

PalArch's Journal of Archaeology
of Egypt / Egyptology

THE FORM SYSTEM IN HANA MAL ALLAH DRAWINGS

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¹Asst. Prof. Mohsen RedaAlkizwini, ²Noor khlaifmahmoodAlmahal; The Form System in Hana Mal Allah Drawings-Palarch's Journal Of Archaeology Of Egypt/Egyptology 18 (07), 1673-1691. ISSN 1567-214x. Published April, 2021

Keywords: Form, Hana Mal Allah, drawings.

ABSTRACT

The research includes four parts : the part of the first research problem and the aim of the research you know the shape system fees Hana Mal Allah and their borders Objectivity and temporal and spatial and followed the border on what guarantees the search terms and definition of procedural either part of the second theoretical framework , which contained the Study of one has included eating fees Hana money God and read her biography, and in the third part a presentation of the research procedures , while the fourth part included what was achieved from the research procedures to reach the goals in light of the analysis of the approved samples and the results of the results in which the artist relied on the formal system in the drawings of Hanaa Mal Allah.

Introduction

Artistic work occupies an important position in every society, as it expresses life in general, through it the human being (the artist) expresses his attitudes, feelings and personality by means of line, color, blocks, spaces, texture, space and so on in a world of different ideas prevailing so that the artistic work has an impact on the individual and society with The development of needs and necessities as a result of the environmental pressures of that community. Iraqi art was distinguished by the

multiplicity and diversity of its apparent productions in most of the artworks from its beginnings to the present time. There are those who relied on simulating reality in presenting their ideas and there are those who relied on expressive features in their productions that represent the social, political and cultural aspect, and there are those who have tended towards abstraction and simplification to be close to the spirituality of the innocent child. In presenting his works and that the actress Hana Mal Allah presented ideas that were characterized by the multiplicity and diversity of their forms taken from the reality of Iraqi life, as she tells all that befell the Iraqi citizen from arbitrariness, damage and sacrifice to the limit of spirit during the dark periods of displacement of families and the dispersal of loved ones. Through the researcher's review of the works of the artist Hana Mal Allah, the study that the researcher conducted on the Internet, publications and books, and the stock of the artist from her works that were present in galleries and museums, it was necessary to raise the research problem in the form of the following question: What are the most prominent formal systems in the achievement of the artist Hana Mal Allah?

Research objective: The research aims to know the form system in Hana Mal Allah fees

Research boundaries: The current research is determined: the objective boundary: the current research is determined by the form system in the drawings of Hanaa Mal Allah, the temporal limit: 1987_2014, the spatial boundary: Iraq - England - Jordan - UAE - the United States of America.

1. Terminology Definition

The system is the language : the systems - the composition is organized by the systems and by the system and organized by it, so it is organized and organized and organized the pearls, that is, you gathered them into a wire and the organization is like it , and the order was organized according to the parable and everything you associate with another, or some of it was joined together, it was organized by (Ibn Manzur, 1956) the path or the usual, it is said: (He is still based on one system) that is, in one way, and the order system is based on him (Lewis, 1965)

System idiomatically : Organizing : is the process of defining and grouping the work that should be performed, with defining and delegating responsibility and authority, and establishing relationships for the purpose of enabling people to work more effectively to achieve goals (Tawfiq , 1986)

Figure:As stated definition of form K L - (Figure) Bafatth ideals and bridles p (forms) and (undoubtedly well) said that a u k for any Ashe with such him. And he says "Say all works on the like" and his way and (form) sensible combination (form). And in the hadith, "The Prophet, may God's prayers and peace be upon him and his family, hated the form amongst the kin, " which is that there are three shafted legs and one divorced or three divorced legs and a man , and the form is only in the man , and the mare is (formed) and it is disliked and (the form of) the ambiguity and (the shape) of the bird and the horse in the form of the text of the text, as well as the form of the book if it is restricted to the poems. It is also said (form) the book as if it

removed its problem and ambiguity. And (the problem of approval) and (chuck to) the same (Al-Razi, 1978).

