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### Representations of the Iraqi Environment in the Works of Star Luqman

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#### ABSTRACT

This research is concerned with the representations of the Iraqi environment in the works of Star Luqman, and it falls into four chapters. The first chapter is devoted to explaining the research problem, its importance, the need for it, its goal and its limits, and defining the most important terms. Where the research problem ended with the following question (Are there representations of the Iraqi environment in Star Luqman's works?) The research has a comprehensive goal: To know the representations of the Iraqi environment in Star Luqman's works. With regard to the limits of the research, it was determined by studying the oil paintings of the artist Sattar Luqman for the period from the year (2013), which the researcher obtained from the artist (Star Luqman) as many photographers of paintings, books, magazines, periodicals, group and personal exhibitions guides (folders), the encyclopedia of Iraqi art and from the Internet . The second chapter included (theoretical framework) the concept of environment and features of the Iraqi environment in the contemporary Iraqi formation. As well as the indicators reached by the theoretical framework and previous studies. As for the third chapter, it is concerned with the research procedures that included selecting the research sample of (3) plastic work, the research methodology and analyzing the research sample. The fourth chapter included the results of the research and conclusions. Among the findings of the researcher are: Sattar Luqman was inspired by the symbolic vocabulary that is at the core of the local Iraqi environment. The artist, Sattar Luqman, was influenced by the Islamic civilization as well as in the art of painting represented in miniatures, ancient manuscripts, and traditional carpets. This is what appeared in all models.

#### RESEARCH METHODOLOGY

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

Since the dawn of history, man has known art, singing with it and easing effort after work, it is the principle of life and the secret of its opening. There is no doubt that man's attachment to beauty is as old as humanity, and in the surrounding manifestations of nature and in the effects it produces, something

that the history of humanity attests and records its effects from the ancient Stone Age to this age. The environment has a great influence in the field of artistic activity, and the arts of each era are linked to each other and are united by all common features that arose out of the linkages between artists in a particular era, an idea and an environment. It is issued by them as individuals that are almost united by a general character, and almost every one of them has a contribution to it even if they differ in their styles and intentions. In Iraqi plastic art, many efforts are being made to root the reality of art in a way that expresses the intellectually ambitious tomorrow. Among the experiences that make up the contemporary plastic scene, the artist has his own dream with the accumulation of the dreams of his community in a creative human spirit. The researcher found that there is a necessary need for this study represented in the fact that the subject has not been studied previously, as the researcher will try through this study to address the topic and draw results in a way that achieves the goal of the study, which is what the researcher started with this question: Are there representations of the Iraqi environment in Star Luqman business?

### ***1. 2 The Importance of Research***

The experience of the artist, Sattar Luqman, is an extension of the history of contemporary Iraqi art, as he had not previously written about it. As for the need for it, it benefits those interested in Iraqi plastic art.

### ***1. 3 The Aim of the Research***

The current research aims to know the representations of the Iraqi environment in Star Luqman's works.

### ***1. 4 Research Limits***

Thematic Limits: The productions of the artist Sattar Luqman.

Spatial boundaries: Iraq.

Temporal limits: 1983 – 2018.

### ***1. 5 Defining the Terms***

Linguistically, representation means likening a thing with another thing or putting it to its likeness. The representation, then, is a representation and an analogy. (10 / p. 21). It refers to the emergence of mental images in their various forms in the world of consciousness or the substitution of some of them for others. (1110 p. 54). The procedural definition of representation that the researcher adopts is the definition of Ibrahim Madkour which is the appearance of mental images in their different forms in the world of consciousness or solutions of some others replaced. As for environment in language, it is the home and the state, and it is used in the terminology to the group of things and phenomena surrounding the individual that affect him. It says the natural or external environment, the organic or internal environment, the social environment, and the intellectual environment. Claude Bernard says that here are two indications that affect the being. The first neighborhood is the cosmic or external environment, and the second is the organic or internal environment.

