

The Metamorphosis in Jean Dubuffet's Artworks

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This study presents the metamorphosis in the works of art by Jean Dubuffet, as a concept focussed on structuralism in its propositions. The study was interested in theorists of postmodernism art because of its strategic importance in the design process, in the aesthetics of modern art. The concept is discussed in different branches of knowledge, such as linguistics, philosophy, and art. Therefore, the syntactic structures stated that each cognitive system is made up of infrastructures called deep structures. The deep structure establishes the main bases of transformation that is referred to as generative grammar by Noam Chomsky. Meanwhile, in the branch of philosophy, Kevin Vanhoozer distinguished pre- and post-modernism by referring to what each of them considered, 'the first philosophy'. The first pre-modernism philosophy was metaphysical, but everything in modernism turned towards epistemology. Then, in post-modernism, philosophy turned into a breakup and dismantling of epistemology. Jean Dubuffet's artworks have presented the formal transformations of elements and relationships at the aesthetic level. He created numerous artworks in different methods and using different technical experiences in drawing. He also knew how to use his tools and yield his tools to be obedient with his ideas, taking advantage of casual, emergency, and fondness of children's arts, and the insane arts. This study aims at investigating the metamorphosis in Jean Dubuffet's artworks.

Keywords: *Metamorphosis, Aesthetics, Post-modernism, Shape.*

Introduction

The currents of modern drawing came with uncommon transformations, especially in the structure of the shape, which in turn contributed to the creation of a variety of performance in the artistic achievement. These transformations in art and aesthetic standards have led to openness to the horizons of art in all its manifestations that the currents of modern art, such as impressionism, fauvism, expressionism, and cubism. Therefore, these currents came over to

destroy all the parameters of classical exemplar theory, which are considered as a true explosion of art in fine art that targeted all the aspects of the painting. These trends, brought by the currents of modernity, dealt with various ways and methods of transformations of shape and technology, as it was the starting point for a new investigation at the level of the form structure, which moved away from the foundations and classical concepts.

However, soon after that, came the artistic currents transformations of formal and technical deviations from the standards of modern art. They were called the post-modern arts, which differed from the previous one in many aspects, most importantly, the formal aspect adopted by the artist as a bowl to change the meaning.

One of the methods adopted is different, and experimentation is addressed by Jean Dubuffet. Whereas, his experiences are important, which are characterised by the idea and manipulation of the form by using various techniques in making the painting.

His drawings were characterised by metamorphosis and other technical experiments outside the box. He was able to control his tools and make these tools obedient to his ideas, taking advantage of the accidental, emergency, and fondness of child arts, disability art, street and wall painting, transient signs, and environmental changes on surfaces. Jean Dubuffet is one of the artists who try to discover all the possibilities available, provided by post-war tools and surfaces. Thus, the researcher will investigate the metamorphosis in Jean Dubuffet's artworks.

The Problem of Study

The current study attempts to answer the following questions:

- What is the metamorphosis in Jean Dubuffet's artworks?
- What is the morphological shift in Jean Dubuffet's drawings?
- Provided by the materials and surfaces that appeared in the post-World War II period, what are the most important environmental changes on aesthetic surfaces in his artwork?
- Did the painter Jean Dubuffet obtain out of the ordinary from, a formal and technical point of view?

The Aims

The current study aims to form a theoretical framework of the metamorphosis in Jean Dubuffet's artworks by studying literature reviews that dealt with the metamorphosis in philosophy and literature, and identifying the methods used in metamorphosis as a design strategy.

The Methodology of Study

- Explain the concept of metamorphosis terminologically and scientifically and its relationship with other associated concepts.
- Identify the types of metamorphosis.
- Making a theoretical framework of the metamorphosis in Jean Dubuffet's artworks from 1940 to 1985.

The Significance of Study

- The current study is concerned with finding the formal transformation in Dubuffet's drawings, and reviewing the performance diversity that this artist adopted in the formative construction of his works.
- The current study explores the techniques of formal presentation, and how to invest data of diversity and technical experimentation in artist drawings.
- The current study is a contemporary study that deals with the formal transformation in the drawings of an important artist that did not belong to a previous study, therefore this study is a new supplement to the art library.

