

# The Aesthetics of Employing Conglomerates (Pebbles) in the Plastic Achievements of the Artist Hajar Al-Tayyar<sup>1</sup>

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## ABSTRACT

This research is concerned with the study of (the aesthetic use of rocks (pebbles) in the plastic achievements by the artist Hajar Altayyar) and falls into two axes: the first theoretical axis is devoted to (statement of the research problem, its importance, objectives, limits, and definition of terminology). The research problem is summed up in answering this question: What are cobblestones (gravel)? Where does its beauty lie? How did the leading artist, Hajar Altayyar, employ her? Who is the actress Hajar Al Tayyar? The importance of this research was manifested in shedding light on the physical, moral and emotional beauty of the status of the rocks (pebbles) in the individual and its great impact on the artist Hajar Altayyar, which prompted her to master her simulations and employ them with many artistic achievements that bear the goal of beauty and in different methods. There was a necessary and urgent need for this study represented by pioneering In some aspects, it has not been studied in this way, and it fills an important place in national, Arab, Islamic and international libraries that deal with this type of study.

This axis also included three topics: The first topic dealt with the aesthetic features of the rocks (pebbles), how they are formed, their types, colors and distinct sizes. However, the second topic touched on the role of the Hashemite Kingdom of Jordan in the development and emergence of sciences and arts. While the third topic touched on the artist Hajar Altayyar: (her origin, her job, her most important achievements, her style).

As for the second axis (applied), it was concerned with the procedures, as it included (the research community and its sample models, then its method and tool, and the analysis and discussion of the sample models). Then the conclusion, which contained the results of the research, conclusions, recommendations, and suggestions, and then mentioned the margins and the most important sources that were adopted in this study.

**Keywords:** *Aesthetic; rocks; Plastic; pebbles; Employing; Hajar Altayyar.*

## INTRODUCTION

The definition of contemporary plastic arts often requires the presence of different cultures in a principled and primary way because culture actually contributes to defining everything that is natural and acceptable to all societies, so only then can individuals present their original identity to fulfill themselves. The main purpose of using contemporary plastic arts was to use new materials And adding wonderful touches of elegance and beauty to multiple communities.

At the beginning of the twentieth century, many artists moved away from realizing the true and realistic representation of the human form, to be attracted and approached towards the art of expression and abstraction, especially after the end of World War II, so that the abstract movement became the dominant and pioneering in the achievements of most artists due to its ability to use different materials in it.

Developments continued in the movement of modernity and beyond in the plastic arts, and artists followed it mainly on the principle of artistic pluralism, and this comes in addition to accepting a huge number of different artistic styles and purposes.

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From this, the young Arab artist, Hajar Altayyar, emerged in the embodiment of these developments in art, so she used a new type and a beautiful style in it, as she included in most of her artistic achievements: the stones (pebbles) as a new and beautiful style that is not familiar in modern art, as the beauty of those rocks (rawahis) was reflected in Artist Hajar Altayyar's wonderful artistic achievements in a variety of styles. From here, the research problem is embodied, formulated in the form of questions:

- 1) What are the characteristics of rocks?
- 2) Where does her beauty lie?
- 3) Is her beauty reflected in modern art?
- 4) Who are the most prominent artists who embodied that beauty?
- 5) Who is Hajar Altayyar?
- 6) What are her most prominent artistic achievements that immortalized her?
- 7) What is the extent of the human presence in it?
- 8) What are the technical methods and techniques used in them?

The importance of the research lies in highlighting the artistic achievements of the research sample models from the achievements of the artist Hajar Altayyar.

The research aims to reveal (the aesthetic use of rocks (pebbles) in the plastic achievements of the artist Hajar Altayyar). And its limits were:

- 1- Objective boundaries: (The aesthetic use of rocks (pebbles) in the plastic achievements of the artist Hajar Altayyar). It was identified in the achievements of the artist (Hajar Altayyar).
- 2- Spatial boundaries: The Hashemite Kingdom of Jordan.
- 3- Time limits: 2019-2020.

### **THE FIRST TOPIC: THE CONCEPT OF COBBLE ROCKS (PEBBLES) AND THEIR CHARACTERISTICS.**

Rocks make up most of the terrain of the globe, and they are solid natural structures consisting of a mixture of different minerals, and rocks are classified according to the way they are formed into igneous rocks, sedimentary rocks, and metamorphic rocks.

Sedimentary rocks are rocks that consist of granules separated from pre-formed rocks and deposited and their parts fused together. Sedimentary rocks are the most common types of rocks, as they cover 75% of the Earth's surface. Sedimentary rocks are classified into three main types: clastic rocks, chemical rocks, and organic rocks.

Rocks in all their forms are exposed to erosion and fragmentation into small parts due to some factors (Conde, 1997, p. 164), such as water, thermal expansion, the growth of salt crystals between the cracks of rocks, gravity, winds, and snow, and they move to other places, and after many years this stabilizes The crumbs are deposited to form sedimentary rocks. Rock crumbs, sand, mud, and dissolved minerals move to low places (Salamah, 2004, p. 80), and during this they erode and their granules acquire a circular shape, then all the components harden and turn into sedimentary rocks. (Al-Omari, 2001, p. 202) including gravel (Nawasra, p.113 ).

Gravel is a sedimentary rock mass. A rock made mostly of gravel is called a conglomerate or conglomerate. The tools of the Oldowan period are among the oldest known man-made artifacts (Or, 1995, p. 45), which date back to the Paleolithic era of human history. Pebbles are spread on most of the beaches, and these beaches are distinguished by their shielding with pebbles in relation to the erosion caused by the waves as well as To the existence of environmental outlets that provide a habitat for different animals and diverse plants (Al-Nawasrah, op. cit. p. 31). Inland gravel banks (with large amounts of gravel) are present at some sites, such as the mouth of the River Or, where moving gravel banks present significant navigational challenges (Moorman, 1959, no. 1132).

Pebbles have different colors and textures and may have streaks, known as veining, of quartz or other minerals. The pebbles are mostly smooth but, they can have contact marks with other rocks or pebbles. Pebbles are found on the shores of various oceans and seas, or inland where the ancient seas covered an area of land. When the seas receded, the rocks became landlocked. It can also be found in lakes and ponds. Pebbles can also form in rivers, and are transported to estuaries where they continue to be refined into the sea (Bender, 1974.)

Beach pebbles form gradually over time as ocean water washes away loose rock particles. And the pebbles remain with their smooth appearance and round shape. The colors range from translucent white to black, and include shades of yellow, brown, red, and green (Khudair, 1988).

Inland pebbles (river pebbles from river rock) are usually found along the shores of large rivers and lakes. These pebbles are formed when flowing water washes away rock particles at the bottom and along river shores. The most common colors for river rock are black, grey, green, brown and white (Atlas of Rocks and Minerals, 2014, p58).