The environment in this sense refers to time and space on one side, which are two frameworks surrounded by natural phenomena. The environment is

synonymous with the environment, so is said in the midst of the people, i.e. between them. (110, 20-21). It is a stock of material and social resources available at a time and in a place to satisfy the needs and aspirations of man. (12, p. 2). The procedural definition of the environment that the researcher adopts is Rasheed Al-Hamad's definition which depicts the representation of environment as the balance of material and social resources available at a time and in a place to satisfy the human needs and aspirations.

### **THE THEORETICAL FRAMEWORK AND PREVIOUS STUDIES OF THE REPRESENTATIONS OF THE IRAQI ENVIRONMENT**

Art is an expression of the artist's feelings and trends of the times, in special ways and materials. It is the set of effective conscious, conscious processes through which the artist influences his environment in order to shape, shape and adapt it (12, pp. 2-7). Art language is an important element of the transmission of culture in both the material and the intangible sides, and a factor of construction, change and modification in it through the sophisticated intellectual contents it forms, considering its visual, auditory and, etc. elements most able to spread as a language is universal, achieving a response to its significance between individuals within and outside the same society, one of the most important roles of the art language is that it prepares the appropriate field for culture to achieve its social and global goals, and if I can say that the language of art can be considered a mirror of culture, as artistic works in general reflect the distinctive feature of different civilizations with their systems values and connotations related to the nature of life and the society in which you live, there are many artists who are inspired by their artworks from their societal civilizations, so we find them renewing and innovating through them, with the aim of reviving the culture of their ancestors in the souls of successive generation or political, economic, or age and gender differences (2. p. 94).

There is a close relationship between fine arts and everyday life, and art - therefore - reflects the emotions and ideas associated with the main systems of social life. Life always takes place in an environment, and the interaction of the organism with this environment forces it to try to adapt to it in order to ensure its survival. (1 / p. 2-3) The arts of all kinds, and the artists in their infinite multiplicity, can deal with the materials of the external nature itself and its tools on severe parts. Diversity and its things remain neutral to art. Then there is a new side to the relationship with nature and the world: art, perhaps unconsciously among many artists, is a preparation for nature and an attempt to create a new and competing world. Rather, art may try to become the world for the perceptive and the connoisseur, because we always need, and at every moment, that We live in a world, whether it is the objective world, or that human, or the world of dreams, illusions or ideas, or, last but not least, the world of art, and perhaps this tense relationship of art with nature and the world, it is an extension of them and needs them, but he wants to It exceeds them and may even compete with them, perhaps it will be fertile for those who are aware of it from among the artists, and in any case it appears on a very limited level in the relationship between the sculptor, for example, his tools and the stone that he forms according to his own whim, and he may obey him and may refuse him. (14 / p. 2) Art is a linguistic communication tool between

generations and between civilizations as well as between societies and it is the special social language of communication that arose for understanding, consultation, exchange of experiences and receiving information (2. p. 93). Emphasizing the integration of art into social life, we find that theater art did not flourish except through its integration with religious rituals and ceremonies.

As well as photography, sculpture, music and singing were associated with a social goal. The exercise of physical exercise to consolidate social foundations was an educational tool, and the remembrance of grandparents sharpens the spirit of pride in the souls. Therefore, it was not surprising that the Athenian Greeks adopted the view that art was an act of imitation or imitation. This position means that there is a close connection between the fine arts and everyday life (H, p. 4). Every human being lives in a world that differs from the world that other people live in, so a person's view of himself, his perception of things and people, then his perception of how people view him makes him Unique with his experience with the environment in which he lives and interacts with it, this difference in people's experience of the environment around them made the world we live around us a symbolic world, expressed by the artist through his linguistic expressions, whether verbal, visual or auditory (7 p. 20).