Previous Studies

Through browsing many artworks of expressive expression, the first postmodern art is one of the important experiences that was characterised by the idea and manipulation of the form using various techniques in creating the painting. One of the distinguished artists of this trend was Jean Dubuffet, examined through the study of Lucie-Smith, Edward in “Movements in Art Since 1945”, printed by Thames and Hudson.

Literature Review

Definitions of Transformation (Metamorphosis)

Ibn Manzur stated that the reference of transformation in language, shows that the transformation is the act of moving from one place to another or transfer to another place, i.e. transfers the same thing that means change (Ibn Manzur, 1999: 398-399).

Antoniades defined that metamorphosis is the process of changing shape to reach the final step by responding to a variety of external and internal dynamics. He also pointed out that transformations are the process of processing shape without returning to functional requirements, which gives the form a driving force to improve new design techniques (Antoniades, 1990: 66).

Candelson stated that metamorphoses are the rules and transformations which are made in the deep structure to deal with the surface structure and a particular shape, concerned with the relationship between what is declared and what is implied, and it allows shapes to be seen well.

Jorge Slivetti defined the metamorphosis as the process that is carried out on existing encrypted elements that keep it from the organic, natural, and legal use of the code by distorting, re-installing or reassembling generally. Hence, the shapes keep their reference to the original, while it tries to create a new meaning (Antoniades, 1990: 69).

Theoretical Framework

The Concept of Metamorphosis in Art

The developments which spread over many branches in the eighteenth and nineteenth centuries, and the intellectual transformations that resulted from them, led to change the human world view or “weltanschauung”. After the industrial revolution with all of its profound changes, as well as inventing the photographic camera that has removed the simulation description in the artwork, it has created the ability to carry out realistic works that previously required days of work and years of training to complete (Munro, 3rd edition, 1972: 205).

In 1829, two French artists, Louis Daguerre and Joseph Nicéphore Niépce, invented the camera, opening up photography (Sweilem, 1984: 18), making a profound transformation in all fields. Art is the most affected field by the invention of the camera, and the production of photos that simulate the reality with great accuracy and speed. This event caused anxiety and confusion for the artist, although it did not limit creativity. Some impressionist artists invested the camera data by employing photographs in their works (Amhaz, 1981: 42). However, it has tightened on realistic drawings that led many modern artists to reshape the scenes with their own views, making the art forms go through stages of artistic transformation by changing, distortion, and stenographic, and the shape departs from realistic simulation. The painting is not considered a description of reality but the artist's experience, and it is not considered as an expression of what the artist thinks but is according to his or her view (Amhaz, 1981: 42).

Therefore, art has taken a new direction by removing the old elements or moving away from them and creating new forms that are appropriate with the cultural structure. This transformation has emerged significantly in post-modern art, as it can be said that post-modern art is only a revolution on the structure of the fine art and its formal, chromogenic, and structural aspects of the existing relation. Even on the topics and ideas put forward in it, this rejection of all that prevails led to making changes in work structure, texture, and other components of contemporary fine art, producing stylistic systems or artistic movements (Al-Alwan, 2009: 194).

Post-modern arts began in different ways outside the box, including with abstract expressionism, that was considered the first major artistic movement after the war. The historical period in which abstract expressionism began to develop was full of political, intellectual, and cultural conflicts. What has been achieved historically, is inseparable from its general context, and is nothing but “a categorical affirmation of the total solidarity that a period imposes on all its practical and mental signs, whether formulated in ideas or in formal creations” (Huyghe, 1978: 335).