Beach pebbles and river pebbles are used for a variety of purposes, both indoors and outdoors. It can be classified according to color and size, and it can also be polished to improve texture and color. On the outside of homes, beach pebbles are often used for landscaping and construction and for being decorative items. Beach pebbles are often used to cover walkways, around swimming pools, or in and around ornamental plants. These pebbles are used to create water gardens in areas where water is scarce. Small pebbles are also used to create rooftop living spaces and gardens. Indoors, pebbles can be used as bookends and paperweights. Large pebbles are also used to create houses and in various concretes.

Pebbles are found on the shores of the oceans and various seas, or inland ones, where the ancient seas covered an area of land. When the seas receded, the rocks became landlocked. It can also be found in lakes and ponds. Pebbles can also form in rivers (Abed, 1982) and move to estuaries where they continue to be refined into the sea. Beach pebbles and river pebbles (also known as river rock) are distinguished by their geological composition and appearance. The Dead Sea, located in the Hashemite Kingdom of Jordan, is one of the most important The seas in which these types of pebbles are found (Al-Buhairi, 1973, p. 75). Who is the Hashemite Kingdom of Jordan?

## **THE SECOND TOPIC: THE ROLE OF THE HASHEMITE KINGDOM OF JORDAN IN THE DEVELOPMENT AND EMERGENCE OF SCIENCES AND ARTS**

There are three opinions in defining the idiomatic meaning of the word Jordan: The first: Jordan is an Aramaic word that is meandering, steep, steep. Second: Jordan is a Greek word meaning river. Third: Jordan is an Arabic word that means: distress and victory (predominance of sleepiness). (Taqoos, 2003, p. 247)

The Hashemite Kingdom of Jordan is one of the masterpieces of the Arab, Islamic and human countries in terms of originality, beauty and creativity at the level of environmental and human diversity. It is located in southwest Asia, in the middle of the Arab-Islamic East, by being located in the southern part of the Levant region, and the northern part of the Arabian Peninsula region.

It is surrounded on the north by Syria, on the east by Iraq, on the south by the Kingdom of Saudi Arabia, and on the west by Palestine (Al-Shunaq, p. 35). The Gulf of Aqaba is located in the southwest of Jordan and is the country's only outlet to the Red Sea. Although the area of Jordan is limited and three-quarters of it is desert, its topography reveals a lot of diversity within short distances, as it includes, in terms of physical geography, five units extending from its north to its south and consisting of: Wadi Araba - the Dead Sea - and the Jordan Valley (Jordan Valley Fault), the highlands on the eastern edge of Wadi Araba and the Jordan Valley, the central desert areas in the eastern regions (the steppes), the Badia region (the northern eastern desert) and the Azraq Depression – Wadi Sirhan.

Wadi Araba, the Dead Sea and the Jordan Valley constitute a unique landscape. It is part of the East African Rift north of Syria. This unit represents a longitudinal feature that extends over a distance of 360 km from the Sea of Galilee in the north to the Gulf of Aqaba in the south, much lower than the mountain range to its east. If we go from the south to the north, we find that this unit rises steadily, reaching a height of 80 kilometers to 250 meters above sea level. However, it gradually descends towards the Dead Sea, where its level is 400 meters below sea

level, and returns to the height towards Lake Kinneret, which is 212 meters below sea level. The average width of this depression in its main area is about 15 kilometers (Al-Rousan, 2001, p. 20).

In 1921 (Figure 1), Prince Abdullah bin Al-Hussein established the Emirate of Transjordan with the help of the United Kingdom (Ibn Al-Hussein, 1409 AH / 1989 AD, 201), and at that time it was subject to the rule of the United Kingdom in the region of Palestine, which it separated from Transjordan (Baghi, 1416 AH / 1996 AD, p. 241). Jordan became independent in 1946 and we call on Prince Abdullah as its king, and it has been known since then as the Hashemite Kingdom of Jordan. The system in the

Hashemite Kingdom of Jordan is a constitutional monarchy with representative government (Wilson, 2000, p. 250). Then his son Talal bin Abdullah followed him in 1951 AD (Figure 2). After one year, he abdicated the throne to his son, Hussein bin Talal, i.e. in 1952 AD (Figure 3). After that, Abdullah II ascended to the throne after the death of his father, King Hussein in 1999 AD, and he is the current ruler of the Hashemite Kingdom of Jordan (Figure 4).

The King exercises his executive power through the Prime Minister and the Council of Ministers, who, at the same time, are accountable to the House of Representatives (elected) and the House of Notables (appointed by the King) who constitute the legislative authority of the state. There is also an independent judiciary. Jordan is a founding member of the League of Arab States and the Organization of Islamic Cooperation. Jordan is a sovereign state, a constitutional monarchy, yet the king enjoys wide executive and legislative powers (Al-Sheikh, 1996, p. 63).

His Majesty King Abdullah II cared about supporting and serving the nation's culture and heritage, as his record is full of rich achievements in preserving the country's heritage for generation after generation to be seen by his children, so he was able to pass it from "local and regional" to outer space (Mansour, 2019, p. 18). The global recognition of it and its inclusion in the "global" list. The efforts of His Majesty King Abdullah II had a prominent role in entering Petra among the list of the Seven Wonders of the World in 2007. This led to the growth of tourism, which reflected positively on Jordan. As well as instructing to excavate archaeological sites, and this was evident through His Majesty giving great care to knowledge and culture,

He is still making effective efforts to adopt many projects within the framework of his interest in supporting tourism development and national heritage, based on his constant love for heritage, history, civilization, and various sciences and arts. Which encouraged scholars and artists to excel and sophisticate and obtain the highest grades from these scholars, **Prof. Dr. Nidhal Kamel Taha El-Omari**, who is considered one of the most prominent professors in the Faculty of Information Systems and Technology, Arab Academy for Banking and Financial Sciences / Amman-Jordan. In the field of arts in general and plastic arts in particular, the Kingdom of Jordan has paid great attention to them, and signs of plastic arts have appeared. It is necessary to delve into the history of Jordanian plastic arts to identify its original roots.

The first man inhabited caves and caves since the dawn of history, and these dwellings were granted by God Almighty to him, so these caves are considered strongholds against predators and multiple climate fluctuations. The ancient man embroidered the most beautiful artistic paintings in it, such as the various animals that his arrows got or strayed from him Sometimes his palm, colored with dyes, is placed on the wall of the cave (Atiyah, 1997, p. 15), which are considered basic sources for



**Fig. (1) King Abdullah the First**



**Fig (2) Talal Bin Abdullah**



**Fig (3) Al-Hussein bin Talal**



**Fig (4) King Abdullah II Ibn Al-Hussein**

plastic arts in general and the drawing branch in particular (Yunan, 1969, p. 194). Man was able to benefit from the various components of nature

by cutting trees, rocks and stones He employed them in the construction of various buildings such as temples, dwellings, war castles and palaces, as well as in the art of inlaying stone (Baqir, 1986, p. The ancient Pharaonic, Sumerian, Akkadian, Babylonian, and Assyrian artist left it in terms of sculptures, decorations, and pictures (Baqir, p. 256), so they are considered historical sources for science and art. (Watt, 1402 AH / 1982 CE, p. 18). Arts and culture are undoubtedly the source of civilization and heritage for all human societies. There are also several civilizations that followed the civilizations of the Mesopotamia Valley and the Nile Valley, which are the Greek or Greek civilization, the ancient Chinese civilization, the Indus Valley civilization, the Indian subcontinent, the Elam civilization, the Roman civilization, and many international civilizations leading to the Arab-Islamic civilization, but for the specificity of this study that revolves around the Hashemite Kingdom of Jordan. The researcher studies the two civilizations of Mesopotamia and the Arab-Islamic civilization, citing two examples of them (Figure 5 and Figure 6), meaning that it is the environment of the artist, Hajar Altayyar herself, who is the subject of this study.