The "free from interest" view of nature, things, human beings, and the relationships between them gives them a transcendent character that transcends history, as it gives them an unavoidable permanence that makes them part of the eternal order of things. Consequently, the function of this way of thinking becomes the inscription of bourgeois social relations in nature, so that they are removed from the hand of social change. In considering anything as an "end in itself", it thus conferring the attribute of eternity and eternity, and raising the world of utilitarian interests, and conferring on it Something of ambiguity and confusion over his connection to society, and thus on the process of deduction and consumption upon which human life is based (8: p. 85).

Thus, we find that a person is in a state of complete interaction with his natural environment, as he tries to adapt to it in order to ensure security and stability for him and in this way it is determined in the life and destiny of the individual. This bilateral interaction and exchange between man and his environment does not occur at the level of the artistic phenomenon only, but rather in a deep inner way (19, p. 20). And as soon as the art movement in Iraq was able to crystallize, it began to identify itself, discovering its civilization and its human and cultural presence until it was trying to achieve its collective commitment) and developing (the self-visions) of artists, and these two factors were the guarantors of the basic lines of the history of Iraqi art (14 p. 12).

Where the Iraqi artist succeeded in creating a realistic vision of both content and style, and focused on the content in which he was raised, thus creating common connections between members of society, embodied with realistic and expressive visions. He possesses a tremendous ability to reflect reality in its various aspects, in addition to reflecting its hidden depths, and his attempt

to discover the subconscious and the subconscious connotations of his inner life, and within this approach, the psychological dimension is at the heart of the creative experience rich in psychological connotations. The works of most Iraqi artists were a reflection and return of the surroundings in which they live, including nature and the countryside in all its dimensions and details, which may mean their attempt to paint the first visual images that go back to their childhood (17: p. 75-79). The Iraqi artists have tried, from the beginning, to find an artistic vision that they could call Iraqi or Arab, and this is the reason for their return to Sumerian and Assyrian sculpture, to Arab photography, to miniatures and ancient manuscript lines.

To the popular motivate in handicrafts, bedding, rural rugs and common local themes, and what they achieved in a style that is nothing but the result of this marriage between heritage and contemporary as we know it today. Only by this way will we be able to understand the works of Jawad Salim, Shaker Hassan, Kadhim Haidar, Dia al-Azzawi and Muhammad Ghani, Khaled Al-Rahal, Souad Al-Attar, and many other prominent artists, whatever the originality of each of them in his artistic work, it is related, in one way or another, to the roots of the society in which they live, even if this connection is not always easily visible (6 / p. 12-13). Among the Iraqi artists, indeed, the first of them, who represented this trend in painting, was Abd al-Qadir al-Rassam, for he was the one who accomplished subjects mostly based on landscapes and a few personal pictures or horse scenes and others to archeology topics, which are of tourist value, or to record memories related to the profession. . His paintings are articulate expressing the environment, such as the songs of the Tigris, the Tigris evening songs, the innocence of life in the shadows of the palms, the return of the shepherds in the sunset, and the signs of antiquities. His works depicted the innocent face of life in those old days (14 pp. 65-68). As for Akram Shoukry, an independent painter, he remained fond of natural landscapes, drawings of children and inanimate objects, and perhaps touched on some vital and popular topics, but he always preferred to express his luxurious position in monitoring them, that is, he kept his energy in coloring when drawing and in treating the subject as something of interest and a special symbolism, without giving him his realistic existence. In most of his works you find the smell of the earth, the flavor of the popular environment and the beauty of the domes of Baghdad's mosques. Shawkat Al-Rubaie believes that Akram Shukry's works "... show the characteristics of (the inner life) of the Iraqi scene: its climate, its spirit and its effect (14 p. 11). As for Faiq Hassan, he focused on local issues that insisted on him visually, taking advantage of the great technical ingenuity, and the scenes in which he was born and raised in the midst of which, and in which he spent many years of his life, became the most important source that feeds his imagination. His paintings were filled with alleys of Baghdad and its old neighborhoods, with their crumbling gates and shanks, with their sun and shadows, movement and silence, with their primitive shops and popular characters. The artist is determined to engage intimately with his first-hand visual experience of a scene he knows is on its way to rapid demise. As much as the city's scenes enchanted him, as he also sees the sense of past times reaching a point of dormancy, features of a life that bursts with vitality and freshness, so he was bewitched later by the scenes of rural life. In these scenes, he put pictures of