Idiomatic form: It is defined as the physical structure or the formal structure that determines the internal meaning within its frame or fence (Eid, 1980). And knew (Dewey): that the process of organizing the constituent elements or parts of the vehicle (Dewey 1963). The (Ernst Fischer) sees as the shape: "is a compilation of the material in a certain way, a certain order has, relative cases of S - T decision (Abdel - Hamid, 1987).

Procedural definition :The form system - :It is an organized artistic work done consciously and consciously to determine the aspects of human activity to achieve a specific goal.

Literature review

1. The formal system in the fees Hana money God

The artist (Hana Mal Allah) started her artistic project since the eighties of the last century. She presented a group of artworks in different schools to pass to the recipient experiences of various cultural loads, through which she deals with issues that have implications related to her own artistic question, using various materials that she worked to reshape and recycle with a technique in it. Significant development of its technical and color treatments (Al- Sadr, 2018) . Her artistic experience came from the concepts of war, devastation, peace, identity, and homeland (Al-Salhi , 2020) , taking place as a space to create contradictory meanings within the space of one painting, and shedding light on her worlds through abstract experimentation that is expected from the recipient in his turn as a maker of meaning - an abstract reading, for she is concerned with the question without her concern for the answer, She is interested in art without worrying about its interpretive events. That is why we find her demolishing and then adopting and making her new product, and recreating it in an innovative way. The experience of Mal Allah went through many different artistic stations and curves, as it is different in the eighties than in the nineties and different from it in the new millennium, these artistic stations formed distinct models of difference and work based on the different awareness of their questions that were able with great craftsmanship to elevate them to new areas of visual pleasure for the recipient. (Sader, 2018) The composition in the works of (Mal Allah) represents the constructive process and the calculated mathematical distribution of the elements within the framework of the one, which is done by means of the figures drawn. The perception of its general shape is only achieved through the combination of its elements, or their contradictions within the general framework. The artist embarked on dealing with her raw material to finally reach a work of art that takes shape and dimension that passes through its transformations from raw and formal, without formality into spaces, spaces and regular shapes are the elements that help it to achieve its goal. The formative elements of the arts are the basic vocabulary that the artist uses to build upon any of his works. The way in which these elements are organized is what distinguishes an artistic work from another, whether in terms of

calligraphy, colors or Texture, shadows, lighting, etc. (Mansour, 1958) . In the end, the figure is inseparable from its substance, object and content (Jabara , 2015) . The relationship in the various aspects of the artwork reflects the pattern of the relationship between the individual and society at all times (Attia , 1982) (Al- Qurrah, 2011). Through reading the symbols contained in the paintings and the minute details of the posters used, we arrive at a renewed view of the artist in the artwork based on life and the existence of that same view, given that (Collage) within plastic paintings gives it a life dimension, so the difference in collage and its aesthetics is achieved when the artist uses the real things that he employs in referring to other meanings that reach the recipient from the first look to him, complete, through artistic coding as an integrated unit that expresses a holistic idea if we entered it. We found very accurate details that can be interpreted on the basis that they are partial posters taken from the reality of the artist and his society (Gatchf, 1990) . With the blockade and the embargo, the artists' isolation increased until they could no longer find dyes with them. Some of them resorted to using wall paint because it is cheaper, and others benefited from henna, turmeric, vegetable colors, and even blood. When the canvas was glorified, they painted their visions on plywood and the remnants of cardboard boxes and on cheap raw materials in a country where everything was expensive. And when it was no longer possible or appropriate to stay in order to earn a living and to breathe in the breath of freedom, new batches of pumice artists came out except for their talents, and they migrated seeking refuge in any country that opened their doors (KJJ, 2012)

