

THE INTELLECTUAL DIMENSIONS IN CONTEMPORARY IRAQI PAINTING AND THEIR IMPLICATIONS FOR PRODUCTIONS (STUDENTS OF THE DEPARTMENT OF ART EDUCATION)

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ABSTRACT

The research dealt with the tagged: ((intellectual dimensions in contemporary Iraqi painting and their implications for the products of students of the Department of Art Education)); The nature of the concept of intellectual dimensions in contemporary Iraqi painting and its implications for the products of students of the Department of Art Education, and it has four sections: the first section concerned with the methodological framework The research represented: The research problem that dealt with highlighting these dimensions and their fundamental connection with drawings of the fifties and sixties of the twentieth century in the contemporary Iraqi formation, as the nature of contemporary Iraqi painting relates to many references, extending from the arts of ancient Iraqi civilization and passing through art. Islamic and folk heritage, as well as modern European art, which took a clear place in the methods of Iraqi painters who benefited from the data and mechanisms of working this art on the diversity of its methods of production in terms of shapes, ideas and techniques used, as it contained the two aims of the research, namely:

- 1- Learn about the intellectual dimensions in contemporary Iraqi art of drawing.
- 2- Exposing and directing interest in drawing material because of its intellectual dimensions, methods and various techniques that enter into the artistic product and disclose the students' creative abilities.

While the limits of the research were limited to studying the intellectual dimensions of contemporary Iraqi painting, As for the second section, it contained two topics, the first topic dealt with two paragraphs, the first: (contemporary Iraqi art, its beginnings and its origins) and the second paragraph: (the contemporary Iraqi art schools and their characteristics) through a review of the features of Iraqi art and art schools and their methods, while the second topic was concerned with (dimensions) Intellectual thinking in contemporary Iraqi art) through a review of the experiences of Iraqi painters of the fifties and sixties, whereby the Iraqi artist was influenced by the social, cultural, political, civilizational environment and folk heritage, and the Iraqi artist drew many topics influenced by his environment, he painted the village and the Arab woman Oz, which played the role of mother and grandmother and application in the market and which is drawn by visiting the holy sites, and the need that prayed to God and many other topics, with different intellectual dimensions. for the third section of the research, it deals with (research procedures). The researcher defined his research community, his sample, his method and his tools in analyzing the selected artworks, as samples of the artistic paintings represented in the contemporary Iraqi painting of the artists for the fifties and sixties for the period (1955 - 1969 AD) were also included, and it also included analyzing the students' results. For the year (2017-2018), by adopting the descriptive analytical approach in addition to the analysis form approved by the experts in the theoretical presentation and interpretation in the analysis of research samples. The researcher chose his sample for a group of the artists' products, in which their intellectual, social, cultural and heritage dimensions were distinguished. As for the fourth section, while the final section contained the results of the research, and its conclusions, as well as recommendations and proposals, the researcher reached a set of results distributed among the two objectives of the research.

Introduction

Each era has its intellectual, aesthetic, and artistic characteristics that are related to some extent to a certain period of time. The characteristics of this period are embodied in methods. Style is a representation of the ideas or things that appear to us based on experience and our knowledge of them, and style is the means of expressing the subjective experience of the artist. It is only a mirror in which external things and the perception of the self are reflected. Become style is the person or artist, and ideas are the basis of style (Ibrahim, 1977). The nature of contemporary Iraqi painting is related to many references, extending from the arts of ancient Iraq civilization through Islamic art and popular heritage, as well as modern European art, which took a clear space in the styles of Iraqi painters who benefited from the data and mechanisms of this art's operation in a variety of ways. His production in terms of forms, ideas and techniques used, and that ideas are the basis of style, and style is nothing but the system and movement we make for our ideas. But despite the clear influence of European art, the contemporary Iraqi artist did not leave his local references and roots, so he worked on the marriage between these references and the methods of implementation and directing, which activated his capabilities in

monitoring the structural transformations as well as the aesthetic values carried on His products, and in a clear oriental spirit. From here, the artistic groups in Iraq worked to consolidate the idea of the Iraqi identity in the contemporary Iraqi formation, and to crystallize new horizons and multiple visions, which started from the founding of the pioneer groups, Baghdad for modern art. (Al Said, 1973) Therefore, contemporary Iraqi painting showed the artist's emotions. Al-Iraqi and his crises, calling for an atmosphere compatible with imaginative ideas that meet his internal needs, as exemplified by his choice of a number of artistic works, and that impulse increased, especially in the cartoons of the youth movement. We notice the features of this in the drawings of a group of Iraqi artists such as (Faik Hassan, Jawad Selim, Ismail Fattah Al-Turk, Amer Al-Obeidi, Kazem Haidar, Alaa Bashir, Karim Rasan, Madiha Omar, Shaker Hassan Al Said, Ismail Al-Sheikhly Walid Sheit) and through the tracing of art, we find The difference between artistic schools is differences in intellectual attitudes that the art of painting is one of the vital and renewable arts that search for the principle of autonomy or uniqueness in building an artistic style at work as it is one of the arts that is characterized by vitality of performance, experimentation, ideas and visions with clear features .

The problem of the search

1. What are the intellectual dimensions in contemporary Iraqi painting?
2. Are the intellectual dimensions in contemporary Iraqi painting reflected in the results of the students of the Art Education Department?

Research importance

1. It is an academic study that contributes to knowledge of the intellectual dimensions of drawing for students.
2. The current research sheds light on a period of Iraqi painting, with its content and intellectual references
3. The research benefits institutions such as institutes and colleges specialized in the study of art

Research aims

Know the intellectual dimensions of contemporary Iraqi painting and their implications for the art education department's productions.

Research limits

Temporal boundaries: samples of the products of the fourth-grade students' work for the years (2017-2018 / 2018-2019).

Spatial boundaries: Department of Art Education / College of Fine Arts / University of Baghdad

Thematic boundaries: the intellectual dimensions of contemporary Iraqi painting / productions of students of the Art Education Department

Literature review

1. Contemporary Iraqi painting its beginnings and origins

The talk about the emergence of contemporary plastic art in Iraq prompts us to direct our eyes towards the beginning of the twentieth century, which witnessed the true renaissance of Iraqi plastic art. Those who follow his path find that he was not born

out of nowhere, but rather as a result of the painstaking efforts made by the Iraqi artist in his continuous struggle to prepare the thought of the Iraqi society to accept an artistic culture characterized by the marriage between an Arab heritage with an Islamic spirituality and a modernist European thought with an experimental scientific tendency (Al Said, 1988). Iraqi plastic art began to be influenced by Turkish influences mixed with an Arab and Islamic cultural heritage. This was done by a group of amateur painters who studied painting in the Ottoman military schools in Turkey, where the art of drawing was taught as one of the basic curricula that complemented their academic studies (Jabra, 1986). Among these were Abdul Qadir al-Rassam, who remained the head of Iraqi artists and a symbol of the middle class of the intellectual in the Ottoman era, as well as Amin Jarwa, Hajj Selim, Asim Hafez, and Shawkat al-Rassam. The subjects of these artists are mainly based on depicting nature and everyday scenes in an actual manner. The message of the first missions of Iraqi artists as first signs of contemporary Iraqi artistic awakening, so that the pioneer artists began to travel to Europe to study art, and at the forefront of these was Akram Shukri, who was dispatched to England in 1931, followed by Faeq Hassan, a delegate to Paris, and after him, Atta Sabri and Hafez al-Droubi to Italy to follow them. Jawad Salim and Muhammad Ghani also went to Paris (Salim, 1977). These collective and individual missions continued for these artists and others at that stage and beyond, to produce a new artistic generation that is more skilled in practicing artistic work than its predecessors, as the Iraqi artist began to respond to his self-will, albeit with a little thing. Away from the capacity developed personally or quasi-cultural, and with the return of these artists from their missions to Baghdad, the urgent need to establish an institute for teaching and teaching fine arts to see the light (the Iraqi Institute), which was founded in 1936 AD, which constituted one of the important steps in the path of Iraqi artistic culture as the first governmental institution. An Iraqi woman concerned with the formal education of arts in preparation for spreading plastic culture among individuals interested in this field, and the institute was limited to the art of music. The matter was started until the beginning of 1939 and the return of the artist Faik Hassan from Paris to open the branch of painting in this institute called (the Institute of Fine Arts), which was followed by the opening of the sculpture branch and the formation of the (Friends of Art) Society in 1941 from some art lovers and enthusiasts interested in the field of artistic culture and traditional realistic. That is, their drawings and sculptures were based on the idea of matching what is apparent to the eye, and in a more accurate sense simulating nature away from showing the artist himself, and many studies indicated that the first beginnings of this stage were in which the artist's self-action was to some extent non-existent, as the plastic art is nothing but a hobby through which the artist seeks to dissolve into nature and simulate it, for art was a recording that suffices with planning and coloring with the borders of the photographic scene, and the reason for the simulation may be attributed to the first generation of artists that they studied drawing according to educational foundations through their studies in military academies as keeping up with the European cultural path. In general, what pushed the next generation to devise new artistic ideas and methods away from tradition, which later became an important base for launching towards modernist artistic styles, and by the early days of the thirtieth decade. The first signs of the emergence of the Iraqi creative in the art of painting and