the painstaking work, of the effort and the skin, and all the hardships and perseverance that the farmers had known throughout the past centuries. Thus, his paintings demonstrate the extent of his diving into the depths of the psychological experience that was the share of his nation. (6. p. 17-19). Fa'iq Hasan is known for what he was known for with several stylistic specifications ranging from realism to abstract, symbolic, and documentary.

As for Jawad Selim, he was able to express the contrasting reality, and he was very knowledgeable about the history of painting and sculpture in the world, and he followed the successive movements of art in Europe a lot. And local customs in everything he painted or sculpted: he was lovingly receiving folk traditions that are still alive in many of the alleys and cafes of old Baghdad, and the Iraqi countryside, feeding his stylistic attempts and appearing in his formations, brilliantly coupling them with works of the distant past, from small Sumer sculptures to marbles.

The Giant Assyria, from al-Wasiti's powerful drawings and script, to the copperplate of Baghdad and Abbasid Mosul, the mullah with figures and hammered motifs (6. P. 22). Jawad practically wanted to transfer Baghdad from memory and its sects, to an existential and human reality that has its own entity, and at the same time it has its own aesthetic presence on which imagination and reality cooperate in an interconnected interdependence (12. p. 31). As for the impression made by Mahmoud Sabry's work on the local climate is quite clear and clear, and this impression does not mention the present as a form only, but the spiritual climate as well. Sabry uses the robe, for example, to embody the climate associated with a specific idea, and that he does not use shapes for a decorative or formal aesthetic value, because this climate is inseparable from the social, psychological or political dimensions. Strictly speaking, it is inseparable from the style as part of the body of the artwork (14. p.86). As for Shaker Hassan Al Said, he expresses a general idea of artistic advancement in Iraq, linking the past with the present, and studying the present as part of a future project. This was expressed firmly by an artist who does not want to be abstract from the idea of his creative and cultural heritage, that is, the heritage in general, and this approach is certainly what gave his art internal peculiarities. (14. P. 120-121). Ismail Al-Sheikhly, the artist sought to deepen the lofty ideas of that generation, which still possesses authenticity to this day. Among these ideas, interest in reality, its study and its rooting. This artist chose the village, and dealt with themes of social misery, his depictions of floods, and poverty, those subjects that he painted in the 1950s and their end, and which were depicted from a realistic-expressive point of view (14. pp. 146-147). In the drawings of Ismail Al-Sheikhly, we find that the religious revelation belongs to the women who, for many years, have been watching and representing them, and they visited the mosques and the shrines of saints in great numbers.

It represents a studied perfection from an Egyptian artist, as women arrange them, distract them and rearrange them, in an endless convention of diversifying them, and they are exhausted with a vague argument, in search of more love, or childbearing. The scene is very Iraqi and very popular. The artist presents it with an ingenious treatment that ranges from planning to

abstraction, sometimes reducing it to sharp strokes of pure colors. (6. p. 31). As for Mahoud Ahmed, most of his works consist of the forms and symbols of the southern environment of Iraq. He develops his experiences by searching for the peculiarities of the place and the historical depth of the Iraqi civilization, extracting or concluding with the construction of a world that consists of recreating reality, and from an atmosphere tinged with irony or exaggeration. Sometimes the artist's works remind us of successive cinematic and documentary shots. Hence his experience is related to reality and at the same time depends on its internal dimension - history and the psychological and social dimension (14. p.189—190). Nuri al-Rawi believes that communication with nature is a connection of love and a hidden unity in the identity, where the rocks and clouds, the inner self and the external vision are all reciprocal. Al-Buraq, the horse of the prophet who goes through space, and who on a holy night may open the gates of heaven to those who await him, is also the expected sign of all that amazes, when the mountain village's houses, which seem empty, may turn into the city of Allah, which is crowded with those who are in it (6. p. 50).

