

PalArch's Journal of Archaeology
of Egypt / Egyptology

REPRESENTATIONS OF THE ENVIRONMENT IN CONTEMPORARY IRAQI WALL PAINTINGS

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¹Anwar Hadeeb Kareem Alamary, ² Dr. Munther Fadhel Hasan; Representations of the environment in contemporary Iraqi wall paintings-Palarch's Journal Of Archaeology Of Egypt/Egyptology 17 (06), 1673-1691. ISSN 1567-214x. Published September, 2020.

Keywords: representations, environment, mural, contemporary Iraqi painting, formations.

ABSTRACT

This research is concerned with studying (Representations of the environment in contemporary Iraqi wall paintings), and it falls into four chapters. The first chapter is devoted to explaining the research problem, which was the answer to the following question: What is the extent of the Iraqi environment represented in contemporary Iraqi wall painting? Chapter II contains a theoretical framework consisting of two sections, the first section deals with the concept of the environment and the types and their relationship to human beings in general. The second topic includes features of the environment in contemporary Iraqi wall paintings and the experiences and methods of the most prominent contemporary Iraqi artists. Either Chapter III singled out procedures for research where the research community, including available models (samples), was chosen to sample three work murals were analyzed according to the research methodology, a descriptive and analytical approach adopted researcher in the search tool on the indicators of the theoretical framework in the sample analysis. And it includes a fourth chapter search results and models that represent t the environment of a clear sample (1, 2, 3). Also, the conclusions that showed us that the local environment has an important role in shaping the Iraqi wall painting and the diversity of its methods among Iraqi painters, and it reveals the social contents and events related to the Iraqi

society, an active presence in the experiences of contemporary Iraqi painting in the sample (1, 2, 3).

Introduction

The artist's relationship with his environment or the place in which he lives is embodied in its simplest forms a unique model of moving water to the nature we are familiar with, and this is exemplified by us imprinting some aspects of nature present and forming in the environment, and this considers it an artistic and essential content, and because the artist's creations are the product of his environment (Bartlemi , 2011), as it does not t call Actual art within any community of a vacuum, but there are forces t and lively, cultural, aesthetic , political and religious Etc., controlling these actions , And all the power of these forces are working with seborrheic to provide technical product received Z Interest and acceptance of the recipient , according to the potential available . Thus, the mural paintings have become very related and linked with the human feeling, and these drawings reflect images and events of a specific period of a civilization, and the art of wall painting has been linked to different civilizations and multiple art schools, and the mural drawings are visual messages that give a historical identity that covers all layers of society. This art is one of the topics that many researchers and art specialists are interested in. It is also a contemporary social phenomenon present in the streets of cities and public places, and this phenomenon is not a product of the modern era or the status quo , but has existed since ancient times , except that it did not remain in that usual character. , but undergone many changes; Because of the rapid changes of the currents and technical trends that have emerged in a row it has opened a lot of boundaries and perspectives of the concept of modern art , and which the turn of a date to the emergence of methods of new Art is , a relationship close in the environment , and m associated its bonds expression yeh aesthetic , as the K ml Artist to develop its mechanisms and techniques in accordance with the provisions of the natural and social Baiath , has spread interest in this kind of the art of plastic including the thrust of the capacity of education and information , he addresses the masses and teach them and guide them Wei urged them toward the lofty principles , and there are functions inherent change in the way individuals and suggest to them, the system it is the language not directly affected by the mystery, and the language of sensations and tangible affect communal t . And may DAI this kind of plastic arts you do quite a bit by this development, which has produced its mobility intellectual modernity and beyond, Fee's wall has implications of environmental and social goals and strive to achieve them must disclose such connotations.

Research problem

Disclosure of representations in the environment of contemporary Iraqi mural paintings.

Research importance

The importance of research lies in the development of lines of cognitive clear for understanding aspects and deportation aesthetic for the Iraqi formations environment, and how it was reflected in the fees mural contemporary, on a technical difference and detect structural treatments Walt cannula adopted by the artist in the employ of

raw materials and materials that are in line with the times that and read it to understand the concepts generated for these works.

The aims of the research

Disclosure of representations in the environment of contemporary Iraqi mural paintings.

