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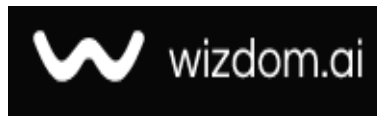
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Semantic of Archaisation and its manifestations in contemporary Iraqi Plastic Art: Semantik Arkaisasi dan manifestasinya dalam seni rupa kontemporer Irak

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Abstract

General Background Contemporary Iraqi painting has evolved through continuous dialogue between inherited artistic traditions and modern aesthetic discourses shaped by social and cultural change. **Specific Background** Iraqi artists employ form, symbolism, and compositional structures to negotiate identity, modernity, and visual expression within a shifting historical context. **Knowledge Gap** Despite extensive discussions on Iraqi modern art, limited studies have systematically examined aesthetic form as a central interpretative axis connecting visual structure and cultural meaning. **Aims** This study aims to analyze aesthetic form in contemporary Iraqi painting and interpret its role in articulating modern artistic identity. **Results** The findings demonstrate that aesthetic form functions not merely as a visual arrangement but as a symbolic system reflecting social realities, cultural memory, and artistic adaptation. **Novelty** This research offers an integrated interpretative perspective that positions aesthetic form as a key mediator between tradition and modernity in Iraqi painting. **Implications** The study contributes theoretically to modern art discourse and provides a contextual framework for future analyses of contemporary Arab visual art.

Keywords:

Contemporary Iraqi Art, Aesthetic Form, Modern Painting, Visual Symbolism, Cultural Identity

Key Findings Highlights:

- Aesthetic form represents cultural adaptation within contemporary Iraqi painting
- Visual structures embody dialogue between tradition and modern artistic expression
- Symbolic forms reflect social and historical realities in Iraqi modern art

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Chapter One:

1-1-Research Problem:

Myths, beliefs, worships, and theories of existence were intertwined with the founding of the visual arts. Because of the intimate connection between the two, some academics hold the view that religious practices have always used art as a means to further their faith, rather than to draw attention to or appease the gods. Thanks to the accumulated experiences that led to the creation of creative expertise and expressions across various civilizations, primitive man—the man from the comparatively fertile areas of the Tigris and Euphrates Valley and the Nile Valley—contributed to building the modern view of art.

From the earliest days of cuneiform writing among the Sumerians to its adoption by most succeeding civilizations like the Akkadian, Babylonian, and Assyrian, art served as the best tool for tracing the origins of customs, traditions, and norms, as well as their evolution from illustrative representation to abstract representation. Iraq offers a wide range of cultural, religious, ritual, rural, and urban settings, as well as warm oriental color gradations. This diversity gives modern visual artists a lot of room to experiment with their ideas and find their own unique cultural and artistic roots. The inhabitants of Mesopotamia were resourceful in their use of the clay they found in their surroundings; they created pottery on which they scribed their feelings, urbanized and established cities, learned to write on clay tablets, constructed temples out of mud bricks, and fashioned homes out of reeds and papyrus. On the vessels they utilized, they discovered the earliest manifestations of modern art, such as geometric abstraction. The twentieth-century Iraqi painters are actually descendants of the artist Niazi Mawlawi (Baghdadi) and his contemporaries, who created priceless works of art for the private walls of Baghdad's, Basra's, Sulaymaniyah's, and Mosul's aristocracy. This means that the history of modern Iraqi visual art does not start in the twentieth century. The thriving popular legacy was a particular source of inspiration for them. Beginning in the 1840s, Niazi Mawlawi (Baghdadi) left behind works that reveal his technique, which resembles the Ottoman drawing styles in Istanbul and Al-Wasiti's approach to doing miniature drawings, with the help of certain personal experiments that helped him refine his style. As a result of European influence in Iraqi art, music, literature, and poetry, modern Iraqi plastic art emerged during the era of foreign engagement in the country. European culture migrated to the territories of the Ottoman Empire, including Iraq, and contributed to the development of Iraqi plastic arts, particularly painting. Awakening and reawakening Iraqi art was the result of the shift from traditional to modern artistic style.