The Arab Muslim artist left us beautiful treasures of craftsmanship and mastery. In the north of the city (Jericho), the ruins of the most ancient city appear (the ruins of Khirbet al-Mafjar). A rare artistic achievement (mosaic) was found on the floor of the palace, depicting a lion attacking a herd of deer, under a huge fruit tree. It seems in this wonderful achievement that the artist executed it accurately, so it appeared in a realistic state, to simulate natural wildlife, as if he was watching it at the same moment, and it was distinguished by the distribution of light and shadow in the embodiment of animals and the tree, taking into account the rules of the third dimension (perspective) (Hamdan, 2010, p. 78).

Despite this great legacy that the old Jordanian artist possessed, he was not satisfied with what was available in his environment of civilization and arts, but extended his mind, heart and vision to savor, study and absorb all aspects of art and Arab, Islamic and international civilization through his interaction with the Mesopotamian, Greek, Roman, Byzantine and Arab-Islamic civilizations. Likewise, its geographical location, which connects the main continents of the world (Asia, Africa and Europe) by land and sea, which gave it great importance during its civilized marches through time. In the depths of human history, and on the other hand, it is clear that Jordan, since time immemorial, was and still is the ideal place for convergence, interaction, and intersection with all other civilizations of the world as a whole, as the obvious result was the diversity of arts, the revival of civilization, and the flourishing of Jordanian society throughout the different ages. Their walks are what they are looking for in this distinguished spot in the land of all Arabs and Muslims, as it was and still is a hotbed of literature and art and the advancement of its society with culture, stability and genius (Kawamela, 1990, p. 11, 74).

From this, it becomes clear to researchers the reasons for the advancement of the various arts, especially with regard to plastic arts, including drawing specifically in the modern and contemporary history of Jordan. Its signs appeared at the hands of the Lebanese Omar Al-Anisi (Mnenemah, (27/8/2007), who settled in Jordan since the year (1922-1927) and then left it to Beirut and Paris to return to Jordan after the end of World War II, only to leave Jordan again in the



**Fig. (5) The Banner of Ur Mosaic art composed of: lapis lazuli, pebbles, mother-of-pearl, colored stone, and mother-of-pearl. 2500 BC in the British Museum, London. Photography: Stephen Zucker.**



**Fig. (6) Taha, Hamdan. (2016). The Umayyad Palace in Khirbet al-Mafjar, Ramallah, Palestine, 1st floor, p. 92.**

early fifties. to settle in Beirut (Kawamla, op. cit. p. 63) and the Turk Dīaa al-Dīn Suleiman (the same source, p. 51), who held a large exhibition at the Philadelphia Hotel in 1938. (Ibid p. 52)

In 1951, the Technical Committee of the Arab Forum held the first organized group exhibition of Jordanian artists, in which a group of Jordanian artists participated, such as Ihsan Adlābi, Valera Shaaban, Kawthar Shahid, Muhanna Al-Durrah, Nihaya Hashem, Hisham Hijjawi, and Rafik Al-Lahham. In this, the first appearance of the plastic movement in the Hashemite Kingdom of Jordan dates back to 1951 without the slightest doubt (Ibid p. 55). In the sixties, painting began to be taught in secondary schools, then artistic activity increased, as well as the number of exhibitions that were held in Jerusalem and Amman, and art lectures, as well. The Ministry of Tourism also took the initiative to participate in the works of Jordanian artists in international exhibitions. The New York exhibition in (1965) was the first of them, followed by other exhibitions in Baghdad, Damascus, Paris, Rome, Copenhagen and Berlin. (Ibid p. 58). Then the number of artistic missions granted by the Ministry of Education increased in the seventies, and in (1977) the Department of Culture and Arts turned into the Ministry of Culture, and the Fine Artists Association was established, which dealt with artists' affairs, and established a headquarters for their meetings, and a hall for exhibitions and lectures, and in (1979) it was established The Royal Society of Fine Arts, a private, non-profit association whose aim is to support artists and plastic arts in Jordan and the Arab and Islamic worlds. Missions for Jordanian plastic artists, and their financial and moral support. The association has also published a number of books on the history of Islamic art, and contemporary art in the Arab and Islamic worlds (<https://www.addustour.com/articles/457726>)

In the year (1980) a department of Fine Arts was established at Yarmouk University, and it was the first department in Jordan for higher education, in which all arts are taught, including fine arts. The different disciplines of the arts. Thus, the Jordanian plastic movement witnessed a continuous rise and development, as the number of artists increased, and their active contribution to the Arab plastic movement.

The Jordanian Ministry of Culture has contributed to introducing Jordanian art and artists through its participation in Arab and international exhibitions with the works of Jordanian artists. Since 1999, the covers of Afkar monthly magazine have been devoted in every issue to a Jordanian artist, where his paintings are displayed and full information is provided about him, in an important documentary step (Fine Artists from Jordan, 2000, p. 30).

In this, the role of the Jordanian woman in the arts has not ceased. Rather, she was and still is the shining bright flame and the vibrant heart that adorns Jordanian life from ancient times until today. This is the artist of happiness, happiness and hope. The House of Arts in Istanbul (Kawama, op. cit. p. 139). Her love for the art of drawing human faces began from her childhood until she reached the stage of creativity and fame (Dasa, 1995, p. 90). In the eighties of the twentieth century, a group of students of Princess Fakhr al-Nisa Zaid formed another weight and position, and the plastic decision became distributed between the Plastic Artists Association, the National Museum, and the Faculty of Arts at Yarmouk University, which led to intense competition between artists (Kawama, op. cit. p. 61). The Jordanian Ministry of Culture celebrated her by issuing a new edition of her book, prepared by the historian Dr. Hussein Daasa, on the publications of the Jordanian Family Library, and then established a hall for culture and arts in her name at the Royal Cultural Center (Nawaisa, p. 175). The flow of the Jordanian artistic feminist tributary did not stop, but rather a young feminist star shone in the Jordanian feminist artistic horizon, represented by the artist Hajar Muhammad Altayyar! Who is this Altayyar artist?