Research limited: The current research is determined by the study of environmental representations in contemporary mural paintings, for the period from 2011 to 2020.

Define terminology

1 **.Wall painting:** It refers to the depiction that is applied to the walls, ceilings and floors with any technology used or any material that fits the wall, such as fresco, mosaic, oil, or other techniques and materials, and it means painting on the wall (Barakat, 2008).

2 **.Mural drawing Procedural:** It is a work of art executed on a wall, in multiple ways and media, as these drawings carry specific ideas, symbols, or meanings, proportional in size to the aesthetic formal data of the structural elements and the organizational foundations related to the public space.

1 .The environment

1 -Elzimkhcri, cited:Alambah: the house, and occupy a house so and so good, and encamped in Mabathm(Zamakhshari,1922).

2 -Lewis Maalouf, recounted: He used to occupy the place: he settled there, occupied the place, and where he resided in it, the house was reprehensible: I took it as a place for him (Lewis, 1960) .

Environment idiomatically

Environment: It is the framework in which a person lives, affects and is affected by it, and the environment is represented by what surrounds the human being of air, water, soil, sunlight, minerals in the ground, plants and animals on its surface and in its seas, oceans and rivers (Muhammad,1984).

Procedural environment: It is a set of factors and phenomena surrounding the individual and affecting him, and their impact on the artistic achievement to come in harmony with the nature of thinking prevailing in society with its social, economic, religious, and political dimensions, and in its expression derived in the formation to the components of the organic and universal nature.

Literaturereview

1. The concept of the environment

That the environment a term commonly used in the scientific community at the present time, as it is commonly used among the general public, and in light of that generality, we find several definitions that differ according to the human relationship with the environment, so the school is an environment, the university is an environment, the factory is an environment, the society is an environment, and the whole world is an environment (AbdulQuddus,1991). Also known to it: "All the external factors that respond to the individual or the whole mental or social response to the community, as well as geographical and climatic factors and cultural factors prevailing in society that affect the life of the individual and society, posed and print a particular character " (alsokare,2000). It is also the place or the environment surrounding us, with its living and non-living components and the social, economic and cultural conditions and conditions that affect people and interact with them within

the framework of mutual relations. Environmental problems and their consequences are not different from being a crisis of values, they are in the first-place behaviors resulting from the absence of environmental values in a way related to human treatment of the environment, which resulted in the effects devastating, risks and man himself is trying to ensure avoided by the survival on the surface of the earth (aladuan,2005). The contemporary concept of the environment crystallizes in “it is an integrated system consisting of a set of natural, social, economic and cultural factors and elements that surround and live with man” (Shaima, 2005).

2. Environmental types

It is the environment of two basic system of environmental and natural system of environmental built, and there is a reciprocal relationship between the two systems produced by several environments as in the following chart:

▪ Natural environment

The natural environment, which is usually referred to as the environment, including all living and non - living organisms that are found in nature on the ground or in an area of them. It refers to all the living and non-living aspects that surround the human being. These elements combine with each other to form an ecosystem, and their impact on humans varies according to the nature of the geographical location and the geological nature of the place (Al-Khafaji,2010).

▪ Environmental built

And it's the system that created the human in the natural environment, such as cultural and rural systems, buildings, streets, roads, factories, agricultural, industrial, technology and projects of social, economic and developmental institutions. And other activities aimed at satisfying human needs, as well as means of addressing problems resulting from his relationships with the natural environment and the extent of his response and compatibility with those problems (Rashwan, 2005). And t be the environment constructed from several elements or environments and the almost devoid of any society or civilization of these elements (social environment , cultural and psychological , cultural , etc ...) , and to proceed with the understanding of the life of any civilization must study all these factors and circumstances of the system b social environment, political environment, cultural environment, and the environment , cultural , economic, environmental and psychological environment:

Social Environment: The social environment is a framework of relationships that determines the continuation of the lives of communities and societies organized by human and comprising social systems, they include the interaction between people and the nature of relationships and diverse behaviors between them and some of them Alp p z and between them and their environments (Nzimh, 2005) , also constitutes an obvious humanitarian heritage in general , and the effects of social environment in human nature has a penetration of rough and that affects every race of the veins of our thinking and created. Several environments also fall under the social environment, the most important of which are:

1-The political environment: political systems play an important role in environmental development and the exploitation of natural resources. Decisions related to development are taken by the political system in its various institutions. The political system represents authority in society, and the influence of political decisions in the development process differs from one society to another depending

on the extent of the administration and government agencies' interference in project planning. Development and implementation, the extent of citizen participation in the decision-making process, and the extent of environmental and development awareness (Al-Khamisy, 1984).