sculpture alike came (Adel , 2008), where many plastic artists were born who later became a fundamental new force in the contemporary art movement and were considered the second generation of the pioneers historically and at the same time they are the generation of research, aspiration and enlightenment The Iraqi intellectual began to feel the need of the Iraqi society, burdened by the concerns of wars and occupation, to learn about the arts and to introduce them into the cultural space , and despite the multiplicity of methods and the beginning of the search for the local character in modernist trends, Iraqi artists have not been freed from the impressionistic influence that was evident at the beginning of the movement. Modernity and it developed to form a group that revolted around the artist Hafez al-Droubi in 1953, whose aim was to search for an Iraqi Impressionist school, given their abundance of heritage and natural colors. We have seen holding the fifties as art galleries at home and abroad and characterized by its diversity through personal and group exhibitions that have left an impact on the general public , and the founding of the Fine Artists Association in 1956 comes to formally recognize artists of the state, and includes all technical groups and artists who did not belong her , followed by a contract The fifties, and with a greater development, the sixties that marked its beginning with the establishment of the Academy of Fine Arts in 1962, the opening of the National Museum of Modern Art in the same year, as well as the increase in the number of delegates to study art in various capitals of the world, the increase in the number of artistic participations in exhibitions held inside and outside Iraq, and the emergence of gatherings New artistry of young artists with bold ideas and various modern methods in their use of unfamiliar materials in Iraqi art, and the most important of these gatherings were (the Renovated Group 1965), (and the new vision in 1969), which was characterized by the use of the design aesthetic in the artwork. From (Salem al-Dabbagh, Salih al-Jumayy, Ali Talib, and Faik Hassan) (Hussein, 2003), the second was its chiefs (Hashem Samarji, Muhammad Mahr al-Din and Rafi al-Now Asri and Daa Al-Azzawi) The rebellion of the innovators did not stop on the method only, but went beyond it to the technique and structural materials, so they used, in addition to the cloth, oil and watercolors, the colors of printing ink, poster, monotype, aluminum, collage and other various materials. As for the new (vision group), they represented themselves with a generation demanding change, transcendence, creativity and reject it There is no fundamental difference between the two groups, as both of them called for renewal and coping with contemporary world art with an oriental spirit carrying their ancient civilizational contents, and the works of the artists of the two groups were mostly close to engineering, technical skills and rational construction influenced by modern trends and contemporary technological civilization , and in January (1971) The announcement of the establishment of the One Dimension Gathering, which was accompanying their first exhibition and aimed at revealing the features of our Arab civilization, urged the artist and the public together to delve into the inner core of the artistic work, and to draw inspiration from the intellectual character data as it is the link between all Arab and Islamic countries, bypassing the interest in technology in Art, deepened by the content so that it becomes part of the form, or The form is part of the content, and thus the functional principle ends in the interpretation of the artistic work . (The Academics Group) in 1971 also sought to confirm a new Iraqi academic identity without having a special philosophy

in its core, but rather it represents a vessel for all the philosophies and the advantage of the academic form that She called for him to carry out a preliminary study (Sketch) Well done, far from improvisation and spontaneity. (Ibrahim, 1977) As for the (Modern Realism) group, it emphasized the necessity of the effective impact of art in the widest space for the masses, with an emphasis on contemporary critical realism that contributes to the civilized construction of our nation and global civilization. While Mahmoud Sabry believes that his realism "quantum realism" goes beyond its predecessor to the deeper level of this objective aspect. Water, for example, is seen by modern realism as a liquid with tangible properties. As for quantum realism, it looks at it as a chemical compound of oxygen and hydrogen and then followed after that, thanks to the Ministry Culture and Media Large art exhibitions and gatherings were the responsibility of the ministry to organize and supervise them, which gave it a holistic character that was distinguished by the abundance of artistic proposals of different styles and trends, and among these artistic gatherings was the Al-Wasiti Festival, which was first realized in 1972, which was like a large vessel containing different art movements that characterized the artistic movement after the opening of Institute of Fine Arts new Basma is the emergence of (Society of Friends of the art technical groups), which was in its infancy (), which was formed by the artist Akram Shukri and Karim Majid and Atta Sabri and Shawkat Suleiman and others (Jabra, 1986) have committed artists envoys out of Iraq taught at (Institute of Fine Arts) as an artistic educational institution, which led to the spread of artistic awareness of new thinking and style in Iraqi plastic art. To the global and contemporary European artistic thought through the Iraqi artist's tendency to pay attention to European artistic styles and to impart a sacred character to the artistic work for its own sake away from pure imitation and personal hobby, so that the forty decade would be the beginning of a new phase of artistic discoveries, as after World War II the migration of Polish artists to Baghdad began and blended Their artistic methods and techniques with the methods of our painters to develop their creative potential with European stimuli of another kind , and it is worth noting that the forty-decade of the twentieth century had appeared in its horizon the first signs of theorizing in the field of Iraqi plastic art with the publication of the Modern Thought Magazine in 1942 by the artist Jamil Hammoudi, which specialized in art and criticism. This magazine was considered as the first foundational attempt for art criticism in Iraq, as described by some artists and theorists, as it represented the pioneering role in publishing serious artistic studies. The period of the forties and the preceding in the history of Iraqi art was the beginning of a new phase in Iraqi plastic art with intellectual data that formed the beginning of a new artistic flourishing in existence. In the face of modernity and renewal, the number of professional painters and sculptors has increased Amateurs and their exhibitions became indicative of the disparate conglomerates with their artistic and competing styles in the abundance of artistic achievements and their improvement. This stage marked an important shift in the methods of change for the Iraqi artist from simulating nature to expressing with modern methods, as well as strengthening the Iraqi artist's cultural message, the impact of his awareness of the reality of art and its role in the advancement of societies. At the end of the fourth decade of the twentieth century, a number of artists, led by Faiq Hassan, met to form a group they called "the pioneers" seeking to achieve authenticity by searching for free expression associated

with the land and the people who live on it. Then Jawad Selim separated from this group to establish with other artists. " The Baghdad Group for Modern Art in 1951, whose members, in addition to painters, sculptors, architects and writers, were all seeking to create a distinctive personality for Iraqi art linked to the original heritage of ancient Iraqi civilization, Arab-Islamic art and folklore in a contemporary spirit that is in line with the development that pervades the world. Artistic formulas freed from every official or informal tutelage or control, and the eighth decade was stimulating a greater flow of giving, drawn from the experimental data of the decades that preceded it and from the artistic renaissance that reached a great extent of awareness and development at the level of the public, but the war was a stumbling block at the time. And a motivating mobilizing motive at another time, he made the artist work with greater responsibility than before and a higher illusion that derives its strength from belief in the cause and concern at the level. In the same year 1980, the group of four emerged, consisting of four artists seeking to form a true art out of the internal necessity of the artist. In 1985, the first youth exhibition was held on the occasion of the International Year of Youth, under the supervision of the National Committee for Plastic Arts, and the eighties were distinguished in their artistic proposals by an expressive tendency, and it seems that this was through the psychological dimensions of the impact of the war that makes the artist in part of the concept of decoration and decoration in the work of art To focus most of his interest in the expressive ranges and the psychological impulses through which his work crystallizes. Among them were Hashim Hanoun and Haydar Khaled, similarly to Karim Risan and Hana Mal Allah, who gave Rafidian history a great presence in the art form. In (1986) the Baghdad International Festival for Plastic Art was held, in which it hosted a large number of contemporary artists in the world in a large artistic gathering that formed a distinct phenomenon at the level of the artistic movement in the Middle East in order to return to the civilizational leadership that Iraq had enjoyed in many stages of its ancient history. And at the beginning of the ninth decade, it was accompanied by an unjust siege that would last for several years, to have severe political, economic and social implications, all of which affected the artist and his intellectual dimensions, but rather to the economic situation that most affected his existence, so he turned in order to remain an artist and in order to live to meet the demands of the market Transforming his art into a profession, forgetting his artistic ambition and moving away from the areas of experimentation that may absorb his time and scarce materials for free, so the artist was a captive of his circumstance, and his circumstance was not a material for his art, and this is the surprise that may be expected and perhaps not in the mind. However, the phenomenon of the spread of private theaters, which brought art closer to the public, while it was previously the preserve of government institutions. The shops that trade in paintings of Orientalism, horses, villagers, crafts, ornaments, and decorative subjects have been exaggerated in a large way, which has expanded their shops to take the character of artistic halls that offer cheap art in order to ensure the continuation of the promotion. As for the methods that appeared in this decade, the artistic works in general remained hesitant and a great deal of change and experimentation, and this is a secret of the anxious economic situation in which the artist lives. The artists of the nineties in general focused on the decorative aspect in their artistic accomplishments, and the intellectual

