-طقوس-المسرات>. Referred on 12.10.2020
28. Manasra, E. (2003). *Encyclopedia of Palestinian Plastic Art in the Twentieth Century: Historical and Critical Documentary Readings*. Amman: Majdalawi for publishing and distribution.
29. Parrs, Alexandra. (2017). *Gypsies in Contemporary Egypt: On the Peripheries of Society*. Oxford University Press. pp 72-73
30. School, J. &. (2020). "WAJIH NAHLE". Retrieved from <http://jmrb.edu.lb/index.php/1/artist-of-the-month/829-wajih-nahle>. Referred on 13.10. 2020
31. Shamhoud, K. (2020). *Naziha Salim ... a pole of contemporary Iraqi art (29)*. Retrieved from Al-Mottaghaf newspaper: <http://www.almothaqaf.com/e/g2/913348-29-نزيهة-سليم-من-اقطاب-الفن-العراقي-المعاصر-29>. Referred on 14.10.2020
32. Swain, C. (2011). *Claude Monet, Edward Degas, Mary Cassatt, Vincent Van Gogh*. Benchmark Education Company.
33. Wulf, C. (2014). *Bilder des Menschen: Imaginäre und performative Grundlagen der Kultur*. Bielefeld: transcript Verlag.
34. Wulf, C. (2018). *Einführung in die Anthropologie der Erziehung* (Arabic translated). (M. Alsaggar, Trans.) Amman: Dar Almmaheg.
35. Wulf, C. a. (2007). *Tanz als Anthropologie*. leipzig: Wilhelm Fink.