**THE THIRD TOPIC: THE ARTIST HAJAR ALTAYYAR: (HER ORIGIN, HER JOB, HER MOST IMPORTANT ACHIEVEMENTS, HER STYLE).**

The artist Hajar Muhammad Mahmoud Altayyar (Fig. 6) was born in the historical village of (Sahem) (the word Sahem means: blackness, black clouds, a kind of plant that grows in the town of Najd in the Arabian Peninsula (Ibn Manzur, pp. 281-282).) Saham is located in the farthest governorate of Irbid Northern Jordan, its agricultural lands overlook the Yarmouk River and are distinguished by the fertility of its lands and the abundance of diverse plants (Al-Issawi, 1998, p. 296). And the cultivation of olive oak trees, where the oldest planted olive trees are located. Allah and it is part of the land of Levant. God chooses the best of His servants in it, and God guarantees the protection of this land and the protection of its people (Al-Baroudi, 1420 AH / 1999 AD, p. 14).

The town of Sahem was one of the cities of the Ghassanids who lived in the Jordanian Golan region in northern Jordan before Islam (Takush, 1430 AH / 2009, p. 413). And they participated in the leadership of Jabala bin Al-Ayham in the Battle of Yarmouk (Ibn Katheer, p. 69) The population activity continued throughout the Islamic era, as pieces of pottery dating back to the Roman, Umayyad, Ayyubid and Mamluk eras were observed in the site of the fort and around its mosque. The presence of the old Islamic cemetery in the center of the town indicates that its population density is high (Ghawanmeh, 1986, p. 143).

The artist, Hajar Altayyar, grew up in Saham from a scientifically educated family. (Her mother is Palestinian and her father is Jordanian. She is the sister of seven male brothers and five sisters. She is married to Professor Adnan Ibrahim Al-Naimat, a consultant specializing in therapeutic foods at Al-Noran Medical Center in Tripoli, Libya. She has five children from him: Qusai, Ahmed, Ibrahim, Abdul Rahman and Mustafa). She moved to Libya in 2010 with her husband. I graduated from Al-Balqa Applied University - Princess Rahma College - Jordan, in 1992 (specializing in special education), specifically hearing impairment. Interested in cultural and artistic exchange, family and educational guidance to consolidate values and morals, that is its ultimate goal.

She is a Jordanian visual artist and media resident in Libya, a student in the last semester of the Faculty of Mass Communication at the Libyan Open University, in addition to that, specializing in special education, which she obtained in 1992. Among the experiences she possesses are: A retired teacher from the Jordanian Ministry of Education and worked in the field of cultural and awareness-raising media in: Supervising the (WhatsApp) group of the Jordanian embassy in Tunisia, the consular section responsible for the Jordanian community in Libya. It is also the founder of the Jordanian-Libyan Cultural Exchange Initiative, through which books and literature are transferred and exchanged between Libyan and Jordanian writers, and networking between them on social media. She is an educational content maker on social networking sites (Facebook), (Tik Tok) and (Instagram) and the Libyan newspaper Fasania/Sabha from 2012-2017. She is a news editor and supervisor of the website and webpage of the Faculty of Islamic Studies at Asmariya University, Sebha 2013-2014. And the director of (Rewaqa Al-Literature and Poetry) in the activist Bashir Al-Saadawi Forum in Tripoli from 2017-2019, and a member of the editorial board of Al-Libi magazine 2013\_ until now. She writes and publishes literary articles on many websites (in Jordan, Libya, Iraq and Egypt) in the field of plastic art. Announcement (Irbid) Capital of Arab Culture In addition to that, the artist Hajar Altayyar has (12) different participation in realistic plastic arts exhibitions in Libya and Jordan and more than (50) participation in virtual exhibitions. She has a certificate of intellectual property right from (the Libyan General Authority for Culture in the art of stone formation in 2020). In the field of shields, the artist Hajar Altayyar obtained: Her Majesty's shield from the Libyan Academy for Graduate Studies and the shield of the Jordanian-Libyan Ambassador of Literature and Culture from the Electronic Association of Jordanian Writers and Intellectuals a year ago 2016, the Zarqa Sports Club shield honoring influential personalities in the city of Zarqa, for the year 2016, the House of Culture, Arts and Heritage shield as a pioneer in the art of stone formation in Libya, and the honor shield from the UNESCO Library in (Sabha), Libya, for its active role in activating the cultural movement in Sabha for its stay there in the year 2021 (Interview with the artist via Facebook on: April 5, 2023, time: 5:29 pm).

The local environment had a clear impact on the achievements of the artist Hajar Altayyar. She was undoubtedly fond of the art of drawing since her childhood, by virtue of the beautiful environment in which she grew up, from which the different landscapes and the diverse soil that contain stones and rocks of a variety of them were the pebbles (Al-Rawahis) that bear beautiful bright colors that vary in the diversity of their shapes and colors. It is undoubtedly an extension of the Syrian lands from which it was cut off during the French Mandate over it in the year 1920 (Hajjar,



**Fig. (7) The artist Hajar Altayyar.**  
**Source: <https://web.facebook.com/hajartayyar/photos>**

1999, p. 64), so the artist Hajar Altayyar became the companion of colors and pebbles mixed with sense and awareness, as all of her artistic achievements were characterized by the abundance of various artistic themes and elements as a living material in enriching and imparting aesthetics. Its human dimension, and accordingly, its impressive successes are all the result of its emotional imagination generated by social pressure factors according to Sigmund Freud (Ahmed, 1984, p. 260).

The artist, Hajar Altayyar, showed multi-directional experiences in her first personal exhibition in the Hashemite Kingdom of Jordan, her homeland and the place of her first origin, and between the ambitious journey to her second country, Libya, in the exhibition that was held there, but it falls within the framework of searching for units extracted from popular formulation and decorative geometric shapes. And from their movement and appearance, Hajar Altayyar discovered while she was in Libya that her credit lies in the Arab-Islamic memory, and her artistic material condenses and pours into this direction, orientation, and permanent investigation of longing for the land and history through its beautiful ages.

From here, artist Hajar Altayyar reflected what she sees in herself on the world, transforming the natural phenomena of the world into a pivotal image of her emotional life (Al-Kilani, p. 10). With the totality of this briefing, her experience grows in the presence of a new labor, and one of the most severe positions of her journey. With her inherent talent, she was able to transform the individual unconscious into comprehensive achievements by using signs and transforming ways of thinking into these wonderful artistic connotations (Atiyah, 2002, p.