## **RESEARCH PROCEDURES**

### ***3. 1 The Research Sample***

The researcher selected the research sample of (8) paintings, intentionally chosen according to the following dimensions:

- A. Emergence concept that has to do with the study.
- B. Approval of notarized works.

### ***3. 2 Research Methodology***

The researcher followed the descriptive and analytical approach in the research.

### ***3. 3 Analysis of Samples***

#### **Sample No. (1)**

Work name: Untitled

Material: Oil on canvas

Size: 80 x 80 cm.

Year of Production: 1983

Analysis: The expressive work represents two women in a forest of trees where the colors are homogeneous and bright. We find shorthand in shapes where the work is mediated by a large tree whose trunk is above. The background is yellow and its leaves are brown in different shades. White occupies approximately two-thirds of the work. One of the women wears a green dress and holds a white bird in her hand. There are some brushstrokes to give the work an improvisational tone, creating a diverse aesthetic harmony. In the work there is a kind of primitive and innate relying on systems and formations of lines, colors and color spaces to highlight the topic.

Its dependence on achieving a state of visual attraction as a result of its creation of color relations and achieving harmony and harmony between the components of the picture scene in general, which was implemented by this mechanism. And an evocation of the past and civilization in a contemporary

spirit, by understanding the event and its details and then presenting it in a contemporary way, in a realistic and symbolic manner, as it reminds us of the hanging gardens of Babylon and its wealth of mythical aesthetic present to our present time. Therefore, we see in this work that the shapes, lines, colors, and spaces played their aesthetic effectiveness. From here the researcher finds that the artist wanted to attain an aesthetic value that has constructive connotations first, and a human and cultural significance again, as the image units here formed a mixture of expressive and abstract overlap, so his forms seemed full of expression and a sense of necessity Human and emotional belonging to society and its issues such as myth and heritage.

### **Sample No. (2)**

Business name: None

Article title: oil on canvas

Size: 130 x 90 cm

Year of production: 2006

Analysis: In this work we find three women with a man in the middle, drawn by the artist in an expressive cubist style, the features are simple to the faces, carrying traditional objects, the first woman on the right side carries a radio on her head, and next to her holds a lantern, and the man carries a colorful carpet of ancient heritage, and the last on the one hand The left holds an old fireplace on her shoulder. Behind the people, the artist drew chinchillas, arches and crescents.

From his drawing of crescents and arches, it appears that he was influenced by the environment to which he belongs, as the arches have a symbolic folk significance of an Islamic character. The content of the painting is social, inspired by the customs and traditions of Baghdad. We find women and men in it as if they were in a popular market. This work is a scene from the scenes that the artist used to paint in his customary style, as his human forms are often facing the recipient, which is a stylistic feature in his drawings, but in this painting he gave an aesthetic semantic dimension of bright colors, which created a visual attraction between the painting And the recipient. The artist embodied a topic that was one of the topics common in the popular neighborhoods in Baghdad at the time, and it represents people carrying things they bought from the market, and this confirms the transmission of Star Luqman subjects from the core of his environment by presenting expressive images from reality, the artist here reformulated them according to a scene, a picture surrounding a structure The place is an interest through which imagination is linked to reality. In his drawings, Star Luqman reiterates the emphasis on dealing with the social issue, specifically what is related to the images of women and studying the customs, social traditions and special cases related to them. As these topics occupy a wide space in his artistic style, the artist highlights the flashy side of the colors used, as well as the movement of women and their standing, the movement of their hands, and their expressions, is one of the means of aesthetic organization of composition in the guise of Luqman. The artist excelled in occupying the spaces of the painting with geometric shapes, so that he created a kind of balance within the work. As well as showing many pictures, as if he wanted through these pictures to be characterized by ceremonial work.