dimensions influenced by the prevailing situation in the structure of almost all works of art in terms of being repetitive works of a style according to which the form and other elements that unite with it in highlighting the artistic style, which was mistakenly understood as commitment with specific units or vocabulary within one artistic template. Also, the idea of decorating, with its various variations, constituted a major feature of the painting because of the economic circumstance that pressures the artist to impose decorative qualities on his work, and there is no doubt that all artistic works share this feature, but it is not that it is the main characteristic of the artistic work at the expense of his independence and maturity. And (his subjectivity). The experience of the artist Hana Mal Allah, whose intellectual dimensions are characterized by a design approach, through her printing technology, which draws her vocabulary roots from the Mesopotamian heritage, and in her own right was not affected much by the siege variables. The best representative of the function of the painting is the immortal al-Mukhtar, whose works represent an advertising medium that approaches the poster in dealing with the pictorial surface, and despite the negative effects of the economic blockade, the conditions of war and the American occupation and the current situation on the Iraqi artist, his experience is still in continuous growth and maturity. The Iraqi plastic experience will be more prolific and more diverse.

2. The intellectual dimensions in contemporary Iraqi painting

The Iraqi artist was influenced by the social, cultural, political, and cultural and heritage environment, and the Iraqi artist painted many subjects influenced by his environment. He drew the village and the Iraqi woman who played the role of mother, grandmother and seller in the market and drew her while visiting the holy shrines and the need that invokes God and many other topics. Women have played a big role in society, as they are sacred to the Arab artist and poet since the earliest times from Sumer, Akkad and Assyria, and upon the emergence of Islam, women played the same roles among poets, and art was from the beginning confined to a small number of artists and spectators as the general public used to consider it. A luxury that has nothing to do with it due to the spread of poverty, illiteracy and backwardness, and the efforts of the early painters had an impact on people's demand to see works of art and interact with art as a matter of their concern, so the students' turnout increased to enter art institutes to learn painting, sculpture and other fine arts. The return of many Iraqi painters to nature and the countryside in all its dimensions and details may mean their attempt to paint the first visual images that date back to their childhood. The works of the artist Faiq Hassan, Ismail Al-Sheikhly, Khaled Al-Jader and Mahad Ahmed reveal the truth of this trend and their reluctance to depict the city's scenes or worlds or interest in ideas and the like. Among the topics prevalent in Western art, the majority of Iraqi artists returned to nature not only as a reaction from foreign artistic currents, but rather the artist's attempt to root the features of his life and thus reflects his interaction with the environment in which he lives, drawing motherhood and aspects of life in the café and at home. Hidden in the stock of his civilization and his popular legacy, (The environment is the environment in which the artist lives and is expressed in his drawings, as it is the source of wealth with all meanings and

shapes, so the artist drew his colors, shapes and characters from the forms of plants, animals and people, as it affected his style and how he constructed his painting with expressive qualities such as realistic and abstract style. The artist has a mutual relationship with the social environment and is affected by it, and it has a great impact on his preparation and upbringing the son of the desert, for example, differs from the imagination of Ibn al-Madina. "The ideas of the artist do not reveal to him from occult or hidden powers, but are acquired from the environment. In thought, literature and art, "The pursuit of culture is necessary in order to perceive what is original and what is extraneous in the heritage. Interest in heritage is a sign of intellectual awareness. The Iraqi environment is the richest cultural environment inherited over a long history, and its effects were left on the forms of art and architecture. "The old Iraqi environment Sumerian civilization and the Akkadian and Assyrian are clearly marked line and its simplicity and this is evident in all of these civilizations and arts, including architecture, and depending on the above, can determine the basis and Mhoshrat intellectual dimensions of contemporary Iraqi art points as follows:

- The environment, with its material and spiritual foundations, and the diversity of art, formed an intellectual tributary for Iraqi art
- The popular heritage that is characterized by depth, pluralism and comprehensiveness
- Civilization pressure, the fact that Iraqi art has ancient roots
- Political and social situations and events contributed to the crystallization of rooted ideas that the contemporary Iraqi artist cheered
- Contemporary Iraqi art has been affected by European art as a result of the trips and scholarships of some Iraqi artists to Europe, especially at the beginning of the twentieth century and into the fifties.

Methodology

The researcher adopted the (descriptive - analytical) approach in addition to adopting (indicators) as a method for content analysis within an intellectual scientific vision, which she used in analyzing the plastic artworks of the fourth stage students / fine arts faculty in the field of painting to reveal the intellectual dimensions, artistic methods and techniques that were reflected in Their works of art are influenced by plastic artists, to achieve the aim of the research being more appropriate.

Research community: The researcher reviewed what is found in books, references and sources, and what is published in specialized research and studies, as well as the adoption of the International Communication Network (the Internet) and through the research that she has carried out on a number of Iraqi plastic artists in the field of painting inside and outside Iraq, which is determined to be studied in relation to the intellectual dimensions in Contemporary Iraqi painting The researcher managed to enumerate her research community with (80 paintings). The research community included two axes:

- **Paintings of fine artists:** The community of artists consisted of (11) plastic artists in the field of painting, and the number of their paintings reached (20) paintings who

belonged to different schools and used various technical methods in their artistic works to express their ideas the second axis is the paintings of fourth grade students - Department of Art Education - College of Fine Arts As the number of paintings reached (60), which were completed for the academic year (2017-2018).

▪ **The sample:** The researcher selected his research sample, which amounted to (12) paintings of contemporary Iraqi painting (for artists and students) intentionally and according to the following necessities

1. Choose the topic and the distinct intellectual contents included in the artwork.
2. The difference in the selected models in terms of artistic style, which allows more room for knowledge of the mechanisms of the operation of intellectual dimensions in contemporary Iraqi painting.
3. The samples were chosen for the purpose of achieving the current research goal based on the opinions of a group of experts in order to ensure their validity and suitability for the purpose of the research. The historical, intellectual, emotional and social impact and importance of these works on the plastic art movement in contemporary Iraqi painting.

The search tools: The indicators that the researcher reached from the theoretical framework were used as a simulation to analyze the selected artworks as a research sample.

The researcher reviewed the literature and resources to monitor the largest intellectual dimensions in the analysis of the research samples.

1. **Tool validation:** The researcher adopted the apparent validity of the indicators of the theoretical framework, as the researcher made an analysis form in its primary form (Appendix No. 1), as it contained major and minor axes where the main axis contained the aesthetics of the elements and foundations of the formation, while the secondary axis contained (9) paragraphs, then the researcher presented indicators The theoretical framework is based on a group of expert professors as shown in Appendix (3) specialized in the field of pedagogy, plastic surgery and art education, and their number reached (7) specialists to express their views on the validity of the contents of the form's indicators to analyze what was set for it and in light of the opinions of experts, the design of indicators has been modified. The form, as well as correcting some of its paragraphs to be finalized (Appendix No. 2).

2. **Tool stability:** The researcher adopted the method of analysts' agreement in calculating the stability because it is the most widely used and common method according to the Cooper's coefficient in calculating the stability of the analysis system on an intentional sample. Thus, the form became ready after modification, where the researcher made contact with arbitrators * and they were provided with a copy of the analysis form in its final form and the percentage of the arbitrator's agreement was the first (86%) as for the second arbitrator, the percentage of agreement was (95%), as according to Cooper's formula, if the percentage is 80% or more, then it is a good percentage.