At the end of nineteen-forties and with the beginning of nineteen-fifties, art had transformed from being a European phenomenon to a world-wide movement centred in America. Although it had long been receiving European art, at this stage, it became a large part of the artistic activities that turned to New York instead of Paris, London, Munich, and other European capital cities (Amhaz, 1981: 311). Some critics have called this new trend “*abstract expressionism*”, with its interplay of forces and spontaneous movement, as it is sometimes described as automatism that was affected by Freud and André Masson, in order to avoid rational observation or tachism, by referring to points or tachism’s that appeared on the painting. In America, it was known as panning photography or action painting. However, the most comprehensive expression that combines these different phenomena is inform, because this art is not related in its general concept in any form or reference, as much as it is related to colour (Amhaz, 1981: 312-313). While some critics only find stylistic emissions that differ from pre-war origins, in that it evolved and maximised the nickname, while minimising the content (Lucie, 1985: 8).

The Metamorphosis in Jean Dubuffet's Artworks

Dubuffet is a famous exception among French artists. Dada has some manifestations of absurdity and fabricated errors. Thus, Dada despises everything that is counted on art at the traditional level, moving towards creative emancipation, and destroying all the familiar beliefs.

Dubuffet knows how to control his tools and makes them adapt to his ideas, taking advantage of the spin-off and emergency, and can be counted fond of the art of the child, the art of madmen, graffiti and pavements, passing signs, and smudges on such surfaces. He was one of the most continuing artists on exploring all the possibilities available, provided by post-war materials and surfaces. He always resorted to one unchanging method, namely, making the depiction of the objects very much dependent on a system of necessities, which also seemed strange, which they sometimes dictated. The clumsy feature of the material was learned, sometimes because of the poor treatment of the tools, and sometimes by a strange lyrical idea. It is always a case of providing the viewer to the picture, the honest impression that a strange, terrifying logic controls its drawing. It is a logic that is designed to dictate everything so that it

imposes unexpected solutions. Regardless of the obstacles it creates, it explains the required diagnosis (Lucie, 1985: 77).

He even wrote: "I have always liked not to use in my production only the most widespread materials that no one thinks about at first sight because they are so vulgar and close to us that they seem to be fit for nothing at all. I am pleased to announce that my art is an attempt to restore consideration to the values that have been reprehensible. The sound of dust and the spirit of dust interest me more often than the flower, tree or horse, because I feel more strange" (Mueller, 1988: 313).

Here, he emphasises his desire to employ the unpalatable and worthless in his work to achieve surprise and shock by employing these things with his own technology and technical treatments, in order to carry the appropriate expression he desires. He is one of the masters of contemporary art who struggled with their artistic and intellectual work in order to destroy academic and classical trends in art, and had important and different artistic experiences in the fields of painting and sculpture. He made works of metal residues, chips, and compressed paper using dense dough influenced by children's drawings and primitive art (Bowness, 1990: 256).

Transform Shape to Abstraction

The first works were characterised by abstraction, which depends on the creation of signs and symbols in the imagination of signs and symbols. It is placed in a colourful geometric pattern that leads the viewer to the state of perspective illusion. It has two dimensions and one surface, but he came out of his imaginary worlds and forms that suggest strangeness to relate. In worlds of human reality, he painted people in metro stations, street vendors, thieves and vagrants, and his view of the average man prevailed from the fact that he was connected to life. His work has given a new depth of sense of form and bright colour (Al-Khamis, 2008: 83).

The imagination plays a big role in the scenes of his paintings in an expressive intellectual way. He resorts to the region of the unreal to form a reality loaded with anxiety, strangeness, and a tendency towards the primitive within a unique style. His art is a quiet life in a primitive world, matched by his art escape corresponding to the noisy industrial civilisation and civility in the twentieth century (Muller, 1988: 313).

The reality he experienced had an impact in generating his doubts about the foundations of culture. He expressed his rejection, not of the prevailing morality and culture, but on the face of his war against the artistic process, in the belief that art in its present form could not change anything from the existing situation. This nihilism led him to stand against traditional aesthetic values and to emphasise the need to seek meaningful goals for artistic activity: "Art is a name that can never utter a word that can kill directly" (Al-Khamis, 2008: 82).