Hana Mal Allah Abdul Razak was born in 1958 in the city of Nasiriyah, moved to Baghdad (1973) by accident and studied at the Institute of Fine Arts of schooled by sculptors senior Iraqi likes (Mohammad Mehr Din , Rafi Nazareth, Shakir Hassan Al Said, and others) Then she joined the Academy of Fine Arts. She obtained her PhD in Philosophy of Art from the University of Baghdad, and she continued to study at the Institute of Fine Arts from (1992 to 2000), then she continued teaching at the Academy of Arts. (KJJ , 2012) The first personal exhibition of the artist (Mal Allah) was the year (1991) , entitled (documents visit the museum) is the exhibition turning point in her life (Sakr, 2007) , (panel security guards) at the Museum of the Iraqi National in Baghdad , and this work is the first Solo exhibition, right after the terrible bombing of our country and city by the United States. In Saddam Center for the Arts, this work was a prediction as the museum was looted in 2003 when (the United States) invaded , she says (God's money) she was visiting the museum a lot, which is what contributed to her formation as a young artist. (The Guardian Painting) reveals an accurate appreciation of the person and the sensitivity of the artist to his feelings. It appears between two of the Mesopotamian sculptures, indicating a direct connection between the ancient stone statue and contemporary Iraq (Dabroska , 2017) . And in (1993) she held a personal exhibition at the Art Center in Baghdad entitled (Baghdad Geography of Humans and Signs) (Sakr, 2007) . It was a sign of a transformation and an intellectual and stylistic transition to her, which revealed her conviction in peripheral art and her vision of the existence of color as a specific element in the painting, and linking it to that all with what she called (Excavating within existence, discovering the ocean and documenting it) Thus, it added several dimensions to the ocean: The first is my existence related to the idea of the ocean to

reconfigure it or discover it and document it, not in the professional sense of documentation, but from the angle of self-perception of it and its representation. First, the second dimension is temporal, related to the history of the place, its time and its passage through the ages with transformations And changes that become appropriate to display within those changing moments, and it is part of the modified and intellectually developed documentation task, and the third dimension is spatial, related to discovery and diving into the parts of the place, and fourthly it is the artistic dimension of the place which is related to its aesthetics from the point of view of the painter itself, and the choice of points of contact with the city and its vocabulary Al-Baghdadia is present and past, to be re-artistically represented on the pictorial surfaces the moment the painting was completed and (Ocean Icons) exhibition in Baghdad in 1996 (Sakr, 2007) . At Hanaa, the money of God, as described by Dr. (Hatem Al-Sakr) , was works on Baghdad in which it liberated itself from the traditional spirit of painting and the museum vision of things, that is, it liberates it from its textual existence as a personal effect, to awareness of it as a verified existence that can be formed again and in it it has been transferred (God fined) from taking the Baghdad Museum of Iraqi Archeology as an archaeological reference, to taking Baghdad (a museum) from which its ecology is derived from the exhibition (Ocean Icons) , and thus the phase of (Impact and Signs of the Ocean) took place by transforming the painting into a surface in which the signs congregate and relate to the relationship, as they lead Engineering functions when distributed as blocks on the surface of the painting, enriched with the color that has become more subtle and poetic at this stage (Al-Salhi , 2008) . And in a special exhibition directory (On the Environment, Environment and Ecology), with the influence of the ocean, its richness, and its congregation with signs, which encouraged the production of an open work of art with the surroundings with all its effects, and through it, every achievement with the artist and the viewer becomes a mere encounter within a site called the ocean (Al-Salhi , 2008) . Actress Hanaa Mal Allah says: The idea that the artist looks at work, such as saying: This is an order that confiscates or kills the freedom of the recipient, or interferes with a directive of his grace, he considered it wrong. I consider theorizing a work equivalent to that of the artist, and I do not need any evidence, given that most museums display passages from the sayings of the artists about their works and are placed on the wall. For the eastern artist, theorizing was considered very important to reformulate technical terms (Mamdouh, 2007) (kamel, 2000) , and the artist Hanaa depends in producing a painting on a cognitive axis that takes work on a specific cognitive code that has a spiritual aspect close to mysticism. A global level, and had it not been for these successive disasters on Iraq and the escape of a generation of artists, we would have had a global artistic movement. We started in the year 1950 with the (Modern Art Group). These have penetrated all the technical schools in the other's civilization, and within fifty years they have risen by producing a modern painting that is universally accepted because the roots of this artist are six thousand years old(Mamdouh , 20 07) .