3. Statistical means

The researcher relied on statistical methods to process data and information

The number of times the agreement

Percentage agreement (Cooper's equation) = ----- x 100

Number of agreements + disagreement

Weighted center

The percentile weight equation = ----- x 100

Percentile degree

1. The experience of Jawad Saleem

The Baghdad Group for Modern Art emerged under the leadership of Jawad Salim in 1951, because this group distanced itself from politics and slipped into its vortex, and it spoke the language of art.) (Adel, 1986) (Jawad Selim was distinguished as an artist, not as a professional painter, by not being afraid of going through experiences in all artistic and even intellectual directions, as well as he was influenced by the influences of many international artists). (Adel, 1986) (Jawad Selim, since the earliest times of his artistic experience, his style focused on realistic elements, as he drew from realistic shapes, bodies and symbols appropriate to the artistic work and was not defined by the shapes with their traditional frameworks, as he tried to relate them to the general meaning of his artistic experience. When we analyze his drawings, we find the connection. Between forms and reality is strong to the extent that we reveal that Jawada relied entirely on giving his imagination a realistic dimension, and Jawad did not allow his imagination to forget the images dating back to the antiquities of the past, so he gathered his units from ancient Sumerian and Assyrian monuments and from world art and his personal experience, the social environment and the surrounding The year in research, representation, adaptation and creativity (Adel, 2008), but this museum did not come together by chance, there is an intellectual intent or artistic goal that led the artist to this direction. He wanted to express his reality in an authentic depth and this is what brings us to the personal issues that the artist dealt with, namely those Cases originally related to the general social, political and human reality and did not neglect the solid basis of the artistic experience, i.e., the basis of reality, its significance, its symbols and its language, i.e., the reality in the new meaning that his imagination left free. Balancing between his civilization and the global civilization together (Shawkat, 1976), he was trying to create a style that defines the features of an Arab Iraqi drawing and that would be influential in the civilization of this era. His drawings express research and study that seeks to achieve the most profound way of embodying his human vision, as he constantly challenges the direct relationship between form and direct content (Adel, 1986) as Jawad Selim diagnoses his continuous attempt to break out of the limited social horizon, so the rebellion against the traditional understanding of art has lost the understanding of art. The Western as methods that can be used and as humanitarian ideas that cannot be dispensed with in deepening local ideas or attitudes..

The name of the artist / Jawad Selim

Work address / Baghdadiyat

Year of production / 1955

Materials / Watercolor on paper



Work analysis

This work was carried out with watercolors and it is an extension of that experience of a healthy horse trying to go towards the perspective dealing and distributing the blocks in a free way that reflects the nature of the shapes in a flat way as possible while remaining on the foundation of the shape according to some realistic data, but a reality that is subject to an internal mechanism stemming from the self that dominates the nature of the formation. With its heritage connotations and going towards the vocabulary of the popular and local world in the most documentary form in an attempt to achieve subjectivity with the same degree of objectivity, and thus the goal of obtaining the modernist dimension that constitutes its modernity, but according to a specific environment primarily eastern and Iraqi at the same time, the chancel is nothing but a sense With it and those columns that Baghdad architecture is famous for, as well as the establishment of sections as if they are some signs that reveal the identity of the work and its affiliation, the crescent has not disappeared, and those plant units took the form of crescents and triangles that intertwined in a way that reveals the spirit of popular decoration as in the weaving of "rugs" suggesting to the beholder that it is With connotations that go towards the popular concept, pure folk combinations, but the real value that these formations reflect in creating changes within the given given. My people have the mark and deal with it in a formal metaphor, but inside the painting begins with a self-presentation that has a cultural significance rather than a folk significance. Therefore, the introduction of the Arabic letter and some writings despite its reference to the heritage, but it reflected a free character in the formation of the meaning in an attempt to escape from the control of the heritage form and take out the form to become Contemporaries in the assertion of identity. Individual styles differed in the formulation of the lettering within its formulations. On this basis, the painting "Baghdadiyat" is one of the fruits of that free plastic resurgence that began to spread the letter but in the spirit of the times while preserving its identity as an element of the heritage, not the heritage that history nourishes us directly, but the heritage that reconfigured itself within the vision of the contemporary artist and was a key It has two types of function: the first reveals the historical context and the second reveals new contents that arise the idea of modernity, which takes the character of modernity. Therefore, this movement formed a joint of those deviations and subsequent transformations in the formulation of the two elements of calligraphy and the heritage and local forms. The free association in forming the vocabulary of the painting is the imposition of its shape that was characterized by the variations of sizes and the imposition of this high level of subjectivity in changing shapes and re-discourse, but with a vision that was not usual in modern Iraqi art. It was an explicit message to announce that transformation in the march of Iraqi art and the shift towards creating a contemporary context. The modernity of the work within contemporary Iraqi art and the formal transformation

as well as the symbolic employment of the form and its connotations and the inspiration of decorations inspired by cubism and the ancient heritage have all created a clear transformation in the creation of the modernist joint in Iraq.

2. The experience of Shakir Hassan Al Said

The experience of Shaker Hassan Al Said reveals multiple methods and trends that provide a renewed horizon for this experiment that began in the early 1950s, starting from diagnostic foundations (Al Said, 1973), as Al Said began his vision of the world as a visual experience and gradually developed towards a contemplative about the world. This represented a shift from the embodied to the abstract, but the place of emphasis in it always is the popular Arabic local. (Jabra, 1986) was expressing his ideas by creating a style characterized by realism and on the other hand seeking a style that transcends the prevailing concepts and giving the artwork a contemporary character (Adel, 1986) and he kept linking his intellectual activity with his art. He is inspired by one of the aspects of the heritage and develops it from a contemporary perspective. He started by painting a dance party more influenced by the characteristics of children's drawings, as the shapes were partially distorted from reality and as children do in embodying their characters while drawing. Moreover, the artist used the partial symmetry feature in the shape, colors and lines, and abandoned the rules of the academic perspective, as the angle of view of the subject came to more than one angle of view. Shaker Hassan Al Said has taken a great interest in the pictorial surface, whether it is related to the structure of the surface as a terrain, as a fossil, or as a collage, its formal structures are the product of his awareness, culture and aesthetic vision of himself and the surrounding world, and the artist's attachment to the Mesopotamian and Islamic heritage (Adel, 2008) and it was Shakir Hassan Al Said's acquaintance with the history of ancient and popular Iraqi art gave him an interest in the characteristics of environmental and popular art in its geometric, symbolic and primitive aspects, and reduced shapes to connotations with specific purposes (Adel, 1986). In the end, the social reflection, which is a form of political action, gave it the ability to transcend the prevailing school styles at that time first, and the ability to express in an artistic style that has its general and subjective characteristics secondly, and that social influence has an intellectual meaning and a creative significance.

The name of the artist / Shaker Hassan Al Said

Work title / stripping

Year of production / 1966

Work Scale / 100X80

Material / oil on canvas



Work analysis

The artist adopted the primary and secondary colors in harmony and harmony, while the background of the artwork consisted of brown mixed with light red in contrast to

the drawn elements in order to highlight the aesthetic of this artwork. We notice here the element of repetition in the geometric shapes of triangles and ornaments drawn. Many numbers (one, four and five) have also been included within these elements. He also added to this work many decorations and geometric shapes to create a kind of integration and harmony, as well as creating decorative interactions with digital and craftsmanship. Derived from the letter or writing as part of the world of language, and the artist (Shaker Hassan Al Said) embodied his new aesthetic by transforming his artistic work into a pure form that relies on the pure color structure and rhythmic potential as a goal in itself, and that is why his emotional vision and his psychological sense of color as an energy expressing the idea is to organize a flexible engineering feel to us movement. The work is a group of geometric shapes that were distributed on a dark red ground, and it is noticed that the sides of the shapes close to the center extend on a single straight line so that the work was divided into two halves, so the geometric shapes drawn in explicit red were concentrated on the right side of the work, as for the geometric shapes (triangles) drawn in color. Green and yellow have been concentrated in the middle of the work. The main feature of the method (Shakir Al Said) is the insistence on desires related to asserting one's self and superiority over others's selves, desires that emanate to a large extent with the emphasis on the person's creative power in forming his own life and his insistence that future goals are more important than past events. This artist dealt with his ideas and doctrine more than he deals with the external reality and adapts it to reality according to his ideas, and also focused on intuition, which is an ambiguous idea, and believes that it distinguishes the creative artist 0 The contemplative content is a reflection of a philosophical vision due to the heritage and civilization value that the letter possesses loaded with connotations. The artist's social position reflects inspired by the possibility of linguistic suggestion from the Arabic letter and his abstract energy. The artist replaced the plastic elements with letters and numbers, and this trend met with a great echo, the intellectual and psychological dimensions of this work in the aesthetic value of the Arabic letter that reflects the Arab spirit represented by the Arab personality. It expresses a breakthrough in deepening the character of plastic art in its quotation of the letter.