2 -Economic environment: And contain all economic systems and laws of society and all associated work and production (unemployment, Om level of income, economic nature, ... etc.), in addition to the costs of environmental protection industrial, housing, facilities, transportation and public utilities (Nazima, 2005). The economic systems are the ones that determine the general framework of natural resources, through the system and the quality of the moving resources, and the consequent social and economic consequences, such as the rise in the standard of living of the community, which causes a change in the environment and disruption of the ecosystem of the community.

Civil environment: "Civilization in its general concept is the fruit of every effort that a person makes to improve the conditions of his life, whether the effort exerted to reach that fruit was intentional or not, and whether the fruit was material or intangible" (Munis, 1998). It is also a positive humanitarian intervention to confront the necessities of nature, in response to the desire for liberation in the human being and to achieve more ease in satisfying his needs and desires (Issa, 1997).

Cultural environment: It is a group of knowledge, beliefs, arts, laws, values and customs as it means that aspect of the overall environment in which a person lives, and includes knowledge, beliefs, art, law, ethics, custom and all the habits that a person acquires in terms of a member of a society and culture is affected by the factors of the natural environment as well as the outcome the human mind through the achievements of science and technology (Nazima, 2005).

The psychological environment: It is defined as the scientific studies of the interrelationships between behavior and practice on the one hand, and between the innate or urban environment on the other hand. It includes the individual's ideas, points of view, hopes, ambitions, and emotions (Fisher, 1996).

3. The relationship of the environment to humans

The relationship between man and the environment has evolved through the historical term the emergence of a human being and the different relationship to the different environments from one area to another, the unification did not appear in opinion on this relationship from the jurisprudence of intellectual and philosophical scholars, where theories emerged differ in views in the evaluation of this relationship between man and the environment. And he still believes in the mutual and overlapping effect between the environment and man to the extent that it is difficult to know the extent to which the effect of one of them has stopped and the effect of the other begins, as many general geographical manifestations may appear at first glance to be the act of nature while in reality it is the act of man (Hassan, 1995). From this, we feel that the human relationship with the environment has become one of the issues that have occupied thinkers, philosophers, art theorists, critics and specialists in this field, as this issue prompted them to interpret this relationship through three philosophical trends that confirm different opinions and viewpoints. It can be classified into the following schools:

1 .The deterministic or environmental school: Began inevitable to think of prominence during the nineteenth century and lasted until the early twentieth century, but the subject of the impact of the natural environment on the human from the ancient topics addressed by philosophers and writers as dealt with by historians and geographers since ancient times , and the inevitable or environmental is a human being negative is subject to environmental ambient conditions By him, his physical, social and professional life A reflection of adaptation to the environment it and from it (Abd Allah , 1996) .



2 .The elective school: As a result of the criticisms directed at the school of environmental determinism, and its exaggeration in explaining the relationship between the environment and man, its preference for nature over the human capacity, and the strength and mind of this object, a parallel school appeared called the optional school or possibility, contradicting the ideas of its pioneers with what it went to. Deterministic school. Attempting to explain the relationship between humans and the environment in a contradictory and rational way (Hamash,2017).

3 .The harmonic probability school: This theory plays a mediating role between both the advocates of determinism and voluntariness (possibility) for the conflict that took place between them, and it was necessary for the emergence of a new third theory that tries to reconcile the different opinions, so it is called)Combinational theory(Also, this theory does not believe in absolute determinism or absolute possibility, but rather believes in the role of man and the environment and the effect of each on the other in a variable way, so that overcoming some environments, the influence of nature and the negativity of man's influence on it is greater and the opposite is in some other environments.