Two schools of thought emerged within Iraqi plastic art: one reflected a more realistic view of the global artist working in the modern era of scientific and technological advancements, while the other was more concerned with mimicking the outside world through sketching. Following the First World War. Peasant contacts during the revolt (1920) led to the political changes that the globe saw after WWI. In order to capture the essence of the Tigris and Euphrates rivers, the artworks relied on realistic depictions of items, situations, and flat angles. Abdul Qader Al-Rasam, Muhammad Salih Zaki, Asim Hafez, and Muhammad Salim were among the few Iraqi artists whose works were uncovered during this time. After the Ottoman Empire's proclamation of national power, these painters served as officers in the army. Even though they were not up-to-date on artistic trends or familiar with the history or evolution of the area, these officers were intent on perfecting the art of photography by recording scenes from the outdoors, people, and civic and popular topics. Despite the fact that artistic culture could never have thrived under the circumstances of Ottoman colonialism, they were undeniably the first to pioneer modern Iraqi plastic art. Iraqi artists sought to authenticate their works and shed light on their cultural heritage, which was influenced by Picasso, an international artist who drew from Assyrian and Sumerian art, by establishing and consolidating an authentic folkloric, popular, and historical vocabulary that confirms national and religious affiliation. This formation emerged during an era when Iraqi art students studying in Europe were obsessed with finding their own identity. Given the foregoing, the question that guides the present investigation is as follows: How does modern Iraqi art depict archaization?

1-2-The importance of the research:

This research is significant as it offers genuine cognitive insights into the local Iraqi identity as depicted in the works of current Iraqi plastic artists, which encompass many elements derived from heritage, its revival, and reinterpretation. It enhances the art library and serves those interested in Iraqi art.

1-3- The objective of the research:

Examine the semantics of Archaisation in modern Iraqi drawing.

1-4-Research limits:

2-Thematic limits:- The works of Iraqi painters that bear the characteristics of Archaisation.

3-Temporal limits:- (1970-2000)

4-Spatial limits:- The works of painters inside and outside Iraq

1-4-Definition of terms:

1-Archaisation in language:

This term goes back to the root (A Th L): Athla is everything whose origin is() And that ya'thil atholan, and athal ta'thilan, meaning: he established a root(). "Everything that has an ancient origin or is combined until it has an origin is imitated and assimilated."().

It was stated in (Language Standards): "The hamza, tha, and lam indicate the origin of a thing and its combination. Al-Khalil said: 'Athl is a tree that resembles the tamarisk, except that it is larger and has a better wood than it. Fine goblets are made from it.'"().

It is said: "An honourable and noble person... until glory was called Athal with the fat-ha. You say: He has Athal, as if he were Athal, meaning: glory as if he were a mountain."().

In the Holy Quran: {But they turned away (from the obedience of Allah), so We sent against them Sail Al'Arim (flood released from the dam), and We converted their two gardens into gardens producing bitter bad fruit, and tamarisks, and some few lotteries.

} [Saba: 16]. Imru' al-Qays said:

But I am seeking imitated glory, and people like me may achieve imitated glory. ().

Al-Raghib Al-Isfahani (d. 502 AH) said that "athal" in the noble verse means a tree with a fixed root. ().

The scholar Hassan Mostafawi mentioned that tamarisk's true meaning is Archaisation, mainly used in spiritual matters. Hence, it was used for every authentic, straight tree, and nothing is meant except its roots and branches. ().

When we trace the sources, we find that this term was mentioned in the Semitic languages to mean the tamarisk tree or something similar. In Akkadian (Ashlu)() In Aramaic (atl), in Hebrew (ashil), and Sabaeen: athl.().

The sound of (tha) is pronounced as sh in Akkadian(), in Aramaic, it is a ta', and in Hebrew it is a shin. (), Abyssinian is a sin*, and classical Arabic has kept it, as well as Sabaeen.().

Thus, we notice that the linguistic meaning of Archaisation is nothing more than a synonym for Archaisation. Thus it was borrowed to indicate trees and the like, glory, and honour.

2-Archaisation in terminology:

A group of modern scholars defined the term Archaisation as "a science that traces the origins of a word historically in terms of its appearance, and shows the changes that occur to it in pronunciation and meaning, as well as showing its origin in the linguistic group to which it belongs."().