The Iraqi artist proved his originality and sincerity in the performance of his message, bypassing all the obstacles that were standing in his way at the beginning of his strenuous career and his suffering, and the Iraqi artist in general, and the plastic artist in particular, stuck to his artistic experience in his social environment, with the aim

of combining contemporary and heritage. The beginning is to create artistic visions according to an artistic style that they can describe as having an Iraqi character, and this is the main reason for some formations to seek inspiration from the symbolic vocabulary that goes back to the Sumerian and Assyrian sculpture (Salim, 1977). Therefore, Hanaa, the money of God, deepened in the history of the Mesopotamian civilization and Eastern studies. With her coexistence with the reality in Iraq between 1991 and 2003, Hana Mal Allah developed her own artistic style and technique, mixing (abstraction and photography) in one painting. Her artistic personality crystallized into a deep philosophical message full of (symbols and connotations) and her interest in symbols began to be evident through her frequent use of the Phoenician symbol (eye) , a message found (in Arabic and Hebrew) , and this interest continued as an intellectual development element that was reflected in her proposal (the logical system in the drawings of Balad Ancient Mesopotamia) which she submitted for a doctorate in the philosophy of the painting (2005) . Where (Allah's money) confirms that there are complex mathematical divisions under all the colors of chaos and shapes, I seek to explore the concept that there is a system behind chaos and vice versa (Khudair , 2003) The surroundings granted the Hanaa Allah's money, a lot of vocabulary and methods that made through its borrowing a rich means that pushed her to study The components of the painting, the memory of color and the secrets of the expressive visual language, and that the surroundings of the human being represent the manifestations of their experience with what the layers are built upon, rushing to form the identity of the place with its writings and effects that oscillate between the daily and the contemporary and the historical effect that gives that place a high moral value at the same time, which made Art is a kind of contemplation and borrowing of the ocean, and everything that records the impact of things, so that this artist sought the help of the ancient Iraqi artist who summarized the ocean and its visual forms by encoding and photographing them, realizing that there is no final form or formal stability of the visuals, and a realization from the contemporary artist that we are inspired by the ocean without arrangements. Or organizing (Al- Sakr, 2007) this awareness of the environment, accompanied by paintings that showed what Hana Mal Allah inspired from the achievement of the ancient Iraqi artist who reduced the ocean and its visual forms. The shape of the square and the repetition of its shapes by dividing the surface with vertical and horizontal lines worked to divide the total area of this work, and she was not satisfied with that. Shapes to their maximum and exclusion of all references surrounding direct consciousness on which reading the work of art may be based (Khudair , 2003) , and according to such treatments the artistic formation moved away from stereoscopic and perspective, and the principle of flatness and simplification appeared in the components of the painting, so the traditional perspective space disappeared, while it was replaced by an infinite space. break the limits of dimensions of the physical surface imaging, with the visual rhythm of linear extensions transform the imagination receiver and extension beyond the surface area imaging contributed (Al-Sukkar , 207) was (for the generation of the eighties) acts involving personal experience means technique unconventional puts them at the forefront of artists of modernism and postmodernism in Iraq (Kamil , 2000) . A reconsideration of the painter's orientation towards a palette whose mainstay is black and white and their