3. Faek Hassan experience

He was known about Faiq Hassan with several stylistic specifications ranging from realism to abstract, symbolic and documentary ... and he wagered on the aesthetics of the objective root, and we will not, of course, exclude even his abstract tendencies as the stages of his art passed through many stations, each of which reminds us in a way of one of the currents that prevailed. In modern painting, he moved from impressionism to cubism and then to abstraction and then to symbolism and finally to a kind of realism in which the artist tries to depict certain aspects of the life of the villagers or the Bedouins in Iraq (Jabra, 1986) and by these attempts he does not reveal a change in the style is independent of an evolution in ideas, but a deep connection with Faiq Hassan's vision. Faeq Hassan was rushing to empty all his huge academic experiences through realistic and natural scenes. He drew from reality with all its data a realistic approach and that he remained keen to the end not to abandon

him and leave him, as he was able to convey many feelings and ideas in a unique and distinct manner from his peers, reminding us of what the artist came to him in dealing with the lives of the simple, the poor and the peasants of People and under the sense of feeling, this is what seems to be the merit: the persistence of reality and he was able to adapt the abstraction and take it to the space of realism, expelling the hybrid features from his art, just as his drawings treat art as inseparable from the realism of life and establishes a national art. That is, it has a realistic connection to Iraqi real life and is technically and highly skilled. He has re-considered everything popular and Iraqi searching for personality in his drawings with his assertions on the various topics in which he wanted to express the national content in the language of painting (Adel, 2008) if we do. A comparison between his last and first works showed that the aspect of the vision was evident in that he revealed a new depth, that is, an intellectual angle, and it is a vision in painting that differs from the previous one, as it is in the last stage and in his new works he will see in drawing an intellectual process embodied in art, unlike the previous one, as his works were in Most of it is a technical skill that is added to his diagnoses of the environment and his self-interest in some parts of the environment. If someone says that Faiq Hassan was a merchant and was enriched with his art, then he means the artist did not address the complex reality of the Iraqi personality.

The artist's name is / Faiq Hassan

Work title / musicians

Year of production / 1956

Material / oil on canvas



Work analysis

The experiences of artist Jawad Selim in the early fifties had a great impact on the transformations of the artistic experience of Faiq Hassan, by shifting concepts from their realistic academic reality towards modernist diversity and full conviction in drawing a new formulation of style, ideas and technology in Iraqi painting. After the stage in which Faiq focused on being an impressionist, the objective necessity took on making the painting take on a more subjective character and the search for a stylistic identity. He remained faithful to reality and did not go far in shattering proportions to create his artistic world as much as it enabled him to insert reality into his vast private color world with some modification in the fifties stage, so his expressions had a great relationship in reality, and he went in his industry to uncover those contents that have a direct relationship between Local and modernity. This painting focused on a pure oriental subject, but took its color reality through realistic vocabulary. The musicians belong to the Iraqi environment, where their presence in the local heritage is common, but the turbans they wear with the method of drawing faces lead us to an Islamic environment at the most. Accordingly, the identity of this painting must reflect a popular reality that has direct connotations in public life. But it is these color distributions that imposed the intellectual and

subjective dimension and the artistic properties through which the aesthetic dimension is achieved. It is as if we were in front of a painting that was painted as a pure abstract painting. Later on, the characters began to enter the color field in a way that is overpowered by the automatic so that each individual takes its share of the color to begin posing the image. Symbolism of reality. The abstraction of the painting took the characters to another innate world in order to feel creativity characterized by uniqueness despite its launch from reality. Although it is a painting that shows us coincidence with the idea achieved by Jawad Salim in creating the identity of art through heritage and modernity, he was able to reflect this vision in another way and with realistic modernity and convey the idea that the identity of art has another form, but it brings us to the same goal, which is a modern Iraqi art. Pioneering here starts from color and ends with color and even the symbolic employment, the connotations of shapes, the novelty of the subject and the form of shorthand, established according to the environment of color that is very unique in modern Iraqi art.

4. The experience of Mahmoud Sabry

If we examine the experience of the artist Mahmoud Sabry (1927-2012), we note that he takes from the visual reality his themes: the Algerian revolution, waiting, construction workers, For example, in these works there is a mockery that reached the point of dispensing with coloring, so black and white intertwine to express On the painting movement (Adel , 2008) and there are paintings that dealt with poverty, the poor, floods, demonstrations, martyrs etc. and all of them are related to the idea that the artist is rebelling against the prevailing themes at the time first, secondly, that he does not express general ideas that are not specific, but on the contrary, he expresses with these works On a very important principle, which is the need for the artist to start from his reality and from studying this reality and reflecting it with an art that does not serve the prevailing taste, but is originally devoted to the idea of creating a new vision without exaggeration and expresses the idea of resurrecting a new and contemporary civilization with art crystallized by several sources - global - heritage - local. I suggest that the beginning be from reality and that the development of art in Iraq is inseparable from Arab history and Arab civilization. Artist Mahmoud Sabry proposes models of expressionism, stressing his intimate links in extrapolating emotions and self-emotions that seek the expressive value indicating his vocabulary, regarding the intellectual and technical characteristics in his paintings, and we see in them the German expressive influences and socialist realism as well as the dominance of Picasso at that time all pushed him to break the form (Adel, 1986) that when the artist invented his theory of quantum realism in 1972, his work began to move towards geometric abstraction, whereby the artist radically changed his style from realism to abstraction (quantum realism). (Adel, 1986)

The name of the artist / Mahmoud Sabry

Work address / martyr

Year of production / 1962 materials / oil on canvas



Work analysis

The artist chose neutral colors. His first artistic experience is based on his establishment of the painting climates according to this combination that adopts color neutrality down to the process of generating expression, although Mahmoud Sabry was a member of the Pioneers group, but his method that he reflected in art had a great impact on shaping the expressive aspect in contemporary art in Early stages. He was determined to show those features on the faces of his characters that reflect only misery and pain, and those bodies that are similar in their thinness, and this elongation of all these characters formed signs of this artist's vision. The eyes and their degree of breadth always remind us of those Sumerian eyes, despite the shape of his characters, which reflect a rustic character in this painting. It was divided into three sections, so the main topic is that of the dead man at the bottom of the painting, and a woman dressed in black leaned over him, as if she were the mother of the dead man himself, and the other section is the group of men standing to the right of the painting holding the tools of plowing the ground, and the third section to the left of the painting contains a wild horse being caught by a person. The artist dealt in a triangular construction style, but the head was turned down, which made anxiety and instability prevail in the painting, and this anxiety and instability was supported by this dead person. The expression this character reflects, despite her death, indicates emotion and anger. This is through a reductionist value unique in the subjectivity that shows us nothing but a special artistic vision of Mahmoud Sabry. The identity of this painting did not go far from the nature of the East, but rather reflected a subject within the environment. And most likely an Iraqi. The gray color is always an example of a shift in vision through color away from what is familiar towards values that emerged in the twentieth century in art, but with this color combination he insisted to include it with characters from the East, and this achieved a special style that has a characteristic of distinction and reflects expressive implications in confirming the accidents of painting. The painting is dramatic. This lady while receiving this dead man, the movement of her hand and the expression of her face reflect the nature of the scene and the extent of her sympathy with this dead man and the severity of the shock and the pumping of pain in a dramatic moment, and this unbridled mare who lost her master does not easily give herself to another person, it is an expression of the ugliness that occurred and the deprivation of human freedom by force or the reasons other than Justified, and this person who catches the mare, his face reflects the intensity of anger and the extent of the desire to be affected as he patted the mare's back in an attempt to calm her. As for these men, they are farmers, that it is an incident in a rural society in the sense of the headscarf, robes, and earth-digging machines, as if they were the men of the village standing influenced by what happened despite their stance suggesting tiredness that they were working in the cultivation of the land, but their faces do not seem comfortable and that there are three personalities looking towards the personality The fourth, as if he were their master, who are waiting for his reaction and the issuance of his orders . This hierarchical structure with its head

upside down was the basis for entering the farthest realm and giving reality a tremendous characteristic and a high capacity for expression, so the modification and shorthand were actively present in the performance of his expressive paintings in a modern way with the aim of reaching a unique stylistic formulation that benefits his expressive discourse. One of the things that characterized his paintings is the alienation that reveals himself through a realistic world and the weaving of its modernity to the extent that you cannot impose on his experience that it be purely realistic as it is an effect that stems from the spirit of modernity to form an expressive leadership with what it bears of Iraqi characteristics and the uniqueness of style.

