

PalArch's Journal of Archaeology  
of Egypt / Egyptology

## **EXPRESSIVE FEATURES IN SERWAN BARAN'S PAINTINGS**

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**Ali Star Dawood , Dr. Ahmed Abbas Saeed , Expressive Features In  
Serwan Baran's Paintings , Palarch's Journal Of Archaeology Of  
Egypt/Egyptology 18(7). ISSN 1567-214x.**

### **Abstract:**

The artist, Serwan Baran, is a milestone in the modern Iraqi formation movement, especially in terms of the comprehensiveness that this artist was distinguished for in painting and sculpture with a clear benefit from the opportunity that was offered to him to contact international art and in particular through his drawings that adopted expression and its transformations. This research attempts to extrapolate and analyze its foundations and elements and the library's lack of such research, which included four chapters. The first of them included the general framework of the research, while the second chapter in the current study included the theoretical framework that contained two knowledge topics, the first of which dealt with an entrance in the expressionist school, while the second topic included the first axis of contemporary Iraqi painting, while the second axis included the painter Serwan Baran, and at the end of the second chapter. The researcher mentioned the indicators that resulted from us in this chapter. As for the research procedures, in which the researcher identified his research community with (20) drawing boards from which the researcher chose, in an intentional manner, his research samples that were identified with (3) drawing boards, relying on the descriptive and analytical approach in their analysis, and concluded by analyzing the samples. Moreover, the research reached the conclusion that the shorthand and simplification characteristic associated with the abstract expressive emotion, and the limitation to the single color that occupies the largest part of the area that is formed above it.

### **1. Introduction:**

The artistic work of Serwan Baran went through a series of slow and violent transformations and changes, the most important of which emerged in the transformations in the formulation of expression in painting.

### **1. 1 Research Problem:**

As compensation for the challenge of the pressures, especially in the political and social conditions that Iraq has gone through since the mid-eighties, in return for the dynamic possibilities that the art of painting provides in many respects that accompanied what is happening on the world arena of artistic behavior that tries to become familiar with the possibilities of producing plastic works, including Encyclopedia, since Michelangelo and Da Vinci, then the Impressionists passing through. In Picasso and many abstract expressions and expressions, and the paintings presented by Serwan with clear expressive components that are unmistakable except in the type of transformation occurring between one accomplished and another, its references, the level of transformation and its inspiration from the global experience in expression, therefore we fall into a problem that we define with what this stylistic transformation of pressure references outside the concept Drawing, the ways in which the transformation appears, and what enables the establishment of a reading of the expressive transformations in the drawings of Serwan Baran. The problem can be defined according to the following questions: Did the expressive works of the painter Serwan Baran form a prominent feature of

### **1. 2 Aims of Research:**

1. Adding knowledge in the academic and methodological research department.
2. A statement of aesthetic and stylistic studies in connection with the study and the office.
3. It constitutes an archive addition to the map of the Iraqi formation and the specialized library within the department of documenting the artistic experience of the Iraqi artist.
4. Undergraduate and graduate students and institutes of fine arts benefit from getting acquainted with an important experience of contemporary Iraqi art contemporary Iraqi painting?

### **1. 3 Research Limits**

The research includes drawings of Serwan Baran from 2017 to 2020 AD, and includes oil paintings and acrylic.

### **1. 4 Definitions of Terms:**

Cattell defined the trait as "the integral aspect of behavior, as you show us a part of it to a certain degree, so we can begin through it that that person will show us the other parts to a certain degree [1]. For Monroe, every characteristic that can be observed in a work of art, or any of its firm and stable meanings, is an abstract quality that does not exist in isolation from the tangible thing [2]. The procedural definition of the trait is that it is the change that occurs in the expressive elements of the drawing from one stage to another by taking advantage of the possibilities of change on which these elements are based and their ability to manifest themselves with the change of time, place and style. As regards, the adjective, expressive, it is given to an artistic movement that came after impressionism [3]. Every work of art in it is called a representation and simulation of nature to express emotion and subjective feelings. It is called in particular the modern arts which are characterized by an innate style, and the departure, change and change in the natural elements or forms to create emotional effects [4].