4. The art of wall painting Iraqi contemporary

It has been the Iraqi art during his career through several stages, carried each Osaliba different features, was in fact a translation of the reality of the pension at the time, and the secretions of a number of factors and stimuli that entered as the main source to form those ideas, where he arrived in the art to an advanced stage of stylistic development and technical, as contained texts Fine murals on the visual language of art diverse visual vocabulary , size , and shape , and Luana , in addition to that they represent a visual language in all images of the eye receive him , whether composed of forms, or symbols, or signs or signals, expression visual, to be translated in terms of the meaning of the recipient , so has the ability of communication and alto r j 's of the public . Has the body of Iraqi artist suffering and joys in its wall Mistohya ideas from the reality of everyday life represented by symbols-oriented spontaneous bearing tags results innate stemming from the same artist without external influences hinder he put them to be features referred to as the honesty and simplicity of achievements pictorial to subsequently become the power of new art in motion Contemporary Iraqi Art of Painting (Shiber,2002). Where the artist always strives to reach the highest product of expression, exemplified by the saying (Horst Redker), "It is a communicative social act in itself ", that is, the artistic form expressing the individual and the person, making the artist's individuality social, after he has gone through the experiences of others, because he is a social communicative. The artist is able to transform his experience into an expressive form through deduction and the expression of invisible forces that make it visible (Mahmoud, 1981). There is no

doubt that the style has a clear role in the formation and analysis of the structural formulas of the artistic work according to the data that selects the elements of its construction from the moments of the process that carry with them stylistic features, which are at first partial, and then lie to reach a kind of artistic style, to express what the artist seeks from the goals, and that. To achieve his stylistic vision, which comes from intellectual experiences that preceded him. And what the artist carries of the characteristics resulting from his individuality in the formation of the stylistic formulation, appropriate to his artistic experience, forming a role in enriching and renewing his experience, which makes it a style that is part of his personality, to the extent that his psychological and emotional side is reflected with it, that is, the artistic method is a complete identity of the artist (Abdul-Jabbar,2012). As Iraqi plastic art has become, in one way or another, clinging to its roots and historical references, as it can be said that the Iraqi plastic artist has maintained his balance between the many styles and artistic elements, especially as he lives an era in which the art of drawing has become a rebel against the styles. (Jawdah , 2007) , the artist in figure (1) borrowed from the Iraqi environment, and thus we find that the significance of the environmental formations in Iraqi painting reveals a strong link linked to the life of the Iraqi man, in that that life is a presence of Iraqi history, as it reveals The connotations of the shapes, the contemporary Iraqi wall paintings are remotely symbolic and heritage, the purpose of using public walls has changed to express a new artistic vision in the Iraqi plastic art productions, and how to draw the features of the independent human personality, whether it includes individual or collective work, and the experience of the artist and the recipient alike has expanded with it. A wave of rapid, successive expressions may be one of the most complex and critical eras that the Iraqi mural has gone through, so the people of this decade have suffered from the criticism that they received on that day, and in any case, they carried their drawings and their employment of environmental problems. Thus, we find that the environmental significance in the formation of the Iraqi painting reveals a strong link associated with the lives of the Iraqi man, in terms of the presence of the life of the Iraqi history, as indications of forms of contemporary Iraqi mural Fees reveal a symbolic dimension heritage, the end has changed fromThe use of public walls to express a new artistic vision in the Iraqi plastic art productions, and how to draw the features of the personality of the independent person , whether it includes individual or collective work , and the experience of the artist and the recipient alike expanded , with it a wave of rapid expressions successive that may be one of the most complex eras that mural painting has gone through. Al-Iraqi and the most critical of them, so they wrote this decade had suffered from the criticism that received them, and in any case, I carried their drawings and their employment of environmental problems (Figure 2)