Jean Dubuffet's drawings have gone through multiple formal transformations, starting with his choice of work themes from everyday life, such as people sitting on the Paris metro or walking down the streets, and down to the transformation of its shapes supported by strong, explicit colours, with blows of converging and contrasting colours. Many of his works were characterised by a person or people who were placed in a very narrow space, which had a distinct psychological impact on the recipients (Colin-Picon, M., & Georges L., 1994). For example, his work, “Widow: Figure 1, 1943”, depicts a woman sitting in a chair that dominated most of the area of the painting. Further, it notes the processes of formal organisation in which it has transferred away from reality according to the nature of thought or aesthetic pattern believed by the artist. In turn, it shows the existence of some distortion in the real elements as it turns the form of women, to a form marred by abstraction, simplification, and coding to achieve a qualitative transfer in formal organisation, structure, and relationships to the elements of its artistic composition. Namely, calligraphy, colour, shape, texture, and space.

Figure 1: ‘Widow’



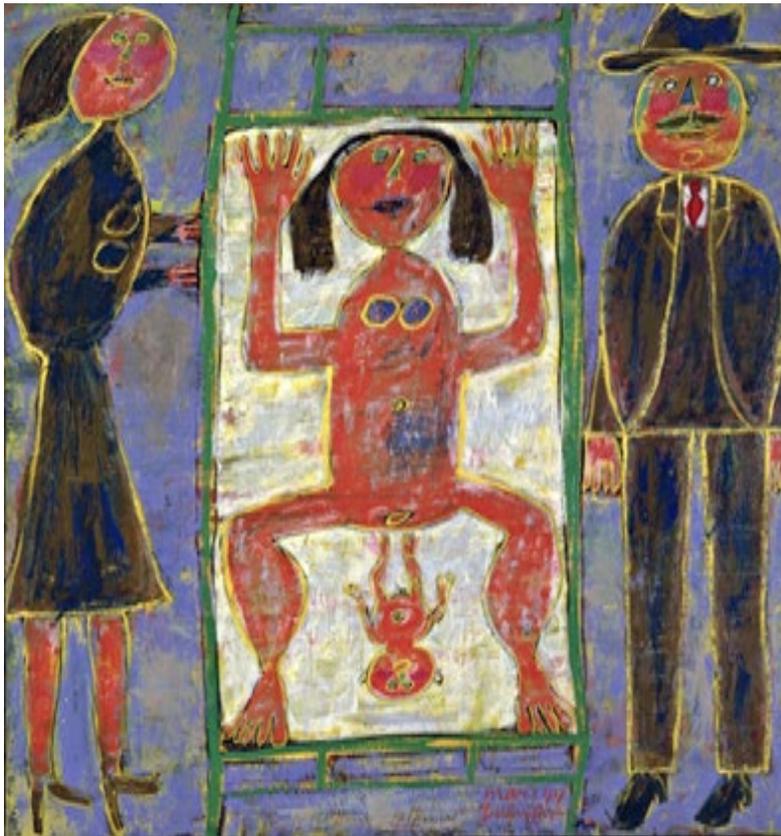
Jean Dubuffet's external and internal references stimulated his cognitive vision to select subjects that reflect the human condition and his living reality. Thus, being the main driver of formal transformation. In other words, the true dimension of the expressive forms he drew was due to the relationship. The organisation with environment, awareness, and imagination.

Transform Shape to Ugliness

The previous themes of Dubuffet's drawings were characterised by the rural environment, including images of childhood, cows and milk girls, and the short-lived, and the format transferred to focus on urban landscapes and urban dwellers. Although he created many images based on urban individuals, he stripped them of individual and human characteristics and qualities, exaggerating the distortion of features and proportions to create satirical caricatures, to challenge those forms by transforming the prevailing cultural norms of beauty, and the traditional academic ideas of realism, which constitutes much of the contemporary obsession with subjective art. What is most surprising about his work from this period, is his deliberate recollection of ugliness. Dubuffet did not believe in the separation between the beautiful and the ugly, and therefore declared that ugliness did not exist. This has been expressed in many of his paintings, which were exhibited in 1945 at the Rene Drouin Gallery.