gradations with slight strokes of a third color that does not affect the monochromatic character except slightly, as she was heading to a style of minimalist painting and the diversity of shapes and in curbing the richness of color, which was considered by the critic Farouk Youssef (Moat of painting) by relying on the subjective action of the material and the stimuli of its dissolving fabric, which is what prompted the painter, 2005, to admit that "the raw materials" is not sufficient, but we believe it is necessary, and we do not believe that there is a contradiction between the painter being continually experimental and based on what he calls Al Said is the objectivity of the painting (it's materiality) and between the ambition to make the painting (the bedside of all cognitive systems) as long as the painting complies with the conditions of its being and modernity . In the midst of the Iraqi war, (Hana Mal Allah) was forced to leave Iraq for France after receiving his grant, and the artist did not intend to stay in France, but the continuing unrest in Iraq prevented her from returning. There she received an official invitation to participate in an exhibition in London. Her acceptance of this invitation marked the beginning of a new path in her life. So, there, for the second time, I got a British scholarship until (2009) , within the framework of the initiative to rescue Iraqi researchers and professors . In the second month of 2007, the artist applied for asylum in the new country, and it was accepted immediately. (Hana Mal Allah) relationship with (British Museum) in (London) , which offer a lot of her artwork as acquired (Military Museum) later one of its work, entitled (the American flag) (Spiti , 2020) and the devastation suffered by the life of Iraq can show Within the genetic system of Iraqi painting as a thing within what it calls (the technique of ruin). In her exhibition, which was held at the Al-Qattan Cultural Foundation in London? The artist lived in the time of an earthquake and witnessed fires and devastation. She drew, wrote critical essays, and delivered lessons to art students without losing sight of the systematic destruction, such as a thoughtful engineering work that reached creativity in evil that brought it to the level of art. Her name has appeared on the art scene, and she is still a student, since periodic layouts appeared for her in Al-Jumhuriya newspaper. She drew attention so that she overshadowed the accompanying text. And when artists, poets and university professors were looking for ways to escape to manage their livelihoods outside Iraq, after the occupation of Kuwait and the lean years that followed (KJJ , 2012) . So I went across Hana Mal Allah to look for impact and became the mark in its letter composite Valather which is the effect of something else beyond, and falls in the aesthetic environment, ways of research new, as well as ways that display non - traditional (Abd al-Amir , 2 008) arisen methods are trying to chaos in search of the concerns of technology, modernization, installation and methods More adventurous if measured against the prevailing pattern in Iraqi art, and this trend has been adopted by some young artists, including the artist Hana Mal Allah (Abdul Amir, 2008) . The important change that occurred in the structure of the artist's works (money of God) is her departure from the two-dimensional surface area and her entry into the area of composition and pairing, that is, her shift from the drawing area, as a connection to systems and methods of performance, adding different materials to the surfaces of the painting, so the substitution was by gluing, composition and merging between materials, research For artists about self-transcendence that achieves the features of their unique artistic work from the insertion of some media and work techniques that

may be somewhat strange and technical mechanisms that include (burning, cutting, scratching, wiping, shortening, rubbing , drilling and installation) (Abdul Amir, 2012) as the artist (Hanaa Mal Allah) added it within the technique of (ruin) and this Technology is more than a mechanical technique practiced within the artistic work, as the artist Hana Mal Allah describes her generation of artists as a generation (ruin and siege) because they were living in complete isolation from the outside world and they did not see an original work of one of the works of international artists who were studying about them in the institute and the Academy Fine arts (Al-Salhi , 2008) . It also considers (Mal Allah) the sabotage of the (Iraqi Museum) the most dangerous thing that the memory of Iraqi culture has been exposed to, as a result of the occupation. The acts of sabotage against him were the harshest manifestations of cultural devastation, all of which I put under the title (techniques of ruin) that came as a deliberate step by the occupation (Al-Salhi , 2020) . She completed her eleventh personal exhibition in London in 2007, and the works of the exhibition were maps of the city of Baghdad and maps of Iraq within the coordinates of the fires, and it is necessary to refer to a different experience of the artist (Mal Allah) in which there is a clear interest in the science of numbers and astronomy, since she began in 2007 to sign her works in the form Numbers related to the astronomical equivalent of the alphabet, replacing the name with the number (.5.50.1.1.40.1.30.1.30.5.) . The presence of numbers in Hana's works goes back to an early artistic stage in Iraq when she formed her suitable ground panels to translate the science of logic and mathematics that she was mastering for this form. expression of personal identity related to the art of Mesopotamian civilization that you see money God mixture of abstract symbols full of meanings and connotations (Spiti , 2020) the (Hana) deliberately vandalized parts of the pages in her book of the birds (2007) , which is displayed in the gallery (the word in art) In the British Museum, this handcrafted and issued volume inside a box integrates parts of the allegorical story of the Sufi poet Farid al-Din Attar from the thirteenth century, which tells the story of a group of birds searching for their king (God) who they see in now Haya in the image of its self-reflection. As Mal Allah explains, the splitting and burning of the sides of the paper not only allowed her to facilitate the possibility of multiple analyzes of one aspect, but also to recall the scenes of the scrolled manuscripts in Baghdad that occurred during the war on Iraq in (2003) and the occupation later, as well as from her accomplishments that she drew fourteen Books were all printed for children, and her drawings for the book (Zanabak) won the first prize from UNESCO (Drucker , 2014) . Her work (IlahMarduk 2008) is a captivating example, as it allows for a number of different readings while opening its pages in many ways. Contemporary Iraqi artists are able to create emotion according to (Bourdieu's) expression, influencing the feeling and moving the reader through their book art that documents the history of Iraq. The dark talk, but at the same time it shows beauty as an artistic practice - that is, with the words (Sinan Antoun: brilliantly crystallizes the grief of death and destruction, but also the beauty of art that cannot be explained) Iraqi artists' books (notebooks) have been able to be a witness to the modern history of Iraq before To destroy, to document the dark present in a way that affects our feelings through the fragility and power of beauty (Drucker, 2014) .