## **2. Literature Review:**

### **2.1 Expressionism:**

There is no action or performance that is intended to express an event, and the expression in general is a vocabulary related to art and all the contents and forms of drawing, from cave art through art schools to shorthand and abstraction. A cave painter, when he used to hide his drawings in a certain depth on the walls of the cave, one on top of each other, a work intended for high selectivity and not in a frivolous way, trying to express his desire to anticipate a result he wished, taking art as a magic tool by believing that everything that hits the image of a thing affects the same thing because it [5]. A copy of it and its interconnectedness with him helped the painter's imagination to establish an intellectual system that shone with the emergence of the era of agriculture and civilized societies. So it was a major economic shift due to the action of its society and the awareness of its people and its spiritual ideas so that art would be part of the creations of man to reach a deeper understanding of the reality that was not seen as a stable condition, but rather a kind of confrontation requires a kind of deception and convincing the soul of magical formulas and practices, and a great momentum of religious rituals and rituals.

Since the attainment of the idea and the essential concept does not depend on what is visible and what is agreed upon in the collective mind, then the mind of the producer must have the final image of the formation of the work of art, which is the basis for believing that the artistic work is based on the convergence of three formulas which are the world of visible reality from which it starts and from he borrows his materials, whatever the change he can interpret on him, the world of the formula, that is, the necessities imposed by the material from which the work is made and the way it is made, and the world of thoughts and feelings that drive and imprint the artist who wants to embody them that creativity depended on the artist's transcendence of the visual image, relying on his imagination to create a new event with merging. The visual achievement is combined with the mental image, and here lies the most important foundational features of expressionism. The artist does not show what he perceives visually, but rather creates a new reality that he believes has been spiritually encoded, so the will of creation was an expression of the recipient of the artist's relationship with the worlds surrounding it [6].

Expressionism as a term associated with the visual arts that appeared in Germany in April 1911 when the twenty-second exhibition of the Berlin separatist group was held as a result of the many environmental influences, such as the Rambo revolution in Europe and the uproar that Nietzsche made about the collapse of morals and his prediction of nihilism, and Darwin's discovery of the laws of evolution and Freud of the subconscious or the unconscious. It tilted towards realism and violently tilted towards the social aspect. At the beginning of the twentieth century, economic prosperity, great scientific and industrial progress, the magnification of national and national conflicts, the colonial conquest of peoples and the plunder of wealth, all made expressionism feel the great lie represented by dreams of progress and prosperity, and wanted to reveal the mask about false reassurance. It raised her voice with anger at the community of utilitarian merchants and the gods and slaves of money, and anger at social injustice, persecution, misery and unemployment. These pressures are what made the artist a trend between the environment in its forms and

his internal motives, so it cannot be an expressive act without an external source that leads to the realization of an internal emotion in the excited person.

To achieve emotion, there must be a substance, a form, or a topic that excites, and there must be a cognitive possibility related to the individual's life and environment [7]. Expressionism has been associated with artistic works that are characterized by a self-tendency to exploit color and shape on the basis of the internal dynamism of the soul. According to Bowness, it is not easy to define internally except within the limits of its negative relationship with impressionism in other words that expressionism has relied a lot on the release of the burning human feelings [8]. It is in nature which ends with the illustrated artistic model, while discovered impressionism by recording flash impressions without emotional scrutiny. It was the interest in psychological states and conditions that was the main focus of the paintings of the expressionists among those who were immersed in describing and depicting worlds inconsistent with the perception, using new techniques and symbols, influenced colors, and forms that are deliberately distorted. The revolting forms flowed due to internal impulses without listening to the idea of registering issues as they appear abroad, which are usually governed by laws when expressionism closed the curtain on the visible reality, and began to visualize through emotion and the unconscious, and the abstract mind what the eye cannot see, it was able to express feelings in object forms, and the color in the expression became the intended object in the image, not the thing itself [9].

In search of the bridge that brings together two worlds and leads to what is apparent to what is hidden, in a desperate attempt to portray the soul, because they do not believe that the soul and its depths are the source from which they emanate, and nature is nothing but phenomena that are subject to compulsive forces, which tend to be tragic ends. Tragic, and this may be a reaction to the enormity of the war and then the Nazi control of government, and this is what gave their paintings the characteristic of violence, direct and emotional, but it is the product of the first emotional impulse that follows artistic self-intuition. The development of man's relationship with himself, especially with the development of the meanings and applications of freedom in its surrounding personal and social concept, pushed the artist to express his or her personality or being an absolute value that pushes him to the direction and indulge in his forms and sentiments, and this is what invited Franzmark to write before his death.