The important turning point towards more creative formal transformations, however, was in 1943, when Dubuffet met the French writer Jean Paulhan. His paintings at the time were unknown. Paulhan was a fan, and the encounter proved to be a turning point for Dubuffet (Selz, 1962). Her knees were placed on a curved head outward and to the sides, and the genital area was then exposed to this position. The human forms of male and female, both wearing dark suits, are distributed on both sides of the delivery bed. Each face of the characters draws equal attention, making the surface of the image look like a basic grid from a multifaceted perspective, as a sequence that reinforces multiple pivot points.

Figure 2: 'Birth'



We also note that the baby's body is contrary to the image of the mother. The face is a replica of it; the features of their faces resemble the mask, and her breasts form eyes. The mouth is the place where the baby was born. The painting (birth) is filled with references to non-Western art, especially Pacific Island art. The French surrealist artists associated with Dubuffet believe that this art was an expression of primitive creativity, which can sometimes refer to fertility and kinship. Dubuffet himself was used in both the painting and its theme first, which may indicate the initial act of birth of the artist himself, and secondly, with its formal transformations, particularly linear design and flat shapes. By emphasising the flat surface of the canvas, the receiving Dubuffet panel states that the painting is a reality, unlike Renaissance painters who relied on the illusion of linear perspective to create perfect scenes, as if seen through a window.

Dubuffet plays with the idea of framing in his composition of forms. The flat shapes of the mother and child have been displaced, so that the hospital's white rectangle presses forward instead of backwards, and their legs appear parallel to the ground. This is one of the ways Dubuffet sabotages the Renaissance perspective by drawing attention to the surface of the canvas. The colourful, blue rectangles surround the white rectangle of the delivery bed, creating a balancing act occupied by the shapes on the left and right that frame the birth of the baby.

In Dubuffet, these external forms can represent a mother and father (perhaps the woman's parents) or may symbolise fatherhood in general. The main difference is that these visitors wear western uniforms, while both mother and child are naked, a more natural condition representing the act of childbirth.

The shape transfer in Jean Dubuffet's birth board is a creative work but not just aesthetically. In fact, Dubuffet meant quite the opposite. His art wanted to disturb the recipient. Perhaps, the most emotional aspect of this painting is the central image of the mother giving birth. The image has been flattened and tilted forward towards the image level or the surface of the panel. She raised her hands, as if referring to stop or as if referring to shock or fear. Also impressive are round-shaped eyes, which open wide to the viewer.

Dubuffet has used these synthetic strategies, along with a rough-looking brush, clear outlines, and mysterious and dynamic colours to achieve this disturbing effect. He wanted his work to be so exciting that it would change the way people view art, the way people feel about art, and even the way we define what art is. Dubuffet believes that art was an editorial confrontation that was suppressed by museums, trade art galleries, and other cultural institutions. Dubuffet says in this regard: "Personally, I believe very much in the values of brutality, I mean: instinct, emotion, mood, violence, insanity" (www.theartstory.org).

Transform Shape to Art Brut

Between 1947 and 1949, Dubuffet made three separate trips to Algeria in order to find more artistic inspiration. Like other artists, such as Delacroix and Matisse, the art Dubuffet produced while there was largely specific because it recalls the post-war French ethnography in the light of decolonisation. Dubuffet was fascinated by the nomadic nature of the tribes in Algeria. He was impressed by the transient or ephemeral characteristic of their presence, as they did not stay in any particular area for a long time, and they were constantly transferring. This kind of transformation and instability attracted Dubuffet and became an aspect of Art Brut later, but after returning from Algeria, he wrote to Jacques Berne, saying: "The Western man is not so bad and not bad at all, and the brave Ari is not upset about living with him again" (Dubuffet, 1949: 47). It begins to believe, as clearly stated in the brutal values, that one does not need to leave Europe in order to find the truth of primitive people, "these brutal values on which I attach the most value, seem to manifest themselves, in our worlds in Europe and America, more strongly and strongly than others. My is something else the world..." (Minturn, 2004: 253).