That's (technical ruin) roots in the concept of (erosion of object - oriented) and in the (impact) when Shakir Hassan Al - Said , who was fascinated dialogue (walls technology) while the Hana Mal Allah taken the dialogue silent dopey to dwell city with sidewalks and floors) (Al-Salhi, 2016) provided Gallery My personal residence in London in 2012 with the title (Iraq .. how, where and for whom) along with the British duo (Peter Kennard and Kart Phillips) (Sakr, 2007) . And inspired (Mal Allah) work of art in the exhibition, from the incident of throwing Iraqi journalist, (Zaidi) with his shoes on the former US president (George W. Bush) , the year (2008) Five years after the US invasion of her country. The participating artists presented paintings containing alternative views regarding the invasion of Iraq and the occupation from different locations and trips, highlighting the changing and conflicting geopolitical dimensions of the Western intervention in Iraq, and the emergence of brutality, violence and killing practiced by the occupying forces. The exhibition includes collage works of huge scales, installations, and photographic montage works. And sculptures, Kennard Phillips in their work manipulate media and journalistic materials about the Iraq war and disintegrate them to produce different images and narratives. Their work ranges from those that reproduce media images to create a direct impact such as photographic montage. Hanaa Mal Allah realized that drawing is a visual issue that does not expand in the end except for the optics and the materials that create optics, which is what Hanaa Mal Allah realized with high professionalism when she transformed the idea of the courtyard in her work. Into solid material treatments; Because it believes that annihilation strikes physical steel to create a sense of its destructive effect, just as a person tries to transform the act of time into a narrative or history to give it concrete (Al-Salhi , 2016) , Hanaa Allah's money tries to produce the opposite when it extracts from the steel that has been eroded by the act of its annihilation into narratives with a philosophical vision that expresses its feeling towards destruction , which affects human and material affects concrete heading out to the yard (Al-Salhi , 2020) this Matzmah (edge sensitive) (Al-Salhi, 2020) . We also consider directing now to the maps of her city, Baghdad, and dealing with the map as a manuscript, or perhaps a drawing notebook, a continuation of the transition that began from the forms of the museum material, to the museum material in its internal structure and in the formal building systems of the figures in the painting to escaping from the object of the city, its museum to its specific presence in the topography of the maps of the earth, to turn its city into a paper surface It includes signpost coordinates, and scales for the drawing on which the surveyors were placed in their making maps, and this exhibition Hana Mal Allah comes with a position on what is happening now in Iraq (Al-Salhi, 2009) And as we note that (Hanaa Mal Allah) I tried to work on the thing of the painting through the element of color, where the worlds are wrapped painting an atmosphere of color black or brown chagrin , which covers vast areas of painting, while I tried at the other stage use (collage pink Mead) through the introduction of stereoscopic to the body panel to constitute a violation of (Jsadollouhh cartridge, not a bullet, a sign of a very impressive show The presence of the killer in the place is occupied by it, while the bullet indicates targeting the place and not necessarily its occupation (Al-Zahrawi , 2016) As for (Twashajat Gallery) in Amman, Hanaa Mal Allah summarized her vocabulary with a pseudo-letter and one nail is an equal