The image intensification is what distinguishes most of his previous productions, as it emphasizes here on imparting a design trend that is compatible with the heritage and oriental structure of the composition. The artist's influence with the local heritage is shown through his selection of visible geometric formations. It is a feature that distinguishes the Baghdadi building, including doors and windows. In addition to the rooster of medium work, it is one of the darling pets of the human soul, and it is inspired by the local popular reality. From here it becomes evident to the researcher that Sattar Luqman repeats his drawing of heritage forms in the same pattern as if to suggest to the recipient the great overlap between the human tendency and the nature of the expression of life scenes in society, and therefore the interconnectedness appeared clear in construction in form and content with the philosophy of the aesthetic proposition, based on the philosophy of his artistic style, Which stems from the idea of using heritage and local in its fees, but in a contemporary style more closely related to modernity and its implications on the level of style, techniques used, and constructive shapes.

### **Sample No (3)**

Business name: Untitled.

Material: oil on canvas

Size: 100 x 68 CM

Year of Production: 2017

Analysis: The work represents figurative units of an almost natural view of the lagoons of Iraq, which the artist worked in his own style. The color structure of green, which is dominant in the painting, overlaps with most of the photographic spaces, as the brown and Ukrainian ground appears at the beginning of the work and extends expressively, intertwining with the rest of the colors, to the top.

We find that there is harmony with the colors used, despite the apparent contradiction Fistar Luqman, as he was known for his interest in the chromatic structure that characterized Baghdadiyat. There are small trees (reeds) scattered and sometimes lined up in the middle and sides of the work. There is excessive sensitivity in the use of colors and the way they are distributed and the color strokes of expressive indication, all suggesting a state of being affected by the environment in which he grew up, as the structure of the graphic scene here depends on the connection between the aesthetics of the formative elements, through the linking foundations of those elements, so the work here is a clear and different graphic transformation. This painting bears a clear expressive sign of the artist's influence on the environment and conveying it in the form of feelings and feelings, as the artist is an integral part of society and therefore the marshes are a national wealth in addition to its aesthetic, as it was neglected and destroyed like the rest of Iraq. Therefore, the work was an aesthetic and psychological revelation by the artist, and presented a complex, but simple and reductive graphic work. The work is a constructive and intellectual sign that achieved a social dimension, so the artist drew an important part of the environment in which he lived with its vocabulary that carried those stored images over time, as the place here constitutes a clear visual reference to a photographic scene as seen by the artist. Therefore the

artist used to produce an aesthetic and constructive connotation. New, despite the simplicity of the chosen photographic scene, this work is simply in its shape represented by color surfaces. The artist transformed it into an artistic space that evokes serenity, beauty and spirit of the past.

## RESULTS AND CONCLUSIONS

### 4.1 Research Results

1. The artist, Sattar Luqman, was inspired by the symbolic vocabulary that is at the core of the Iraqi local environment. This is what appears in all models.
2. The artist, Sattar Luqman, was influenced by the Islamic civilization as well as in the art of painting represented in miniatures, ancient manuscripts, and traditional carpets. This is what appears in all models.
3. There is a humanitarian situation with an Iraqi specificity related to events and roots as in model (1) and (3).
4. In the artist's works, there are many configurations of traditional goods and necessities that are characterized by the inherited Iraqi environmental beauty as in model (2).
5. Employing costumes with Iraqi heritage shapes and formations as in model (1) and (2).

### 4.2 Conclusions

1. The artist Sattar Luqman borrowed local symbols and shapes from the Iraqi environment and from the subjects that were stored in his memory, and this is evidence of his awareness and interest in his history and cultural legacy.
2. Investing public events by the artist that took place in Iraq with expressive or abstract subjects.

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