	
<p align="center">Figure(1)</p>	<p align="center">Figure (2)</p>

In addition, a group of Iraqi artists devoted artistic works against terrorism, death and murder, and calling for peace, as the Iraqi artist transformed the deaf walls, with the remnants of political and commercial advertisements, including election propaganda, as shown in Figure (3), into a general plastic exhibition, inviting to peace, love and cohesion among the people. Where the appearance of the imagery wall reflection MP Asher's for the development of the social, political and economic country, as a miserable suffering in which human / El Fna n of repression, deprivation, poverty ... etc., where Sa Z artist through these texts plastic wall to highlight and confirm the margin and clichand make it the focus of attention. Comes to protest is symbols of expression, rejecting in which the injustice and some political figures as well as the traditions of social Balinese (Al- Nasiri, 2014). With this , the contemporary Iraqi artist tried to find a new language close to the public's spirit of expression in a time of speed and development , and that corresponds to his intellectual tendencies and aspirations for unity, harmony and stillness, which is his goal after his alienation and alienation from nature and all these arts that belong to ancient times to strange civilizations, they give and suggest The modern artist has a problem that he can suffice for his needs and through assimilation and rebirth (Reed, 1994) . Where the artist was keen to take advantage of the forms of the environment and CklthaOoz wrapped in several works of art pursuit of it to achieve the balance of cultural cooperation between the present and the past, Walt artistic and cultural contemporary vision of the type, it is within the preselected to Tklk symbols of heritage Hklana primarily , but his subjects and formulations and Amaagath are what Ad The forms have their new connotations , and this combination carries the characteristic of diversity , yet it is what allows his works to remain within the circle of connection between heritage and modernity together. (Abdul-Jabbar, 1994).



Figure (3)

Researchcommunity

The research community consists of a group of contemporary Iraqi wall paintings in which the search conditions are fulfilled, which amount to (30) wall drawings, and the time period between (2011-2020).

Research sample

After the researcher of indicators that ended with the theoretical framework of the research, was selected (3) models of the Iraqi frescos contemporary forms I mean, as a research sample, it was chosen works of art (sample) because of their relevance in order to search.



Model (1)

Sample analysis

Name of the artist Unknown	Business name Without a name	Subject Light girl
Measurement 335 cm x 245 cm	Production Date 2017	Site Babil Province

Sample description

The mural was executed in a rectangular shape in Babel Governorate at the entrance to the city of Hilla, with a type of water-based dyes called (Paint Layer) that was painted on the surface of the wall, and in several colors, the scene represents a group of Arabian horses trying to add to the appearance of the Gate and the Lion of Babylon at the top left, as the Iraqi palm tree appears In the top of Yemen, in addition to the emergence of domes in the background of the mural. The mural was painted according to environmental contexts, as the artist tried to transmit a plastic speech confirming the sovereignty of the environmental heritage, through those symbols with which he linked the present of Iraq to its past, starting with the Gate of Babylon and the Lion of Babylon, reaching the purebred Arab horses and then the Islamic domes, so the picture here with its architectural and animal signs is An alternative system to reality, the animal form in the picture has great effectiveness in the formation system, as it is strength (the lion) and the originality (the horse). The sender has selected these vocabulary, being aware of its reporting function and its impact on society, as it is a symbolic expression by which he wanted to activate the memory of the Iraqi street with its cultural heritage away from the political conflicts that almost completely disappear (the political environment) from the content of this message with its technical and symbolic connotations, the artist tried to simplify, repeat and abstraction the reduction and attendance spatial text collages achieve unruly social desire dominated are effective on the mind of the mellow, letter or a letter of Fine for the group by calling the vocabulary and symbols of Iraqi as if the sender here is trying to tell the story of Iraq through this imaging text , which carry connotations tie the present to the past symbolic, as the scene It displays the human relationship with his surrounding environment and assets. And may cross the sender here are also identified, and Jsid accomplished technical and vision and obsession with the artist in his attempt to reach the insides of things in the face of expressive features in this era in which differentiation according to environmental and geographical expression shown by the artist depending on the spatial characteristics which gave manifested in the artistic done, The artist deliberately created a neighborhood between the past and the present in terms of the combination of more than one time in the place of the sender (Babylon), as he linked several images and symbols from different places and times and documented them in one composition, so the broadcast created the secular, cultural and psychological environment .