The artist Hajar Altayyar created from each of her artistic accomplishments crowded scenes of the festival of pebbles and stones of various shapes, colors and scattered lighting. The illuminations are radiation centers of warm spiritual forces that push the viewer who wants to leave her work, to return to her eagerly to leave her again, and so on. Without a doubt, this is an affectionate expression of the artist, as it is the luster of her sparkling painting of a longing to rise and transcend it to pure spaces, where there is no difference, but rather a breath of human freedom as well, as she accompanies her viewers to a deep journey through those symbols that gain their importance by the extent they express the desires repressed in themselves. In human feelings, the viewer does not feel bored, as if he is in an environment attached to it (Atiyah, op. cit. p. 12). The artist, Hajar Altayyar, wanted to convey the image to the viewer, and the imaging tool would be lines, symbols, colors, materials, and textures (Al-Khalidi, 1988, p. 77). These images have many elements that establish them and bring them into existence, including the imagination latent in the memory of the competent artist herself (Nashwan, 1993, p. 17. Asfour, 1974, p. 18).

The achievements of the artist Hajar Altayyar are inspired by the worlds of imagination at times and at other times from reality, in order to enter into the human psyche the feeling of the recurring Arab-Islamic heritage element. Without a doubt, she uses thought in choosing and creating her subjects, so art cannot be established without thought at all, according to Ibrahim (Brahim, 226). She was also affected and pained by what she witnessed of the frequent displacement and refuge to neighboring countries and the forced migration that Arab and Islamic societies are exposed to, as in Syria, so she made most of her topics simulate this tragedy (Al-Jabai, 2015, p. 4). She was distinguished by her methods through her use of the two elements of symmetry and repetition of the decorative term. In addition to pebbles as a base material, she carried her achievements with different graceful lines of colors, often acrylic, where she used it a lot, and it was undoubtedly its special impact that gave her artistic achievements a distinctive aesthetic and vital dimension. As for the colors of her achievements, they appear clear and calm, expressing calmness of the soul, and she has a great ability to penetrate the heart of the recipient or viewer easily. She often uses the oil of the city of Sahem in all of her artistic achievements, because the oil (Sahm) is the oldest and the best in quality and not the most numerous (according to the opinion of the artist herself). (Interview with the artist, Hajar Altayyar, via Facebook, on: April 5, 2023, time: five twenty-nine minutes in the evening).

The artist, Hajar Altayyar, focused in her drawings presented on the daily life of the Arab-Islamic personality in particular, and humanity in general, to refer the viewer (the recipient) to an intertwined world, trying to remind him of the realistic, traditional, or sentimental climate through abstraction and symbols, to add poetry and music to it. However, the natural environment in which a person lives and the social environment in which he practices his life and all daily activities affects his aesthetic formation. Contemplating her various subjects sees her as a kind of enjoyment of her sensitivity towards her environment in order to regain her childhood, and her new city, as it is part of her first city (Saham), the city in which she grew up and grew up and rose to a legend, so the artist Hajar Altayyar takes her to the house of peace lurking in her memory full of the secrets of her natural environment Beautiful (place of first birth).

It appears in her works (mixing) between (her look) and (the memory of reality). She cared about drawing realistic subjects with a load of tenderness and emotions, feelings and various situations that bring to memory her small city (Sahem) and her great mother, the Hashemite Kingdom of Jordan, and her other great mother (Bilad al-Sham), which

was the largest bloc for a recent time, specifically in 1917 (Abu Fakhr, 2013, p. 65), And the other is Libya, as well as other Arab and Islamic countries and the world in general. It knows that it is its own city, with popular and traditional pictorial exaggerations. With this, the artist Hajar Altayyar achieved her lofty goal by employing these pebbles into a speaking life that sings of the ancient past, the heritage of her great ancestors, and her beautiful environment that speaks of hope, love, goodness, optimism, and happy tidings. The beach (Sims, 2007, p. 7) as you like to see it, and as in our ancient civilizational memory is through its bright eras in the Arab-Islamic history through its various stages.

The artist, Hajar Altayyar, was able to link the elements of the natural history of the Arab-Islamic heritage with the geological diversity that abounds in the rocks of her natural environment, and the multiplicity of their colors, which are enhanced by the sun's rays at sunrise and sunset. Make it more beautiful (Al-Osta, 1997, p. 41). Therefore, her artistic achievements were inspired by her rich and wonderful environment with these diverse scenes. This reminds us of European impressionist artists such as Paul Gaegan, Paul Klee, Henri Matisse, and Pablo Picasso, and Arab artists such as the Saudi artist Abdul Rahman Al-Sulaiman, and Iraqi artists such as: Mahood Ahmed, the artist Ayath Al-Doori, and the artist Salam Jabbar Jiyad.

#### Applied axis:

##### A- Research community:

This study included the works of the Jordanian artist Hajar Muhammad Altayyar, which the researcher was able to obtain from the following sources:

- 1- Available technical books, guides and resources.
- 2 public institutions.

##### B- The research sample and the reasons for its selection:

The sample was intentionally chosen according to the chronological order based on the following justifications:

- 1- Its powers for analysis in terms of the presence of the original painting or in terms of its clarity.
- 2 due to the large number of influences of the modern artistic style.
3. For different environments.

##### C - search tool:

The researcher adopted an analysis of the models of the research sample from the works of the artist Hajar Altayyar, among the criteria that resulted from the investigations of the theoretical axes.

##### D- Research method:

The researcher followed the descriptive analytical method in studying and analyzing the research samples.

##### E - Analysis of the research sample forms:

The analysis of the artist Hajar Altayyar's artwork, which contains different and clear artistic styles, was derived from modern artistic methods, simulating her local environment throughout her life. It seems that there is harmony and harmony in the patterns of the decorative units and their designs used in producing most of their artistic achievements (Tabaza, 2013, 378).

##### Model(1)

**Subject: Treasures of the Arabs.**

**Size: 50 x 70 cm.**

**Production year: 2020 AD.**

**Material: silicone + pebbles + on canvas.**

##### The topic :

It took on a cultural and cultural character, due to the fact that the artist is an authentic Arab, as she lives in the ancient Levant, which is the sacred region in all divine laws. This region has its inherited social traditions related to date palms and camels, which undoubtedly express the identity of the Arab person wherever he is. As for palm trees: the date palm, which is called: "The Tree of Arabia and the Tree of Life." The palm tree is one of the oldest fruit trees in the world, evergreen and long-lived, and the Arabs are among the peoples who



are among the peoples who

have had an intimate relationship between them and palm trees and dates since ancient times, closely linked to the Arab and Islamic civilizations and their heritage, not because their lands are among the most suitable lands for cultivation, but also because it is mentioned frequently in the Qur'an The honorable and the honorable hadith, and the many benefits of its fruits, as it is a complete meal that includes the various elements that the human body needs. The date palm was mentioned in twenty-six verses of the Qur'an, and many verses in this regard describe the palm fruit as a good provision, as it was mentioned in the hadiths of the Prophet, also proving its nutritional importance and medical benefits in human life, as it is food and medicine.

The date palm has been of great importance throughout the various ages, as evidenced by the effects left by past nations on the walls of temples and tombs and in many sheets and books, in the ancient civilization of the Mesopotamia Valley and the Nile Valley as well in the Islamic civilization. In the ancient city of Mari, the palm tree was one of the trees planted abundantly in the first half of the third millennium BC, as evidenced by the great artistic monuments in this Syrian city.