With the pain of losing their life, they will not look for the new form in the past, nor will they look for it abroad in the field of nature, but will extract the new form from within, according to their modern knowledge [10]. This is what actually happened when expressionism came, a self-inflicted cry of panic. As for the penetration of positivist sciences and technology, expressionism is an anti-rationalistic tendency.

## **2. 2 Contemporary Iraqi Painting:**

The march of Iraqi art in general, and contemporary sculpture in particular, was shaped by a number of factors and movements that represented the main pillars from which the early beginnings of the young fine arts movement in Iraq were born. Abd al-Qadir al-Rassam, an officer in the Ottoman army, and Hajj Muhammad Salim Abu Jawad Salim, who was an amateur painting and influenced this movement, represented by his sons Jawad, Nizar, Naziha and Jawad. Among the first other artists to emerge in this field were Muhammad Salih Zaki and Asim Hafez [11]. It is necessary to look at all the artistic works of artists within the social and political

framework that the artist lived during the important periods for freedom and expansion in Iraq, especially in the new ninetieth generation. And because we live it always, but rather depicts those decisive moments and rare events, diving into their depths and exploring their depths to deduce what they are hidden from the recipient.

Many schools and art movements appeared in Europe that had an impact on contemporary Iraqi painting, so an Iraqi artist imitated them, and the effects in one way or another appeared clearly in the curricula of some artists. At this stage, it should be clear that the international artistic movement arose after moving away from the constants of classicism, leaving more harmony and similarity [12]. A variable movement in the world changed from fixed to variable while the movement in Iraq led to the Iraqi artist has become a serious desire to crystallize the features of his new orientation, which shaped the periods of the emergence of Iraqi art, and plans for its primary position in inspiration from the cultural heritage and coupling with contemporary global art, regional and Arab civilization, and then what may be called the modern Arab school For Iraqi art, and the second in general is a simulation of European art In order to distinguish the second case related to modernity in Iraqi art, which is its tradition of European art, it is necessary to clarify the references to this art [13].

One of the Iraqi artists, the painter Serwan Baran, was limited to a commitment to visualizing reality, not on the principle of simulation, but as a general principle in painting [14]. He addressed some customs and traditions, glorifying the life of misery and hardship as part of the Iraqi experience, under the pretext of activating the semantics of the figure and creating more automatic methods for presenting only the image data, but rather, his value treatments impose a kind of cognitive connection between the aesthetic and critical dimensions, as he shows in a large part of his drawings the tendency of narrative diversity in his selections of forms and contents, under the benefit of the levels of expression and visual attraction as effective data in his artistic achievement [15]. For human suffering in the present time at the time, that suffering that is tinged with anxiety and fearful, in his drawings, academic techniques are evident in their sober image, or he monitors everything that is going on around him, then the role of the active mediator begins who lives the real or imagined event and draws its stages in the painting, through his tendency Modernism with an expressive and personal nature at the same time and often shows a passion for topics representing one of its axes [16]. It exploits the environmental components derived from reality to transform it through a permanent struggle between organic and geometric shapes, in a contemporary stylistic that blends expression [17].

### **3. Research Methodology:**

#### **3. 1 Research Procedures:**

The research community included the drawings of the painter Serwan Baran, which numbered (20) works. After surveying the research community, the research community was limited to the years from 2017 to 2020 AD to cover and achieve the research objectives. The research sample was chosen according to a specific order of the research topic, intentionally in accordance with the nature and topic of the research, as the researcher chose samples to represent the research necessities amounting to (3) works of art drawing. In order to achieve the objectives of the research, the researcher relied on the indicators that resulted from the theoretical

framework as an analysis tool using the descriptive analytical approach as a method for analyzing the research sample.

**Sample (1)**

Business name: Refraction

Production: 2020

Size: 50 x 130

Material: Acrylic on canvas

**Visual Description:**

This painting consists of five people, with a central artistic distribution, as they unite in the scene, while they are blindfolded, wearing military uniforms in a broken form and in the movement pattern of the army, painted in a block and heading towards the closed construction due to the eyes closed for all the characters in the painting, the first soldier from the side of Yemen Baheya is standing with his head slightly tied to the side, his robe is torn, and the second is also completely the same with his head forward, and the third soldier, who is in the middle, is not handcuffed, and his right hand appears tight from the severity of the beatings and his eyes are tied, and the fourth soldier is handcuffed and blindfolded, showing part of his military uniform. The fifth soldier, from the left side, blindfolded, wore white and a military uniform. It expresses a historical picture of the soldiers as prisoners, as this painting worked to show psychological and narrative aspects, which seem at first glance that the characters of the painting are linked together, and this happened due to the nature of the formation and the presence of temporal spatial connotations such as the Gulf and American wars.