inverted triangle Wei Al-Sagin, a symbol that appeared clearly in some pottery of Samarra, Halaf, and Al-Ubaid in the pre-dynastic era in Iraq. It was (book marks) Hana Mal Allah highlights presented in the exhibition Altoashjat as well as it may be an extension Tomili sports to see was showing and re - emerge from the ideal ratio and the end of the quantum of Mahmoud Sabri realism (Khudair, 2003) , as is the 2014 exhibition titled (I have taken , including did not degrade him) theme of the exhibition held by the artist Hana Mal Allah is the Hoopoe lover His secrets congenitally acquitted of ideal completeness and vanity, a guide toward ruin in all its manifestations, begins to ruin himself Fenrah in the paintings of Hana OuattaraMichziaOuattaraMngerva in a black spiral strewn with them Ofalah like fighting A fierce war with himself, perhaps, or with the ignorance of those who do not know. Hana's gift of God's money has a look even though it has no eyes, a gaze that passes above us and overtakes us overwhelmed in itself and full of disaster. On the water he is thirsty himself and he cannot drink as if he is a leader who conquers but she commits suicide from the severity of his internal defeat (Nasser , 2014) After more than 60 participation in international, Arab and local exhibitions, this artist, who acquired many of her works by the British Museum, insists that the devastation can be reshaped, formulated and accomplished as a work of art, both my life and philosophical (Fayyad , 2009) . Her works are based on merging, artistic installation and photographic montage, which was reproduced in a meaningful critical way, and the artist also participated in most of her works made of burning cloth, clothes, and wire, as well as painting and other tools for making art pieces in an abstract manner that shows the destruction witnessed in her country, Iraq, and her works convey the effects of bombing, destruction, blood and fear. In Iraq, it shows in its preaching the effects of sectarian warfare, the theft of history, cultural destruction, and the liquidation of scholars in its own way (Fayyad , 2013)

Methodology

Research methodology :The researcher adopted the descriptive approach for the purposes of analysis in order to suit the topic of the current study and because it follows the possibility of more precise analysis procedures in orders to achieve the research objective.

Research community : By reviewing books, publications, magazines, business photographers, and the artist's possession of Internet works and publications, and the artist's Facebook page sites, it amounted to more than 100 paintings.

Research sample : The researcher intentionally chose two paintings because they serve the purposes of the research with a variety of contents, treatments and raw materials

Research tool :For the purpose of achieving the objectives that the researcher has benefited from the theoretical framework in building the analysis form, as well as the opinions of a number of experts within the subspecialty to identify the most important items of analysis on the most prominent characteristics of the formal system and the extent of the artist's success in describing them, as well as by referring to the literature of the specialty.

Sample (1)**Date of work: - 1991****Working size 300 x 150****Work name: The wall of the Temple of Warka****Article: - Cement on board**

Description of the work: The artwork consists of two squares. The first yellow colored square consists of a group of recessed and prominent geometric triangles arranged inside a square devoid of frame to imply the end and as the ancient Iraqi art took. A coding and abstract strategy using personalized means by making continuous reductive transformations on those shapes towards their simplified formal elimination by using geometric shapes through the burning process on wood in addition to using dark colors , and in the second square black triangles were used to illustrate the effects of burning and make use of the surrounding space in the limitation of the artwork It is evident that the painter Hana Mal Allah filled her memories with shapes that she learned culturally from the Mesopotamian civilization , and later became her formal source, and thus access to abstraction would be impossible for her as long as all the abstracts that appear in her work were realistic forms present in her artistic culture that she lived in the Iraqi Museum, meaning that Iraqi art He was the one who printed his indelible mark of its creator .

Sample (2)**Business name:- American Flag****Working size 159 x 90****Material: - Fabric and embroidery****Date of work: - 2011**

Description of the work:The artist, Hana Mal Allah, was inspired by this work of art from the incident of the journalist, Muntazar Al-Zaidi, beating US President George W. Bush with a shoe during the press conference in Baghdad with President Nuri al-Maliki. She represented the American flag in its red, white and blue colors inside the square empty of stars, using the journalist's shoes of color White instead , this work suggests incidents of devastation and destruction caused by the US in Iraq because of the bombing and violations suffered by the Iraqi people ,this was a result of war orphaned children and widowed many women died of many young people in addition to affected by the Iraqis psychologically and physically , this was a courageous stand by this The journalist is a response to every wronged Iraqi.