5. The experience of Hafiz Al-Droubi

In most of his drawings, the artist Hafez Al-Droubi approached the cubist approach in analyzing and synthesizing the general shape from simplified parts, and these parts intertwine with each other to give a perspective that the artist strives to focus the content of his aesthetic facts. (Shawkat, 1976) and adopted the method of fragmenting scenes and breaking them into decorative units or adjacent glazed surfaces that contribute together in maintaining the unity of the subject to be depicted or its architectural structure in line with two trends in the history of painting, namely the abstract and cubism, and the tendency to events similar to the pictorial system of Arabic decoration Islamism and the desire to break the traditional outlook contexts and resort to superficiality. He dealt with the spatial scene of the city with a vision that combines the mind and emotion, or between the structure and the geometric control of the form and his emotion with the scene drawn, so the shape for him is nothing but a surface, so he penetrated to study the engines of the form. (Adel, 1986) and Al-Droubi stresses his impressionist tendency, saying: "I am an impressionist and I will remain an impression of death even though I am distracted from time to time, drawing abstract or cubic." Through his artistic life, he was able to employ his "anxiety" towards the establishment of an artistic social climate that consists of all the symbols and facts related to an "emotional" memory that did not go to abstraction, but it tried to trim the shapes and reduce the blocks to a symbol of artistic and intellectual values. His works on the city, in all its public and private details, had an emotional impact devoid of a preconceived idea and his movement is socially connected and perhaps He was not the owner of a style, school, or a clear idea of the job of art, but this does not mean that the artist was able to focus on the work of art.

The name of the artist / Hafez Al-Droubi

Work address / Eid morning

Year of production / 1963

Material / oil on canvas



Work analysis

At first glance, it is diagnosed as an Iraqi painting. The scene contains a large number of figures, men, women and children, as one of the days of the Eid, and there are children playing in the swings, and the place is one of the old Baghdad shops. The presence of chandeliers and arched windows as well as the presence of lighthouses in the depth and the presence of the roofed markets are all a reflection of the nature of the region that embraces this scene, which was implemented in a close manner to the Cubism. The artist should reflect a cubist realism, but with some diagnosis. The characters were drawn in the manner of external lines and in realistic proportions, but the way of distributing the colors was going towards cubism, so the color did not find it difficult to move between the back and front and between the floors and the characters in an attempt to create a mathematical atmosphere to achieve the atmosphere of the painting. It entered within the network of engineering spaces in which the painting is made, but with hints that reach the conclusion that there is a personalized construction within these color abstractions while preserving the boundary between one color and another as an external line, and the characters were executed in a realistic manner that reflects the nature of the geometric perspective within the painting. Eid is here in Baghdad with Shankhasil, and people wear local clothes. The abaya, jilbab, turban or "ghutra" are all within the popular costumes. The aim is to reveal the nature of life in Baghdad on one of the days of the Eid to reflect the local extent embodied by the painting, but its artistic reality was based according to standards related to modernity and technically influenced by Picasso's Cubism, but not in a colloquial way, it is Cubism forming in a realistic medium. This blending between realism and Cubism and in this stylistic form constitutes the style that distinguished al-Droubi, but remained within the context of the Iraqi identity that combines heritage and modernity. Revealing the perspective through an invisible construction gave the painting a form of modernity, and this color game formed a bond between what is realistic and what is abstract, as well as creating a special atmosphere that reflects the environment of the painting, but at the same time it forms the spirit of the artist's style. Although Al-Droubi was the first to form the free studio in Iraq, he remained faithful to heritage on the one hand and modernity on the other hand. The aesthetic research here is a search for a stylistic uniqueness that made him an image of Iraqi modernity. The Droubi artist is one of the first generation who contributed to the founding of the Iraqi art movement. However, his stylistic transformations came in the wake of what Jawad Selim brought about in his experience, which has practiced the image of modern Iraqi art from While drawing his local identity and making heritage is what modernity is based on in the attempt to establish art in Iraq. The subject is considered a modernist work at the same time that it is locally documented, and the formal structure was established in a way with a stylistic specificity despite its Western technical influence, as well as the symbolic employment of shapes and their connotations that reflect an Iraqi character in a modern dress and all this is the result of the special presentation of ideas and details of the work in search of a foothold in the context of modernity Iraqiya and the formation of the pioneering dimension that was established according to the dichotomy of heritage and modernity.

6. Khaled Al-Jader's experience

Khaled Al-Jader's drawings are the result of a long and deep contemplation of the place and its relations, which affect it most, as huts, mud houses, farms, and skies piled in with clouds and spaces, he paints them in a self-style full of life far from stillness. Al-Jader gave a great place to nature in his paintings, and because of the close connection or the nature of the painting, he sees him taking lyricism as an expression of the entirety of his feelings and impressions. For him, the painting in general plays the role of a mediator between the viewer and nature (Adel, 1986) as he is taken by the active and rapid brushstrokes that It performs the task of consecrating the selected shapes at the moment of recording the impression, and thus its touches appear to delete more than they describe in response to the art of drawing and display the contemplation that obstructs the succession of the successive strokes of color that once settle on the photographic space, it does not find it necessary to refine it in the way it appears as if it is Conforming to the outside, that is why forms take their final position simultaneously, carrying with them expressive loads equivalent in their aesthetic weight to the speed of the impression in Khaled Al-Jader's expression, which was a picture of his human being as well as a cultural reflection of his national and patriotic stance (Al Said, 1988)

The name of the artist / Khaled Al-Jader

Work address / North view

Year of production / 1967

Material / oil on canvas



Work analysis

Painted with oil on canvas, it represents one of the villages in northern Iraq and was implemented in a realistic way from the perspective and the nature of the land and the houses are aligned, but the space that surrounds it reflects the nature of the place, it is a village and not a city, and the houses suggest that its construction has something of aging through the method of coloring and the movement of the brush. The Manara is nothing but evidence that it is a village with Muslims, and it reflects the image of villages in northern Iraq. The advantage that imposes itself in the painting is the method of coloring, the atmosphere that is characterized by the harmony of color reflects the technical degree of the mechanism of drawing at the Jader. The characteristic that imposed itself is the nature of the color touches that were distinguished by Khaled Al-Jader's paintings and the establishment of his own style through them. The reality is Iraqi and the painting is realistic, but entering a style that reflects the artist's personality is the goal that the painting achieves. The ability to color and plan as well as the ability to establish a special climate is the degree of knowledge of his paintings without looking at the signature below the painting. He portrayed reality without prejudice to the engineering rules, an image in his favor, in order to create a stylistic sense through the technique of painting, whether mechanical or color. He was honest in looking at the Iraqi scene at the same time when this place is distinguished in a stylistic way. The idea was generally held by Faiq Hassan before,

but the uniqueness that was achieved in creating his own style through realism itself. The subjectivity presented by Al-Jader was through stylistic characteristics, as the atmosphere is special for him, as well as his distinctive technique. The artist, despite his realistic reference, has made his Iraqi mark as modern. It is not impressionistic realism as much as it is an Iraqi realism, achieving its own style that clarifies an aesthetic dimension despite its launching from reality and staying in it. His special composition in the creation of the painting and his method of performance shaped his stylistic uniqueness as well as his assertion through that on everything that is Iraqi the degree to which this thing appeared to the eye, the relationship between the subject and the technique formed something that has its own peculiarity in Iraqi modernity, so the form was established in an innovative way, the form of his aesthetic leadership based on the Iraqi subject matter and modernity The form and the peculiarity of the style and the use of the material in achieving its subjective visions and the articulation of modernity when the realism of the reference and the specificity of the style.