This painting embodied the life of broken soldiers and the way of their humiliation through methods of torture and intimidation, where the subject of soldiers presented visual means of the ways of life practiced by the artist and his relations with the other and society, in addition to reviewing the formal basics and treating them in this painting, in which the artist found a state of balance in feelings Intellectual and constructional, and highlighting the technique and this is one of the characteristics spread in the painting in terms of the top and bottom of the painting, height, darkness, and light, the background and the front of the painting, and it also reflected a type of expressive vision that was embodied through the colors and the way of using the line and the handling of the characters and their positions.

Although the characters of this painting are all soldiers, they are in standing position thinking in a lake without a future or a goal. Moreover, the characters are painted as if they were normal, all emotions, all a feeling, the characters appear in a situation of shock and confusion, and this work with the state of mind of the artist and its reflections because the nature of the artist require drawing the characters and their temporal and spatial relationships. The people in this work of art occupy an expressive view dominated by refraction and repeated defeats, and although it weaves them together in the artistic creation and gives each individual his individual character

isolated from the other, but it reflects the psychological state of each one of them and his relationship with others, feelings, feelings, and sad contemplation of people and the life around them.

As this art painting was characterized by an organized surface on canvas, a smooth texture, meticulously executed with the use of a variety of neutral, opaque and light shades. It is natural, analytical and within an expressive vision. With an objective plastic treatment, the artist treated it according to his own inner world. This painting is characterized by the lack of space depth in the work in the physical or usual form, but the shapes create some feelings about space and its relationship to depth, through the visible body from the front, as well as the color blocks that frequent in different places in favor of seeing it from several places and times, and therefore it was used to form changes. A visual enrichment of the composition and its formal relations with the clarification of parts in the bodies of the prisoners merged with the artist placing the color layers one on top of the other in order to create abstract spaces. As for the artist's vision, it was expressive with achieving a kind of balance in the distribution of the structural units; consistent with the plastic treatment represented by the lines expressing what the artist expresses, and the objective aspect was the embodiment of wars over the centuries, which created the method that implemented this painting as an expressive style. After moving from the abstract expressionist style, he tried to simulate reality, but according to what he saw, the artist succeeded in showing that through multiple points of view. This painting reflected several transformations in form from abstract expressionism to expressive form, with the transformation of lines to expressive diversity more than it had previously been the artwork became interested in details in terms of anatomy.

The researcher finds that the idea of the work was mainly due to an incident that occurred in Iraq, which is the breakage of the army and their families and their terror, where the artist painted them in olive color to indicate that they are soldiers

### Sample (2)

Work name: I do not see, I do not speak

Production: 2020

Size: 25 x 36

Material: Acrylic on canvas



### Visual Description:

This work consists of personal portraits of two people, the first is on the right side, blindfolded, surrounded by a black blame, and written in English, and the second person on the left side is closed-mouthed, surrounded by black and underneath an English writing. In this painting, the artist emphasized the characteristic of melancholy, sadness, and loss through the dominance of the black color, it is the color of fear, and it is a source of showing authority, and it is his distinctive stylistic transition that later affected the vision of the modern artist. This painting was represented by the expressive power of the psychological state of the event and what the artist feels, and the idea of the work is closer to the advertisements placed in days

of time in the streets where they used to put the names of the wanted people in the world, it is an idea taken from the advertising image and the wanted people, but this time these are the wanted victims of the regimes. As this painting reflects the symbolic vision of the artist at this stage; and embodied in the connotation of the black color. The color of depression is misery and pessimism. By embodying the symbolism of the wanted person or the victim and the social relations he lived, where the surface was uniform in the shape and color distribution. The colors and lines emanate from the ends with the symmetry of the formal connotations. These portraits are characterized by the flexibility and continuity, which came to achieve a state of psychological equilibrium. Configurable general configuration and the color structure are dominated by colors and dark tones, as black was used, and this chromatic climate dominated the color extension on the background (the space of the painting).