It is an applied science because it studies what happens to words within the linguistic system at various phonetic, morphological, syntactic and semantic levels. ()It is a linguistic process that depends on comparing formulas and meanings to distinguish between roots and branches. On the other hand, it is a historical and civilizational process. After all, it uses the study of societies and other sciences and arts to decide on linguistic issues, in addition to comparing languages to know their lineages and patterns, because the language that is a branch has its words as branches. ().

Archaisation has links and relationships with Lexicology and Semantics, which is the analysis of vocabulary materials in a language and their meanings in multiple texts"().

It is like other human sciences, not free of errors and loopholes, and this does not strip it of its scientific garb. Otherwise, it would be stripped of history and other human sciences, which it is sufficient to weigh, not to be specific ().

The etymological process necessitates a focus on the original meaning of a word, tracing its roots back to the language of origin, and comparing the etymologies across multiple languages while documenting the historical developments that have transpired over time. This process is characterized by an infinite horizon of archaisation, as it is influenced by ongoing change and evolution; thus, it perpetually demands exploration and does not adhere to a definitive boundary, as it is a complex discipline intricately connected to the profound depths of language. The propositions of the French linguist Turgot, particularly his essay titled "Etymologie," published in the French Encyclopedia in 1756, significantly influenced the adoption of this term within linguistics.(), to be concerned with "the search for the first forms of words()."

Muhammad Rashad Al-Hamzawi articulated it precisely, stating: "It is a contemporary science, challenging to navigate, with significant accomplishments; however, its methodologies arise from prevailing controversies regarding lineage and are contingent upon the examined terminology, particularly when founded on hypotheses lacking textual or archaeological corroboration."().

Archaisation derives from the term "athal," signifying the act of reverting something to its origin. The concept of Archaisation may be recognized yet remains obscure and, in a manner, concealed from certain individuals. Consequently, the researcher investigates its roots, including prevalent conceptions associated with heritage origins, despite the lack of knowledge regarding such origins. Archaisation pertains to novel or nascent conceptions and various aspects of cultural history; so, he investigates these concepts for that purpose. In all instances, the researcher operates under the belief that

the significance and efficacy of the subject within cultural history—be it literature, criticism, or other forms of knowledge—reside in its Archaisation, or the potential to revert it to its origins. Some may perceive that this value is independent of its Archaisation yet increases with it. In summary, attributing origins to objects. Every symbol, sign, or shape having an origin must be attributed to a source, regardless of its familiarity.

3- Procedural Archaisation: Inspired by inherited and fresh historical experiences, current Iraqi plastic art is being reshaped with an Eastern identity and new and modern approaches that keep up with the growth of worldwide plastic art.

4- Contemporaneity refers to a person or event that exists simultaneously with others and alludes to the current period. For example, it was stated that the contemporary novel, based on the preceding, is tied to time, and because time is past and future, what is in the middle is the present instant, which makes contemporary time. The concept of the present expands so that its dimensions stretch from the present moment to the larger expanse of decades of years. .

5-Operational definition of contemporaneity: It is the current period, which is mediated by the present moment, that makes the recipient interact with, appreciate, and coincide with the achievement in Iraqi visual arts, which extends across decades of years and is marked by the search for the Iraqi identity and Archaization..

Chapter Two (Theoretical Framework)

The first topic/ philosophical Archaisation:

Plato's teacher, Socrates, felt that beauty is valuable and respected its use, just as ugly things can be beautiful if they serve a purpose. Socrates emphasizes that the concept of beauty must be founded on both beauty itself and beauty. Its aesthetic ability should be distinguished from attractive things, following art imitation and natural imitation. At the same time, the essential subject that the artist must re-embody is the magnificent human being, both spiritually and physically, making Socrates an adversary. Socrates valued formal beauty, spiritual beauty, interior beauty, and the beauty of the noble mind. He believes that poets can only create beauty in the manner supported by the god of art, and that the aesthetic part of poetry is the self and values, which are a gift from the gods to art, and he advocates for logical arbitration in the system. Moral standards should be adopted on this basis to appraise the work .