Thus, in June 1948, Dubuffet with Jean Paulhan, Andre Breton, Charles Ratton, Michel Tapie, and Henri-Pierre Roche, officially established the Association of Art Brut in Paris (Minturn, 2004: 248). This association was used to found Art Brut. Therefore, these matters came with Dubuffet's continued efforts to separate Art Brut from other previously discovered forms of

marginalised art, including criminal art, child art, naïve art, primitive art, folk art, and the art of madness. Art Brut, by definition, is an unprecedented art (Dubuffet,1995: 491-498).

Dubuffet was also influenced by Hans Prinzhorn's book, "Artistry of the mentally illness", by the term "Art Brut", which is often referred to as outside art in the sense of art produced by non-professionals who work outside aesthetic standards. This includes art which is used by the psychiatry of the bitter, prisoners, and children. Dubuffet also felt that the simple life of a daily human being contains more art and poetry than traditional or noble art. He found that the latter was isolated, boring, and restrained, and wrote in his book "Bulletin for lovers of everything" that his goal is: "Not just to please a handful of specialists, but to some extent the man on the street when he comes home from work... He is the man on the street that I feel closest to, and I want him to make friends and enter into trust, a person whom I want to please and charm through my work" (Peter,1962: 19). To this end, Dubuffet began to look for a transformation of the artistic form through which everyone can share and feel pleasure only when watching it. Thus, he sought to create an art free of intellectual interests, such as Art Brut, and as a result, the form in his work often seemed primitive and childish. Its shape is often compared to wall scratches and children's art. This transformation of Dubuffet's figure is evident in his painting, "The Body of a Woman - Butcher's Plate, Figure 3", completed in 1950/51, where the naked body is subjected to unmatched confusion. The shape of the texture that became savage was generalised, but the texture has a unique emphasis. Dubuffet has sometimes used no substance other than these expanding patches of thick, smothered dye, with dust and sand mixed with oil.

In the "Woman's Body Butcher's Slab", Dubuffet cut the figure in a thick land, but its colour and texture were filled with mud or waste. For these works of art, produced by Dubuffet on the high pasta series, he used a paste of oil colours, cement, plaster, sand, and gravel to create a raised floor that somewhat resembles the surface of the earth. He then used either an oil knife or the handle of his paint brush to define the shape. Here, the distinction between form and earth is radically undermined, as the simplified drawing of the lines faces the rough surface of a painting. It shows it as a steak or a flat mass of pink meat.

Dubuffet's transformation in the "Woman's Body-Butcher's Slab", and his subsequent series of paintings, "The Body of a Lady", was aimed at shocking his disdain for the Western ideals of truth and beauty. The naked body seemed inert, as if it had been crushed by huge wheels; that body indicates a degree of cruelty and anger according to Dubuffet, which is ideal for feminist analysis.

Figure 3. 'Woman's Body-Butcher's Slab'



Transform Shape to Hourloupe for Jean Dubuffet

Jean Dubuffet says: “In all my works, there are two different basils, one of which leads me to exaggerate the interference in forms, and the other leads me strongly in the elimination of all human existence”. From the source of this absence, this soul is the one that gave birth to the new and final form in the series of Hourloupe’s works for Dubuffet in 1962, and continued to 1983, two years before his death.

The Hourloupe collection contained oil colours on canvas, assemblable drawings to be transformed into sculptures, buildings or constructions, in three basic colours: red, blue and white. Over the years, these works have been more clearly marked by parallel lines and lines representing Dubuffet’s footprint in the next twenty-one years. The series of these forms began by chance, where inspiration came from the scrabble of innovative graphics aimlessly created during his talk on the phone, where the movement of graceful lines combines with colour-specific spaces to create the movement. Dubuffet thought that this method stirred up the way things appeared in the mind. This contrast between physical and mental representation later encouraged him to use these forms in the creation of his sculptural compositions (see Figure 4).

Figure 4.