This work was carried out with acrylic and brush material and was suitable for depicting connotations close to alienation and death and to create the general atmosphere of the painting and the composition that was characterized by the presence of the trend Symbolism, and harmony between the two forms was achieved on the surface of this natural, analytical form and in an expressive and symbolic vision together, that is, a stylistic shift took place here by the exchange between expressionist and symbolic, as well as a technical shift occurred by using the black color with a thick paste and inserting the line that is dominated by the color of sadness depression and depression. The painting showed a distribution in the formal units and on the side within a psychological self-treatment, in a clever marriage between the states of amazement and fear, the artist tried to find a stylistic shift, for after the color was impressionism it became more expressive and symbolic and in new formulations with his art and with what he inherited, which constitutes a pressing experience on the work the artist which constitutes a stressful experience on the artist's work. The researcher finds that the idea of the work was mainly taken from the idea that I do not see, I do not hear, I do not speak, and the text of My Free Blood is written in it, as well as a poetic text of (Lorca) written in English and the work is closer to the advertisement.

### Sample (3)

Business name: Checkpoint

Production: 2020

Size: 180 x 200

Material: Acrylic on canvas



### Visual Description:

The artwork consists of three soldiers, each soldier has a chain in his hand tied to a fierce dog, and the first soldier on the right wears a military suit with a light olive balloon, and with his two hands he pulls the ferocious dog in a jaw balloon, and the second soldier wears the military suit with a dark olive balloon and a smooth mane tied to a white dog and the third soldier is also the military uniform wears an olive



balloon and his fierce dog's mane is a walnut balloon, and the space on the right is a dirt balloon, and the other side is a black balloon.

In this work, the artist worked on the idea of the number, whereby every soldier or human had a number when they called him a number, and as the days passed, the person reduced his name and all his information became a number and erased at the moment of death and added at the moment of birth, and the numbers in a continuous movement that did not stop and at the end next come new numbers, as well as the work of (the artist) on the local army point, where the soldier from the same country or from the same region was searching and there was no mercy for him as he used to terrorize people in the fierce dog and use it as a means of terror and intimidation and that the stylistic shift of (the artist) was In showing the shapes and returning to expressionism after the shapes were not clear and the movement in which the military was in the performance of the duty, where the movement of the brush was fluid with a strong and highly knowledgeable in the distribution on the pictorial surface, where (the artist) tried to show the modern aesthetic sense and methods of his stylistic treatment through this work. This artwork reflected the accumulated color areas, and this affected the construction of shapes in the work and in the characters, especially its main forms. On the work surface and taking the work of an analytical expressive character and color values of monochrome. He dealt with reality in this work, but according to his vision, as the material turned into a lightweight and dark material after it was irregular in the previous era, and the texture became more paste mixed with the various lines that benefited the processes of transmitting movement and the internal energy of the shapes within the artwork.

#### **4. Conclusions:**

##### **4.1 Results:**

1. Time established an urgent pressing role in its expressive issues, particularly through the launch of the expressive representation of (Serwan) through successive transformations.
2. Use the animal as a symbol to express a person's self.
3. A shift in its color uses between the incandescent frank, which bore the inimitable concepts of expressionism, and the austere, depressing colors.
4. The characteristic of reduction and simplification associated with the abstract expressive emotion, and the limitation to the single color that occupies the largest part of the space that is formed over it.
5. The technical aspect and the substantive and formal aspect are equal, and the variety of methods of displaying it is a fundamental aspect in expressing the aesthetics of contemporary painting, and a means of aesthetic enrichment, which is achieved far from the requirements of form and subject matter, and is seen as a main pillar of the contemporary artistic vision researching the environment and the environment Down to the creation of new forms in art that may seem absurd at times and absurd at another time, but it remains in the series of transformations of modern painting one of the most important features of contemporary formation.

##### **4.2 Recommendations:**

1. The researcher recommends preparing specialized curricula for comparative critical plastic studies concerned with the study of modern plastic art, by shedding light on the pioneering experiences in it.

2. The allocation of subjects within the methodology of graduate studies dealing with the study of the history of the emergence of comparative studies.

#### **4.3 The Proposals:**

Abstract expressionism and its impact on modern Iraqi painting.

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