7. Kazem Haider's experience

The artist Kazem Haidar sided with the humanitarian issues, which included most of his artistic subjects, so he depicted the struggle between good and evil. (Majid , 2003) , where in the course of 1965 , was inspired by the tournament values and martyrdom and tragedy in his handling of the form and content of which was a reconciliation of secured tragic historical incident and secured the substantive work of art , the artist 's style in dealing with the contents of his paintings tends often to guess The legendary features of the creatures that he paints, he treats horses, for example, in a way that gives them some human characteristics , some of them carry human faces and as if they are exercising feeling and emotion within the atmosphere of the epic and among the change that Kazem Haidar has made in the structure of Iraqi drawing is the abolition of the center in the painting. The recipient does not find a center that may constitute a point of attraction for him, but rather its forms were distributed in a design manner within the creation of the work and occupied most of the photographic surface, and with it the points of attraction for the recipient were fragmented and with it the connotations and assumptions of stable and stable readings. (Muhammad, 1998) Al- Rubaie describes the artist's style as: “An artist who is realistic in his ideas, his vision of life and its materials, and he is expressive in the realization of that realism. I refer to the symbols of the subject that forms an aspect of his intellectual vision (Shawkat, 1976) as he took from expressionism its violence and Its improvisation and cubism: its structural system in a way that doubles the tragic character and the symbolism of its capacity in proxy for iconography in its harmful sense. (Abd al-Khaliq, 1983)

The name of the artist / Kazem Haider

Work title / Yelp

Year of production / 1963 - size / 100 x 75 - materials / oil on canvas



Work analysis

This work represents the artist's expression here of his emotional and psychological self in the desire to reveal what is inside him and to express his psychological needs and achieve beauty in an innovative way to achieve harmony between the subjective goals and the idea and between the imagined form and the content. The psychological value of this work is through the cry and through the torn body parts that were distributed in most corners of the work and topped by two arms that symbolize glory despite the pain and sorrow. The artist expressed his psychological ideas in an abstract, symbolic manner that relied on the formal gesture, and this idea is not far from All of the artist's general ideas related to the human struggle and his ordeal in order to live freely, and that this person besieged by the duality of (good and evil) tries to resist this conflict and rejects defeats, and this is evident through the movement of the arms directed upward, and the artist tried, through his treatment of shapes through shape and color, to suggest We have the intensity of the struggle within this composition, which took the color contrast approach, forming this contrast, a color unity that helped the formal components as well. The red color flowing in the middle of the work surface gave an effect to the recipient with emotion and attention in addition to the composition in which the colors participated: blue, black and brown. The artist gave great value to this composition by surrounding it with a white space in the middle in the left corner is a yellow circular shape that the artist symbolizes. The shining of light and hope, the space here has a spiritual connotation and is not just a space with a specific visual rhythm in the artwork. This space is not just a background, but rather the theatrical environment that represents human life and it is the society in which the person lives and through which the artist demonstrates the relationship between man and his environment.

8. The experience of Ismail Fattah Al-Turk

In his paintings he searches for a color value, as he does not adhere to a single synthetic model, but goes beyond it to learn other compositional values limited to color and study it, treating his subjects with a single color surrounding a bright ground where he loved the white color with a strange sensitivity and that by creating several shades of it, and being busy in building it freely Varying between the good type and the fake type. (Shawkat, 1976) Where we see that the white paintings that he showed in 1965 in Gulbenkian expressed a sense of passive rebellion that surpassed all other experiences (Adel, 1986). In these works, a special disclosure of an ongoing rebellion against the common methods of painting in Iraq in the sixth decade. In most of his works, the idea of alienation constitutes an idea that is quickly expanded to include criticism or to be a special vision in dealing with creative issues that deal with the phenomenon from the inside without further light (Adel, 1986). The researcher used

analysis forms No. (2.1) to analyze the paintings, noting that Form (2) is to clarify Paragraph (2) of the first form as indicated in Appendix No. (1).

Analysis of student paintings (students' products)

Form No. (1)

The student's name is / Baraa Abd

Date of completion of work / 2017

Material / Colors Acrylic on Canvas



Work analysis

In a general description of the artwork, we find that the painting is a woman who occupies the largest part of the painting and is of a heritage character and bears three incantations consisting of blue pieces representing (the mother of seven eyes) where the Babylonians believed that the evil soul, or the radiation emitted from the envious eye, When it is dispersed or divided into seven sections, it loses its ability to harm the envied person, so they hang them in the palaces of kings, in public squares, and on the walls and facades of houses. Of course, these are old myths that are correct for them, but our people still use them to this day despite all the accusations of religion to prevent envy. And it is considered one of the inherited social traditions. Perhaps the artist wanted here to draw women evidence of the connection of this social phenomenon to women in particular and their influence with them, and we notice that she wears a cover of the head and covers most of the body which is in blue and its gradations and interspersed with some of the lines in green, orange and red, as the Babylonians believed that the blue color is The color of the water, which has the ability to absorb the rays emitted from the eye, as for the green color, it symbolizes life, and the orange and red color to vitality, which is the nature of the woman. However, the woman is a creature capable of giving and facing various difficulties and evils in an attempt to counter these evils with both hands. This incantation was the largest and most concentrated because it is a symbol instead of the jar that indicates life and giving. As for the second, it was placed to the left of the woman and the other to the right of the woman. Protection from many sides and because the woman is the basis of life, we notice the extension of this scarf at the other end on most of the painting to indicate the extension of this Goodness to a wider space. As for the background, we notice that it is filled with green and its gradations to indicate optimism and life. The color spaces from the ground tend to exchange rhythm in color and movement, where the distribution of green and yellow and their gradations in the background and between the turquoise blue women intertwining with strokes of brown, orange and red in the foreground forming an area that settles on it is the first shape (the woman). The composition of the painting is comfortable to the eye, stable and equal, where the colors were used in a harmonious manner, including a central shape taken by the woman. The scarf extends from the top of the head to cover most of the body and then this fly from the back and extends over the largest possible area. This configuration combines the advanced and background elements with mutual

relations of Spaces, color exchange, the power of confident lines and their fluidity. We note that the artist was influenced by the realistic expressionist school.

Form No. (2)

The student's name is / Lubna Mounir

Date of completion of work / 2018

Material / Colors Acrylic on Canvas



Work analysis

When looking at the painting at first glance, we find that the painting is a door in the middle of a window containing bars. In the middle of the painting, the rest is a space to give a feeling of depth in it to express and interpret the ideas of the painter in the painting, which is a negative void to indicate adherence, meaning and pain. The colors used are dark colors, which are the contrast between white and black and have a darker degree of illumination to reflect the features of fear, extreme anxiety, tension, and the background It consists of walls and despite the simplicity of this painting, it was able to communicate the idea of restrictions in its various political and social concepts through the presence of bars in the door located in the void. When looking closely, we find that inside the window of the painting is a crescent in the sky to indicate that after night comes the morning and There is hope for victory and overcoming the situations. The artist adhered to the expressive direction as in the areas of geometric painting, sharp lines, corners of shapes, etc. The composition was built on rectangular and angular shapes, and rectangles gave weight and balance. Expressive symbolism as a hope for the future and a responsibility for tomorrow. It represents a protest against the social and political reality and any restrictions imposed. Despite the masses in shape and color, it was unable to weaken the authority of the line. And the artist's sympathy with the situations, the emotional emotion of the artist led him to the aesthetic expression, as it is not a visual observation of a realistic event.

Form No. (3)

Student's name / Zainab Sadiq

Date of completion of work / 2018

Material / Colors Acrylic on Canvas



Work analysis

In a general description of the work of art, we find that the painting consists of multiple facets linked to a single brain. The artwork operates within the expressive directional drawing system, where the units (elements) in the composition work as associative relationships of the structure of the work, so the formation is rhomboid and irregular geometric shapes. This brain contains musical notes to indicate that music is a universal language and at the same time it is the cause of happiness and

sadness, so we notice that the first face was depressing and sad, while the second face contains features of happiness, while the third face is anxious and we see that the colors that were used by the artist are colors. Joyful, clear, frank and pure to signify the transparency of this language, the coloring is conditional on the artist's imagination, emotion, and projections, although the colored shapes have retained their identity, but these surfaces are rich saturated with healthy colors that transmit aesthetic values that lead the artwork and at the expense of its psychological and social references, and the color becomes a major dominant where the lines are reduced and the color dominates. Vital orange gives an impression of vitality and green in breaking its severity from the technical point of view. Orange, green, cyan, red and violet were distributed throughout the painting. As for the background, it was adhered to a calm and comfortable color that the artistic unit gave it an illusory sovereignty in the mind of the recipient and to give content and meaning to the work of art in orienting towards the faces to become a symbolic function. Despite the simplicity of the painting, it carries intellectual and philosophical dimensions, as the faces are inspired by the ancient Egyptian Pharaonic faces to indicate the age and Iraq of this language and its connection with the ancient Pharaonic civilization and ancient history. We note that the artist was influenced by the Impressionist school and expressed it by symbolizing the delivery of ideas, which is closer to the style of the artist Faiq Hasan, as he uses in his drawings symbols and repetition that are derived from reality or the cultural heritage, whether historical or Islamic.