Results

1. It resulted from the incursion of the formal system into the essence of the painting to launch it towards an artistic adventure concerned with colors, lines, shapes and technology to affect its aesthetic and semantic data.
2. The artist Hana Mal Allah adopted the style of expressive realism and the abstract style related to formal systems
3. The historical, economic, geographical and social circumstance plays a role in the formal system between beauty and selection between negative and positive to highlight characters and heroics capable of mobilizing feelings and recalling the past.

Conclusions

1. Some ideas may not bear an aesthetic aspect in their outward appearance, or are based on it in the first instance, but the artist must highlight the aesthetic of the content by proposing the idea and its formal organization in a way that achieves an attraction to the recipient.
2. 2- The actress uses her themes from the suffering she has caused and the difficult circumstances that she lived through the terrorism that destroyed all the cultural, artistic, social and civilization institutions
3. 3- The Iraqi civilization in Mesopotamia had a great impact on the life of the actress (Hana Mal Allah), as she represented her in her artworks with various symbols for the revival of the Iraqi heritage

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Appendices

C.V. of Hana Mal Allah

- 2014 - Works on Paper, Park Gallery, London
- 2013 - Park Gallery, London
- 2012 - Beginning Gallery, Paris
- 2009- Living ruins, mosaic rooms, Al-Qattan Foundation, London
- 1996 - Environmental Icons, Hewan Gallery for Art, Baghdad
- 1993 - Baghdad: Geography, Symbols of People, Art Center, Baghdad
- 1991 - Museum visit documents, Art Center, Baghdad
- 2014 - London gallery Art14
- 2013 - Abu Dhabi Art Gallery
- 2013 - Scoop Basel Art Gallery
- 2012 - Abu Dhabi Art Gallery
- 2010 - Dubai Art Gallery
- 2014 - Reflections of War, Flowers, London
- 2013 - Meem Gallery, Dubai
- 2013 - Exhibition Ten Years After: Reflections on the Invasion of Iraq, Project and Gallery, Chelsea College of Art and Design, University of London, London
- 2012 - Iraq, how, where and for whom? Exhibition with Kennard Phillips, Al Qattan Foundation, Mosaic Rooms, London
- 2011 London Exhibition Swiss Re (Gherkin)
- 2011 - Barjeel Art Foundation, Sharjah
- 2011 - Art exhibition in Iraq today (conclusion) Meem Gallery, Dubai
- 2011 - Art in Iraq Today, Beirut Exhibition Center, Beirut
- 2010 - Art in Iraq Today, Mem Gallery, Doday

- 2010 - Beyond War, Gallery LTMH New York
- 2009 - Modernism and Iraq, Wallach Gallery of Art, Columbia University in New York City
- 2008 - Iraqi Artist in Exile Station Museum - USA
- 2008 - Iraq's past addresses the present, the British Museum
- 2007 - Evolving Roads: The Destruction of the Old Town, Ayagalery, London
- 2007 Red Zone Green Zone, Jimmac den Haag, Netherlands
- 2005 - Contemporary Iraqi book art, UAS Texas College
- 2005 - Contemporary Iraqi exhibition, Paris
- 2003 - Miniatures of Iraqi art, Tigris Gallery, Baghdad
- 2003 - Before that. Distance. Now, Deluxe Gallery, Hoxton Square, London
- 2003 - Women artists from the Islamic world - Spain - UNESCO - Paris
- 2003 - Tawashujat: Between a Poet and Artists, Jordan National Gallery of Fine Arts, Amman
- 2003 - Expressions of Hope: Iraqi Art, Ayagallery, London
- 2002 - Baghdad International Festival for Contemporary Art
- 2002- Arab creative women conference Tunisia
- 2000 - Blows of Genius: Contemporary Iraqi Art, Brunei Gallery, London