Model (2)



Model (2)

Sample analysis

Name of the artist The Art Revolution Team	Business name Peace	Subject Oil on the wall
Measurement 7m x 3.25cm	Production Date 2017	Site Mosul Governorate

Sample description

This work was carried out on concrete blocks and barriers, and this work consists of two parts, the lower section is a group of decorative motifs, distributed on a floor of the colors blue and orange, dividing these decorations into semi-circles, consisting of three circles overlapping each other, and on both sides of the mural Two hands, one for each side, in black and white, and on one of the hands (to the left of the reader) stands a white dove, and at the top of the middle there is also a white dove flying in the sky, and the background of the mural is orange. The creative process adopted by the artist (the team) here has been defined by a number of characteristics or capabilities that constitute this activity, and that the artistic work here is directed towards the future, not to the past , as the team achieved a language of delivery at a high level through an artistic vision that is free from traditional relationships within A style that relies on the liberated and open relationships of the artist's inner world, and the hidden structure of existence with which the artist was able to rid the subjective art of meaninglessness, and the empty decoration by activating the inner forces of the soul liberated from the subject so that the artist becomes a visionary depicting the tangible quality of his vision physically through color and line, so that the value of line and color is based on experience The private self, where an artistic group of Mosul youth breathed the soul into the city after it was overwhelmed by destruction and devastation, as art's connection to the street was clearly strengthened, when most of the walls were filled with expressive colors and slogans that touch the reality of the city, which has been suffering from terrorism for a period of time, Through these murals, the heritage of that city can be revived, as this art group completely suspended its feelings on these walls; To express the heritage of the city. The Islamic decoration was also painted in an intertwined manner and in multiple colors, to represent the social mixture that this city consists of, to approach the essence of the social, natural, and even political environment of the city, to respond to the internal necessity, to those psychological impulses and the spiritual transmission that echoes through color and line.



This creative work has a highly focused language that possesses the ability to transmit multiple visual connotations, and it has a structural fabric in which impulses and influences overlap, and through which many levels of transformative and generative interaction interact within constructions possessing their own formative conditions for the visual language, and for this, the artist's works give us potentials In particular, we start from it to read it various and different probabilistic readings according to the different starting points of the visual vision in the formative reading and its analysis. The shape here is defined by a specific line, and this line must have a rhythm of its own, which makes his painting give us pure pleasure, which makes it the same harmony of colors in it freely, and its dependence on total harmony and balance, which give the senses a sense of pleasure, and we find that the recipient is guided. To artistic contemplation here freely, as it finds its imperatives in lines, dimensions and colors, not only in the mural; But beyond it. And he took advantage of the ability of the decorative form, making it an open flower, perhaps this is reflected in the situation of the city that began to recover from terrorism, where freedom was released to it when the artist photographed us the dove of peace fluttering in the middle of the mural, and the physical elements of composition such as line and color that took different geometric shapes in a way Different color relationships stand out, as the brown color was closed to a group of specific colors such as red, white, black and blue, as the red color blocks converging and similar in color seemed to be one group.



Model (3)

Sample analysis

Name of the artist Adel Jabbar	Business name Baghdad Museum	Subject Oil on the wall
Measurement 6m x 260cm	Production Date 2014-2015	Site Babil Province

Sample description

This work was carried out in one of the corridors of the Art Institute for Boys in the capital, Baghdad, in a rectangular shape, in which the artist portrayed the Iraqi National Museum when he was exposed to missile strikes during the war period in (2003), where he depicts the collapse of the wall due to being exposed to bombing, theft and vandalism, as he embodies The sender in this message collapses part of the wall and many monuments fall to the ground, as shown on the right side is broken windows and glass, and in the center the head of one of the ancient statues is exposed to breakage, and next to him is a man who puts his hands on his head is almost unbelievable what his eye sees, as for the left part The burning fires, the remnants of