Form No. (4)

Student's name / Akram Muhammad

Date of completion of work / 2018

Material / Colors Acrylic on Canvas



Work analysis

In a general description of the artwork, we find that the painting is a self-portrait of a human face with an unclear face, the unity of the form occupied the entire face area around most of the painting and the background occupied the rest of the unity of the form (the face) is a dominant sign and the dark background is accompanying signs and the composition of the face is oval, half of which is green and the other The blue is an indicator of spiritual and aesthetic illumination coming from specific, reduced colors ranging from green to blue and eye color consisting of yellow to the nature and the lips consisting of black color and the nose was painted red and pink covered the forehead in addition to the sides of the cheek and gave the sovereignty of color in addition to mixing colors in a strange way and there Random strokes of brushing work in an attempt by the painter to hide the main features of the face, which indicates an attempt to hide the features and express what is in the soul. The artist views nature in an expressive view - an emotional abstraction and not when the two expressions - abstraction in analyzing light and color or recording and simulating reality. Its color,

despite its abstract expression, gives us a quick impression. As for the lines, they are thick at the edges and in the center of the painting on the side of the nose, the eyebrows, the eyes, and the side of the cheek at the lower right end of the painting and in the mouth. There are also other ghostly lines covered by layers of color. As for the semantic level, the image of the figure is present in its physical presence in front of us, absent in its absorption with blurry features, camouflaged with buried sadness and anxiety. The face is an iconic and symbolic sign of a self-conscience that relates to the emotional and collective subconscious, according to Jung. It is an experience that possesses an awareness of abstraction and formal and chromatic shorthand. We note that the artist was influenced by the abstract expressionist school and expressed it with colors to convey ideas.

Form No. (5)

Student name / Tayseer Malek Majeed

Date of completion of work / 2018

Material / Colors Acrylic on Canvas



Work analysis

In a general description of the artwork, we find that the painting is a picture of Islamic minarets and domes, in which the artist used multiple, bright and beautiful colors to indicate transparency and clarity in the event of adherence to these religious values, and the symbol of women appears in it as if they were flying on the roofs of these buildings while wearing a long dress containing plant decoration. The beautiful, which is made up of a group of beautiful flowers to indicate in the event of flight and move away from these values, so we see as if the artist tells us that it is possible for society to live on the side of the dark, and this is what the black color surrounding the woman represents at the top of the painting. Social where such a symbol for advancement as for what this woman bears on her head is the inherited social ideas and traditions that have burdened society and the artist embodied her by choosing the mantra (eyes), which is one of the inherited myths that society still believes to this day despite the views and ideas of the Islamic religion. Regarding envy, however, society still adheres to these customs and the artist tried to give an example of these customs and others to explain many of the myths, ideas and traditions that society still clings to in an attempt to rise up against these ideas and change them in order to reform society. Where we notice that the artist has relied on colors to deliver the message he desires, and we find on Yemen three conditions to signify the transmission of different messages. The artist used to represent his collage art with drawing to highlight his ideas as he placed stars affixed to domes, paws of the hand clenched and crystal eyes glued inside Roses, and we note that the artist was influenced by the expressionist school and expressed it by symbolizing the delivery of ideas, which is closer to the style of the artist Jawad Selim, as he uses in his drawing's symbols derived from the historical or Islamic heritage.

Results

Based on the aforementioned analysis of the research sample, in addition to what was stated in the theoretical framework and in light of the research objective, the researcher reached a set of results as follows:

1- Employing the psychological dimension as an intellectual dimension through choosing the topic and feeling fear and anxiety about the present, the future and the threat, as in the pioneer sample (4). This was shown in the students' results, which were reflected through the sample (4) and its reflection on the figures and forms of the artistic achievement.

2- Employing the social dimension as the intellectual dimension through the customs and traditions in society and through the material and moral civilizational symbols and the transfer of ideas, legacies, historical and mythological stories and others, as in the pioneer sample (1, 5.2). This was shown in the students' results, which were reflected through the sample (5.1).

3- Employing the political dimension as an intellectual dimension through the use of misery, pain, anger and emotion, as in the sample of pioneers (3) the martyr, which embodied three different ideas at once, and this was shown in the students' results, which were reflected through the sample (2) prison.

4- The artistic and aesthetic dimension is evident as intellectual dimensions through the artist's resort to various methods that depend on realism, abstraction and reductionism, while activating the expressive, symbolic and imaginative value of the plastic elements and the general scene to intensify the meaning and deepen the connotation. The results of the students, which were reflected through the sample (2) or through traditional formal symbolic vocabulary as in the sample (1, 2, 5) and this was shown in the students' results which were reflected through the sample (5,1) or activating the expressive orientation of line and color as well as in the sample (4). This was evident in the students' results, which were reflected through the sample (4).

5- The intellectual dimensions appeared through the expression in the formation relationships and their activities in their sharing of the elements of the artwork and the connotations it carries, as unity was achieved in all research samples, by (100%).

6- The intellectual dimensions appeared through the contemporary Iraqi painter's employment of the technical side on the pictorial surface, which was achieved in all the research sample by (100%) that each artist has his own style, so each individual has a distinct method of feeling, feeling, thinking and behavior consistent with his personality and emotions depending on the intellectual dimensions of the drawing.

Recommendations

Based on the findings of the research, the researcher concluded a number of conclusions, as follows

1. Contemporary Iraqi painting is an appropriate way to express the human self, embodied through the increasing ability of the artist and the recipient to interpret, compose, and meditate in the formulation of ideas and shapes, and there is no unified

general emotional response to any situation, it depends on the varying cognitive and intellectual characteristics of the artist and the recipient.

2. The intellectual dimensions in contemporary Iraqi painting have a clear effect in affirming that the artist’s psychological aspect is inseparable from the social, cultural and political aspect represented in the images transmitted from the emotional and subconscious storage of human and social events.

3. The intellectual dimension has been closely linked to the artistic work throughout the long history of art as a value that achieves a form of communication between man and himself and himself and others.

4. Students are affected by the works, ideas and styles of Iraqi artists, and the process of acquiring specific artistic skills according to the ideas and methods that have emerged in the work of Iraqi plastic artists is learned gradually and objectively, from easy to difficult, through the college.

5. Making the subject of intellectual dimensions of art and its study within the basic subjects for undergraduate students, taking into account its wealth of privacy in society and culture, and adopting the intellectual and social foundations in dealing with artistic works for their effective impact on the recipient.

6. Interest in studying the intellectual dimensions in art in general and in plastic art and drawing in particular, as it is considered one of the effective means of communication

Annex (1)

Baghdad University

College of Fine Arts

Department of Art Education

Postgraduate / Master’s degree

Honorable Professor Respected

M / questionnaire

good greeting

The researcher conducts the research tagged (), as the study aims to:

Exposing the aesthetics of training in the products of the students of the Art Education Department. The researcher has adopted the attached form that includes a number of criteria that were extracted from the indicators of the theoretical framework, so the researcher would like to be enlightened with your good opinions and your usual scientific experience by reviewing this form and expressing opinions about its validity or amendment.

With great pride and gratitude

Professor name:

The scientific title:

Workplace:

History: The Researcher Shorouk Abdel Saheb Mohsen

An analysis form in its initial form

	Major axes	Hubs are secondary	Fit	write off	Adjustment	Notes
1-	Symbols of lines	Straight lines				
		Curved lines				
		Zigzag lines				
		Lines are up and down				

2-	Figurines	Human - animal - vegetable shapes				
		Fairy shapes				
3-	the color	the value				
		Distress				
		Contrast				
		The rhythm				
		Repetition				
4-	The rhythm	Line				
		the shape				
		the color				
		Geometric or mathematical through juxtaposition or overlap				
5-	Perspective	Flatness				
		third dimension				
		Inverted or inverted				
6-	The space	Absolute space				
		Semi-absolute space				
		Direct space				
		Indirect space				
7-	Equilibrium	Symmetrical poise	pivotal			
			radial			
		Asymmtric equilibrium				
8-	Unit					

Accessory (2)

Notes	The opinion			Subparagraphs	Secondary vertebrae	Main paragraphs
	Adjustment	write off	Fit			
				straight	Line	Aesthetics of the elements and foundations of the composition
				curve		
				geometric		
				organic	the shape	
				symbolic		
				Hot	the color	
				cool		
				neutral		
				Soft	Texture	
				rough		
				Open	The space	
				Closed		
				Dimensions and measurements	proportionality	
				By size		
				pivotal	Balance	
				Cymmetric		
				free	The rhythm	
				monotonous		
				circular		
				Alternating		

			Static / part-to-part relationship	Unit	
			Animated / part-to-whole relationship		

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