Jean Dubuffet became fascinated by the power of his pen with a corrugated head, to create a unified line that is connected and free of stops and the beginnings of ink or colours. Afterwards, Dubuffet created a zigzag grid consisting of images drawn on paper and cut into different pieces of different shapes that must be mounted together. These images, cut in different shapes, mask the difference between the shape and the surrounding areas, and once expanded from their origins as innovative paper scribbles, become oversized paintings. Dubuffet calls these dense and interlocking compositions, Hourloupe, which he defines as a word whose innovation is based on her voice in French. Her voice refers to a beautiful or ugly creature, while at the same time, conjuring up something resonant and powerful in a tragic rhythm.

The “Two Persons Walking 5” panel displays Dubuffet's last shape transfer in terms of the technique of executing vinyl material on canvas to mimic the soft surface of the pointed-head pen source. However, in terms of the transferring shape, we see two men walking towards the receiver. Although they wear suits and ties, they are different from each other physically (except for exposed positions of the head) and in personality. The man completes a companion on the left, where his arms hang firmly behind his body and is the most visible and energetic. Meanwhile, the companion on the right looks a little arrogant. The late walk seems to hint towards the receiver, while leaning with his head to the left in a friendly and energetic manner.

Figure 5: ‘Two Persons Walking 5’



Conclusions

The research determines many conclusions in proportion to the aim of the study — the metamorphosis in Jean Dubuffet's artworks. Thus, the forms found themselves in a permanent transformation characterised by the technical maturity of the artist and therefore, the adoption of the principle of experimentation and differentiation, which led to the orientation towards other techniques that were previously not familiar. This transformation in the forms appeared as follows:

1. Dubuffet's first works were characterised by a transfer of form towards abstraction while retaining its human features. It was adopted by devising in the imagination of signs and symbols and placing them in a coloured geometric pattern that leads the viewer to the state of perspective illusion. It has two dimensions and one surface, and is related to human reality, drawing people in metro stations, street vendors, thieves and vagrants. Furthermore, his view of the average man prevailed from the fact that was connected to life.
2. The shape of Dubuffet transferred towards ugliness, but this time he stripped it of human characteristics and qualities, in terms of exaggerating the distortion of features and proportions to create satirical caricatures. The intent was to challenge those forms by their transformations of the prevailing cultural norms of beauty, and academic ideas traditional for realism. This time, Dubuffet wanted to upset the receiver and distract his sense of attention.

3. The transformation of the form was influenced by the term 'raw art', which is often referred to as external art in the sense of art produced by non-professionals who work outside aesthetic standards. This includes art used by psychiatry for patients, prisoners, and children. Dubuffet found his way into children's drawings, clown forms, the magic and mystery of primitive art, intuitive anarchies and his monster roughness. Dubuffet derived a lot of these sources and visions that are bursting with artistic honesty and previewing the facts with virginity and spontaneity, such as the one who discovered the first held moments. For the recipient is a provocative art, instalment, scribbles the form of memory with childhood quarrels, and the forms of dolls and mutants. It is full of the imitate and the sick recovery in the first place.

The shape of Dubuffet depends mainly on transformation, change, and experimentation. It cannot be counted as being fixed at one pace but relies on diversity and freedom from inertia, taking up its forms in a decorative way. Dubuffet is haunted by technical treatments. Like abstract expressionists, they indulge in techniques by means of stimulation, scraping, colour fluidity, composition of layers of construction, and the combination of materials. The material has its own processes to form its own way. The politeness and the sharpness are new specifications in the art of Dubuffet, although this also applies to the body of the woman in his drawings, or the provisions are considered to have relative proportions in an era of dismantlement. Thus, the calligraphy represented a dominant structure in its forms, and the transformations of form were accompanied by its method of dealing with other structural elements. Its reliance on the line as a tool of sovereignty in the abstraction of the artistic composition indicates its intention to move away from the diagnostic nature of the simulations. This was a major transfer from his earlier works, as he missed the sensory aspect associated with the perception of the personal forms, replaced by lines that suggest imagined shapes that are connected to their movements depending on the illusion side.

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