the missile strikes, the fall of the ceiling on rare archaeological artifacts that are about thousands of years old, the general form of the mural, the artist's disappointment with what he sees from the events and tampering with the heritage of the most ancient civilizations of the world. The artist took advanced steps in building his plastic language, which was characterized by a high ability to transmit his experience depending on a number of characteristics, foremost of which comes the idea of the work, and then from the stereotypes, so the artist is in dialogue with his forms, and rooted in them far in the past before watering them with colors, where he presented his message to show the extent of the danger to the past of Iraq, and its effects, which tells the history of thousands of years, the military such as work and air strikes and crowds of occupation in the archaeological organization and commerce sites for smugglers effects, and therefore the destruction almost complete history of Iraq, the cradle of human civilization appeared as one of shame for our occupation symbols of the tragic, as it destroyed these effects Civilization in a barbaric manner, what the occupation did cannot be repaired, as the occupation resulted in tremendous destruction of history far away. In his message, the sender documented the value of the damage inflicted on the Iraqi cultural heritage, as he takes us on a journey to the past, with prehistoric people from the Mesopotamian civilization, passing through the Sumerian civilization and its myths, then Babylonian, and ... etc., and up to the Islamic civilization in its stages To live the life of these civilizations and get to know their environments and cultures through those creative works, as this trip gives visitors a unique opportunity to learn about the shape of life in each of those eras, where the artist portrayed the figure with the technique of (3D) To be three-dimensional, to give a dimension of depth in the mural, so that the recipient coexists with the incident, and narrates to him the crises of his thorny era with political and economic events. The artist portrayed his work in a more modern way because of the components of his experience, and the intellectual aspect that his work involves in addition to his technical skill. Work on the basis of the free composition of the constituent elements to create the artwork. And he emphasized the internal capacity of the forms that expressed an aesthetic value, in addition to their functional value, the work was pronounced in form and content, to make us explore the depths of that mural (the incident), as it follows the path of the symbol as a type of artistic expression that is characterized by this characteristic on the one hand, and because it depends on the way of suggestion For the meanings and saying them openly, as the broadcast relied on this technique (3D) To push the vocabulary to new areas of work in the Iraqi plastic discourse, as it referred the heritage to a new form of relationships based on awareness of the architectural and architectural basis of the arts from the combination of the structure of the singularity and its ability to transform. His fidelity allows us to sympathize with it and take sides with it, because it is exciting in us and has a contemplative depth, because it stirs our soul, in other words that the work gives the recipient an intuitive ability, either the color, the artist is indifferent to it much, except for the orange color that represents fire breaking the gutter in the work.

Results

1. Represented the environment in the wall painting of the Iraqi contemporary through the opposite environment of social its political and its cultural and its, as

illustrated by the work of a number of artists across the wall paintings conformations Iraqi environment and future prospects, which appear in kind (1, 2, 3).

2. Achieving an artistic equation between subjects that include human and social ideas, and between the unique form by realizing a vision based on social reality and realizing the identity of belonging, by making use of the cultural depth reflected in its intellectual and aesthetic dimensions on the achievement of the muralists (1, 2, 3).

3. The muralists dealt with somewhat different artistic styles , such as the (3D) And the technique (the merging between the "dove" icon and the decoration) , as the plastic movement was able to confidently step towards rooting the artistic experience and creating an aesthetic vision that calls for reflection and contemplation of the experiences that clarified its approach in confirming its pioneering role , by developing basic features of contemporary Iraqi mural painting in which the environment in the eye of (2 , 3).

4. Call for inspiration Moros the cultural Mesopotamian through the many murals, most notably (Lion of Babylon, and the Ishtar Gate, peace dove, Islamic decoration ... etc.), to confirm on the Iraqi identity in photography parietal, unbroken roots about its history and depth of civilization, which is What the works of samples embodied (1, 2, 3).

5. The adoption of the symbol in favor of the idea, in many of the mural works, was influenced by its conceptual dimensions, as the representation of the figure in a somewhat simplified manner, and in some of them there was a reference to its significance in the reduction of the subject, samples (1, 2).

6. Focus on the single data Mesopotamian more than self - artist, and the symbolism of expression, and a tendency toward Sister still in the A doubt A for some cases, found its reflection evident in the work that cast concrete walls buffer, Bastilhamha than it was the work of art Mesopotamian, as it goes beyond That subjective aspect of the painter to metaphor or inspiration, as well as the emergence of Islamic symbols, samples (1,3).

7. It formed a policy for the contemporary Iraqi painter in particular according to builders of cognitive and anthropological factor in the first crystal structure without tread. Samples (2, 3).

Conclusion&Recommendations

1. Documenting wall paintings with the name documenting the artist, documented with regard to their work deals with the technical all, and records the stage of incorporation, as the library lacks such an effort in order to refer to it.

2. Conducting a study dealing with the collection, counting, or tabulation of contemporary wall paintings, in which the conditions for wall painting are of intellectual and aesthetic dimensions, and considering this study as a reference for all contemporary Iraqi wall paintings.

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