The Babylonians developed palm planting on the banks of the Euphrates about five thousand years ago, and the great importance of palm trees is confirmed by what was mentioned in the famous Code of Hammurabi, which stipulated its protection and determined the methods of planting and pollination. The Phoenicians also took care of it until it reached Phoenicia, Syria and the southern Mediterranean, and for this reason its genus was called by the scientific name phenix, and its tree was sacred to the Palmyrene people in Palmyra several decades before Christ, and its importance is confirmed by the word Palmyra, as it is a distortion of (Tad-Mor) i.e. country Palm.

The date palm was mentioned in the Torah and the Bible, and in ancient medicine an important medicinal substance, and in Arabic literature poets and writers admired the beauty and magnificence of its tree. The Arabs sang in their poems about palm trees a lot, and their enemy was the ruler of the fields, the food of the rich and the poor, and the traveler and the expatriate increased. The Sumerian inscriptions found in southern Iraq and the Persian Gulf indicate On the spread of palm trees since ancient times. And found in the ancient clay artifacts in ancient Iraq since more than 3000 years BC, indicating the method of artificial insemination.

As for camels, they occupied a prominent place among the Arabs, along with horses. Camels were called money, so the word money, if it was released in the speech of the Arabs, meant camels. The Arabs used to measure the pride and strength of the tribe by the number of camels that it possessed, and the greater the number of them, the greater the importance of the tribe. They are also a price for joys, as the bride's dowry is from the she-camel, and the greater the number of camels, the greater the value of the bride, so the dowry of Abla bint Malik was exorbitant, as Abla's father stipulated that her cousin Antar bin Shaddad, a thousand red camels as a dowry to marry Abla, which is a famous and well-known Arab story before Islam.

The camels were also a price for standing blood. Blood money was paid for unintentional manslaughter. The camel has been a companion of the Arab human being since ancient times, and the subject of the poem and the story. It is an inspiration for poets in the ability to move amidst difficult circumstances, patience with hunger and thirst, the companion of difficult paths, the harsh journey of life, the friendly and the companion, the source of livelihood, the means of transportation, and the equipment of war. Therefore, this topic has a moral significance in terms of its connection to a situation or a situation that the artist, Hajar Altayyar, expressed through art.

This artistic achievement (palms and camels, treasures of the Arabs) passed through several stages. During the second stage of the artist Hajar Altayyar's practice of this art in the preliminary stage, she built this achievement on sand and then wiped it (dispelled) after photographing it. After that, the most serious stage was searching for ways to install the painting on a surface, so I fixed it on sheets of black foam of a relatively small size (30 x 40 cm), but it was facing a problem in framing it, so the (foam) sheet would break with frequent movement and movement between the display places. In short, the artist saw that this method was impractical. So I searched for an alternative material for it, and in the end I found a good substitute (canfos), but without colors, with a size of (30 x 40 cm), then I enlarged this artistic achievement to a size of (40 x 50 cm). After that, the artist started using acrylic wallpapers to enlarge the area, where she reached (50 x 70 cm) to stop at this size. All these transformations and developments were in the preliminary stage that was in 2019. Therefore, the first stage was (using foam) in the month of October 2019. I worked on (20) technical achievers only, and in the months of 11 and 12 of the same year, I switched to canvas, where I worked (50) performers. On 4/4/2020, she was able to form her first personal exhibition, in which she participated with (70) artistic achievements of the two stages and (10) models.

**General description:**

This artistic achievement contains three parts: two palm trees on each side, in the middle of which is a blessed camel heading to the viewer's left. The artist, Hajar Altayyar, formed the trunk of the palm tree on the right side of the viewer with small pebbles of different colors, sizes, and shapes, the number of which is approximately (57) pebbles, then a jug of dates appears at the end of the upper trunk. Palms, as it appears on the ground, four dates that fell from their lame to settle behind the blessed camel. Opposite this palm tree is another palm tree on the left, similar to it in shape, movement, and number of fronds, but its trunk consists of (47) pebbles and its grapevine contains (8) dates, from which a small sapling appears consisting of (5) pebbles larger than the pebbles of the trunk and smaller than the pebbles of the palm fronds. On its fronds appears a shape resembling that of a bird consisting of five pebbles, trying to perch on the palm tree.

A perched camel appears between the two palm trees, its head facing the viewer's left towards the palm tree and its hindquarters towards the palm tree on the right. It consists of nine pebbles, the largest of these pebbles in the middle is a right angle, its top to the top represents the hump of the camel and the base of the triangle to the bottom represents the body of the blessed camel on two pebbles in an irregular shape closer to the rectangular shape representing the legs of the camel and then there appears to be a cylindrical pebble that represents the neck of the camel, then Followed by a pebble that appears to be triangular in shape, its head, and two small pebbles appear, the first white and the second black, resting on it to form the shape of a camel's eye, then followed by a pebble at the end of the head to the right, as it represents the camel's ear, and another pebble appears to the back in a walnut color that represents its tail. The artist inscribed her name and the date of this achievement on a white pebble whose shape is irregular and tends to elongate, simulating the movement of a camel's head.

**Configuration:**

The artist, Hajar Altayyar, tried to balance this artistic achievement by distributing all the blocks and shapes that represent two palm trees leaning towards the middle of the work towards the blessed camel on the ground. Since the right palm of the viewer was formed from (64) pebbles and the other on the left was formed from (54) pebbles, then the artist was able to create a small sapling for the palm tree on the left side with (5) pebbles, and to create a bird to the top of the palm tree with (5) pebbles. Also, and in that the total is (64) pebbles in each direction to balance the two shapes and correspond to the number of pebbles, shape and size. There is also an intentional balance by the artist in the direction of the camel's convex hump with the arc arising from the meeting of the two palm trees at the top. However, the artist created an intentional anxious balance through the number of dates in the arjun of each palm, where it appears in the arjun of the right palm (13) dates and the fallen on the ground (4), so the total is (17) dates, while the arjun of the second palm on the left contains only (8) dates, And there is nothing on the ground of dates. Here, the artist used her intelligence to leave the interpretation to the viewer himself, as she knows without a doubt that she was raised in this rich heritage, and knows that camels love dates just like humans, so this camel fell on the dates that fell on the ground and ate them without a doubt about that.

The colors in this painting ranged from walnut, white, black, ochre, lead, dark and light walnut. It is these colors that grew the presence of shapes with their symbolic details on the surface of the finished piece and referred them to an ancient historical world with a local workmanship through the artist's emphasis on them, in addition to the moral aspect that emphasizes in adding to the colors that were commonly used or dealt with in plastic art, so she was able to transform the deaf pebbles into Another world related to the heritage and civilization of the nation of Islam and the Arabs.

As for the shapes, they illustrate the heritage meaning in the artist's association with the details of social life, which are undoubtedly reflected or their direct influence appears on the pictorial surface.

**Technique:**

The artist used the method of paving and coordinating the pebbles, reminiscent of the well-known inlay art in the Mesopotamian civilization in particular, and the Islamic mosaics at the beginning of the Islamic era in the Levant (the artist's own place of origin), where silicone was used to fix the pebbles on a rectangular piece of canvas for this type of plastic arts. This technique characterized the artist's achievements in general.

**Model(2)****Subject: Hope.****Size: 60cm x 40cm.****Production year: 2020 AD.****Material: pebbles + silicone + acrylic on canvas.****Source: Collection of the artist herself.****The topic:**

It took on an emotional (romantic) character. It is most likely that all arts address emotions, including plastic arts in particular (the art of drawing). In order to enjoy drawing, your mind should be absent and your emotions should work. This is the case in this artistic achievement that is not devoid of magnificence and beauty. This subject included units A variety of decorations represented by a human mass in the middle of a young man and his girl perched on a decorative mass represented by a branch containing a group of beautiful roses, as they looked at the distant horizon in search of the hope they wanted to reach. It seems that optimism is forbidden here to reach that desired hope and the main lofty goal.



It seems that optimism is forbidden here to reach that desired hope and the main lofty goal.

This beautiful optimism is enhanced by the wonderful glowing sunrise that increases the closeness of hope and the achievement of the goal to reach it. It seems that the place of hope transcends abundant goodness and a warm life rich in the vocabulary of survival, represented by the blue of the sea water reflected in the color of the clear sky, and the glowing disk of the sun increases the movement of this artistic achievement to frame the environment of hope and stir the emotions of the two lovers with ferocity and passion.

**Configuration:**

The artist Hajar Altayyar distributed the vocabulary of this artistic achievement in the form of a diverse body on a horizontal surface, represented in showing the composition elements in the form of three groups that meet in the middle of the artistic clip, where the human mass (formed of pebbles) is represented by the two young men (the boy and his girl), the figure resting on a flower as it seems It has eight white petals resting on a dark nutty (ovary) ovary. In the middle of this flower are two roses, the first to its right has seven petals and the second to its left has eight petals. These flowers are based on a branch that is curved downward, and the two ends of the branch end with a rose with three petals. This can be interpreted as immature (two buds), or perhaps it is a manipulation and sophistication by the artist Hajar Altayyar to suggest movement and permanence or to show the aesthetics of perspective or the third dimension of curvature bough. These five flowers are separated by two pairs of leaves overlapping in the arched branch, so that between each two flowers there are two leaves of indigo or brown color. Roses give an aesthetic look and a very beautiful scent in all environments. People prefer them a lot in home cultivation, especially over other plants. They undoubtedly bring comfort, pleasure and joy to the human soul with their distinct scent, beautiful shapes and multiple colors.

The artist, Hajar Altayyar, was able to embody the two human figures, represented by the boy and his girl, by means of pebbles (Rawahis). The artist deliberately chose the appropriate pebbles in the formation, as she chose eight pebbles to embody the girl, starting from the pink pebble at the bottom that represents her shoes, then a pebble that appears rectangular in shape, white in color, narrowing towards the bottom Towards the shoe, forming the girl's leg,

then towards the top, a geometric figure representing the girl's skirt in the form of a white right-angled triangle parallel to her leg. Then it is followed from the top by a white geometric shape, also rectangular in shape, slightly inclining to cylindrical, narrowing towards the bottom, to represent the shoulder and arm of the girl, which articulates in the form of a walnut-colored triangle with right angles protruding forward and angled to represent the girl's breast (her breasts).

Then a small cylindrical walnut-colored pebble represents the girl's neck, then another small white semi-spherical pebble represents her face, then a cylindrical pebble in shape tends to elongate in a color more like blonde to represent her hair, which seems to flow back strongly due to the sea wind.

As for the figure of the young boy, it seems that the artist, Hajar Altayyar, reduced the complexity of the shape by using only five pebbles to form this boy. She used an oval-shaped pebble of a dark walnut color to express the shoe, followed by a cylindrical pebble of walnut color, representing the young man's pants, then followed to the top by a right-angled triangle. The white color represents his shirt, so he looks like the girl's skirt in color and shape, but it is a little smaller than her, then a cylindrical piece separates from it, representing his hand tending to a walnut color and heading towards the girl's shoulder from behind so that she feels safe, protected and calm, then these sequential pebbles from the top are followed by an oval-shaped pebble with Light walnut color represents the boy's head. The first group is in the center represented by the two human figures and the second block at the bottom of it is represented by the branch and the veins and its leaves with the huge mass that appears in front of them and represents the intense glow of the sun, all of which form movements with balanced kinetic rhythms that are almost identical in movements and vocabulary distribution, while soft lines were distributed to represent wavy and curved linear rhythms consonant. The artist, Hajar Altayyar, focused on the perspective (the third dimension), by manipulating the sizes of the different pebbles, as well as with the bend and curvature of the branch, as well as the distance of the sun and the depth of the boy and his girl's gaze towards the far horizon expressed in different colors. This indicates that the artist wanted to tell the viewer that there is a perspective embodied in this joyful romantic achievement.

#### Line:

The artist used lines to define the shapes drawn in this artistic achievement, which are represented in a sharp, bold, and soft manner, as well as in defining all vocabulary, although most of them are testicles. The artist also used the aesthetics of soft, comfortable lines, as in the red sniffing disc, and the colors that surround it, such as green, blue, turquoise, yellow, and orange.

#### The color:

The artist, Hajar Altayyar, used most of the acrylic colors in this painting, but the blue color is the dominant one, as it occupies the entire work as it seems, especially the space around the human figures and flowers, then white, while the red color represented the third place, which represents the disk of the sun. She also used yellow, green, brown, walnut, orange, and turquoise.

#### Technique:

The artist used types of pebbles of various shapes, colors, and sizes with acrylic colors and brushes in painting on previously prepared canvas in the formation of this topic, where the shapes appear despite the method of pasting with silicone media, but they appear as if they were an artistic achievement drawn only without this elegant arrangement and gluing process. In the end, we can say that the artist, Hajar Altayyar, uttered pebbles and stones and forced them to do so with stubborn insistence, emotional softness, and an expressive style that almost resembles harmonic music.

#### Model(3)

**Subject: departure.**

**Size: 60cm x 40cm.**

**Production year: 2020 AD.**

**Material: pebbles + silicone + acrylic on canvas.**

**Source: Collection of the artist herself.**

#### The topic:

It took on a sad social and environmental character related to migration, displacement, displacement and departure. We can say that displacement is the forced or involuntary movement of one person or group of people



away from their areas of origin or perhaps their homeland as a result of external causes such as violence, natural disasters, ethnic cleansing, wars, and others. Or perhaps drought, severe economic factors, civil wars, deportation and forced displacement, forcing people to flee and move to other places or neighboring countries that are safer.

Forced displacement or forced displacement is currently receiving great attention in international policies and legislation for international protection of human rights and discussing the effects of forced displacement on other countries or on other regions. Therefore, we see that the artist Hajar Altayyar excelled artistically in dealing with (departure) resulting from forced displacement.

This achievement includes human and natural vocabulary such as mountains, clouds, stone blocks, and pebbles formed of various types. In the middle of the piece, there are two human figures made of pebbles, they look like a man in front leaning on a stick with his left hand, the stick looks long, this man leads a woman with his right hand and she walks behind him carrying with her right hand a bag that seems to be the luggage of the trip (food, water, clothes), so we notice to the right of them a mountain range appears in the form of five blocks of close size as it appears painted with acrylic colors, and there appears on the surface of the earth a group of pebbles that look like eleven pebbles surrounding the two human blocks from all sides, we note that the artist Hajar Altayyar made all these shapes distributed on the surface. The painting is in a manner in which shapes overlap or overlap away from its geometric perspective. We note the issue of varying sizes (of shapes) according to their distance or proximity: the subject as a whole represents (departure) or forced migration.

### **Configuration:**

The artist, Hajar Altayyar, distributed the items of the artwork in the form of bodies distributed on a horizontal surface with many levels, where we notice that this work is divided into horizontal lines that look like they are imaginary. The other line represents the surface of the earth on which these people walk, and the sky line corresponds to the top.

### **Build:**

The creation of this artistic achievement is balanced by the presence of a central mass that occupies two-thirds of the artistic achievement represented by human figures (the spiral of the subject). The artist perfectly. The body of a man consists of (12) pebbles, two white in color representing the feet, and two representing the legs, one in white and the other in a gray colour. As for the legs, they also consist of two pebbles, one white and the other gray.

As for the man's stomach, chest, and neck, it consists of one stone with a curve, arc, and a little pointy, all in white color, representing the aforementioned parts. Then it ends with a white stone in oval shape, representing the man's head, then a small white stone, representing the man's hand and forearm, which is held by the woman's left hand. After that, the artist used three pebbles: the first in gray color represents the shoulder and forearm of the left man, then another pebble in white color represents the forearm, and the third pebble in gray color represents the palm of the man holding the brush to express the stick on which the man leans. As for the other human shape, it consists of (12) pebbles as well. At the bottom there are two small pebbles of a light gray color that represent the feet, then followed by a large pebble of a triangle-like shape, its color is white. The color is oval in shape, representing the woman's stomach and breast, followed by an oval-shaped, blond-colored pebble, connected at its lower end to a small pebble, representing the woman's hair, then followed to the bottom by a small pebble of a dark gray color that represents the woman's right arm, and at the end of it is a small white pebble that represents the woman's hand holding a small pebble that represents a carrying ring for the large oval-shaped rock that represents (luggage) or belongings of departure or forced displacement. Then there is another light gray pebble connected to a small white pebble that represents the left hand of the woman holding the right hand of the man. Following this woman to her right side is a mountain massif, and there are also four mountain massifs on the same right side, but they appear to be the farthest, all painted in acrylic colors. As for at the bottom of the human mass, there is a group of pebbles, the number of which appears to be eleven. This beautiful natural environment suggests prosperity, benevolence, and benevolence, despite the forced displacement and forced distance from this place in which they were raised and raised.

The artist, Hajar Altayyar, used a special balance by employing some different decorative shapes and natural and strong materials such as pebbles, brushes, and even the black piece on which she wrote her name in white. In addition to that, to the human figures, we notice the mountains and the blue color of the sky reflected on the rippling sea water, and all of these gave this distinguished achievement a kinetic feature.

### **Color:**

The artist used in this beautiful artistic achievement white, lead and blue acrylic colors in different degrees between light and dark, but the general atmosphere of the painting is dominated by blue and white, and these colors are

distinguished by their strength and intensity to simulate the whole subject that is moving forward announcing the final exit from the realistic place ( forced displacement) and from the painting as well.

#### Line:

This artist used straight, curved, oblique, and intersecting lines to define mountain and human forms in general, as the artist used black and white in these lines. The artist also treated the space with blue and white and some of their gradations.

#### RESULTS

After this blessed journey in (the aesthetic use of rocks (pebbles) in the plastic achievements of the artist Hajar Altayyar), several results emerged that dealt with the research problem, and they can be limited to the following points:

- 1) It appeared that the rocks (gravel) is one of the natural materials formed by the effects of the wind and the destruction that the water, valley or mountain rocks are exposed to. Mountain pebbles are characterized by coarseness, as they contain clay, sand, organic materials, dust, and some impurities.
- 2) The beauty of rocks (pebbles) lies in their many different colors: such as blue, black, white, yellow, gray, brown, green and pink. And the multiplicity of shapes and sizes and texture between softness and roughness.
- 3) The history of the arts left us with many artistic paintings that included these types of rocks (pebbles) in several paintings, such as inlays, along with precious stones and mosaics through different ages (Fig.: 5,6). To be widely reflected in modern art, the most prominent of which was the artist Hajar Altayyar, who was born, raised and raised and completed her studies in the Hashemite Kingdom of Jordan.
- 4) It appeared that the artist, Hajar Altayyar, was one of the most prominent practitioners of the art of shaping pebbles in Jordan.
- 5) It appeared that the artist, Hajar Altayyar, was able to transform the silent, deaf, lifeless stone and gravel into giving life to it by employing the pebbles with vital scenes and speaking life topics that address several issues such as perpetuating the Arab and Islamic heritage Model (1) and the search for hope, awareness of it, optimism in it, and renewal Model Life (2). The artist also dealt with the most important diseases and epidemics that befell Arab and Islamic countries through her famous achievement (Forcible Displacement or Forced Exodus), which Arabs and Muslims alike suffer from, Model (3).
- 6) It appeared that the artist, Hajar Altayyar, dealt with many topics in her artistic achievements, such as the daily life of the Jordanian or Libyan family, the embodiment of some faces or individual characters, landscapes, agriculture, harvesting different crops, traveling through various fields and roses, a girl's picnic on the sea, the mother's nostalgia, the dancer, or Multiple types of trees, vines, and livestock grazing, in addition to the research sample models mentioned in result (5) above.
- 7) It appeared that the human presence was present in model (2, 3).
- 8) The artist used pebbles as a basic element in all of her artistic achievements, by paving and lining the pebbles on the surface of the painting consisting of canvas, and then fixing it with silicone. The artist also used acrylic colors in most of her artistic achievements, as in model (2,3). It adopted the expressive and symbolic method, then excelled in highlighting the aesthetic aspect by endowing its themes, elements and symbols with large and prominent sizes that increased its beauty and strength of expression, focusing on the red, white and black colors and the gradient of gray and blue while keeping the natural colors of the pebbles as they were without prejudice to them with any color other than painting them with (varnish) to increase Sparkle and dance with the light in all models.

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#### **MEETING**

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