Therefore, for Socrates, the source of art and beauty is intrinsic rather than superficial. It is a divine inspiration from the gods, manifested in corporeal form, which renders it beautiful. The aesthetic value of art relies on its practical implementation, thereby laying the groundwork for a new pragmatic perspective that gave rise to contemporary artistic movements, schools, and trends such as the Bauhaus, Cubism, and consumer art, all oriented toward functional architecture. Therefore, Plato highlighted the emancipation of form from the limitations of content, whereby form becomes the content of its own structure and attains independence, resulting in its abstraction. The origins of this conception and consciousness can be traced to Platonic idealist philosophy and its advocacy for transcendence. Beyond desire, will, and matter, we attain eternal truth and the ideal realm. Contemporary art generally leans toward abstraction grounded in Platonic philosophy, which dismisses imitation and highlights the representation of the underlying essence. .

Aristotle's philosophical discussion has the same orientation as Plato's idealism: that Aristotle's ideal beauty is inseparable from matter. His idealism oscillates between idealism and materialism, while science confirms the existence of the former through reason. The mover, God Almighty, is the mover and is the cause of the movement of the world. As Aristotle said, tangible things moved by multiple forces have their origins. The image of action attributes the beginning and purpose of movement to God. .

Aristotle regarded art as possessing a higher status than the original, viewing it as an objective counterpart that "harmonizes form and content through the organic unity of harmony and consonance, attains the highest expression of human nature, and becomes more complete than primitive nature." According to Aristotle, the "artist" is an individual who comprehends the essence of things, thereby recognizing that the symbols of this perceptible world are conveyed through art. Art, according to Aristotle, is fundamentally grounded in human nature as an activity characterized by imitation. Imitation has been present since the inception of art, and for Aristotle, art's imitation of truth is not of the tangible world as it is for Plato, but of the internal mental activity within human beings. .

Archaisation in philosophy pertains to the examination of fundamental concepts and ideas that have influenced philosophical thought across different historical periods. This encompasses examining the historical origins of various philosophies and their impact on modern philosophical discourse. The earliest known use of this term was by the Stoics, led by Zeno of Citium, in the late fourth century BC, in its original form (ETUMOLOGIA), derived from (ETUMOE), an adjective with the precise or accurate meaning, and (LOGIA), which denotes research or study. It was initially employed in the pursuit of truth. Plato (428 BC-347 BC) employed this term in his writings, wherein he depicted numerous words, particularly those names associated with the gods. □ This term continued to refer to the same meaning until the seventh century AD when Isodov Seville wrote a book entitled (Etymologiae) which is written in Latin and taken from the Greek (Etumologia), so he added the meaning of the term by taking the Greek word (Etumos) its nominal function which was an adjective, so its meaning became the authentic and original element of the word, and after that (Isodov Seville) went to transfer the term and make it a means of knowing the absolute truths of things and this comes through some important aspects in this context:

1. Analysis of basic concepts, such as existence, goodness, and freedom. Knowledge: How did philosophers define these concepts throughout history?

2.The influence of previous philosophers: How did Plato, Hegel, Aristotle, and others influence later philosophers?

3.Criticism and development: How did philosophers develop their ideas through criticism and contemplation, such as Hegelian criticism or existentialism?

4.Cultural Archaisation: How do culture and history shape different philosophies in particular regions? .

With the development that occurred in the European Renaissance, the philosophical dimensions of the term Archaisation began to recede to take a seat in the tongue. They became closer to it than thought and carried new connotations that worked to make its concept expand to include the relationship of the word with other linguistic elements, and this resulted in the phrase "the Archaisation of the word." □ Which was popular among linguists and was associated with In the original sense of the word (Origine du mot) Which made the Archaisation interested in matters that had not been paid attention to before. Examples of the word and its history, as well as its etymological meaning during the seventeenth and eighteenth centuries, involve examining its form and the changes it underwent through derivations and structures. This reflects an interest in the form of the word as understood by Arab scholars within the science of morphology, a field that became synonymous with archaisation in many linguistic studies during this period. □ Regarding the historical aspect of language, its connection with the word became more prominent after the classical era, when a historical perspective on language emerged. Studies started to examine the relationship and continuity between ancient and modern languages. The term Archaisation was introduced to describe the actual succession of two specific words. Consequently, considerable discussion took place concerning the concept of Archaisation of words during the period from 1550 to 1650 AD. .

In 1756, Turgot published an article entitled Archaisation and was able to identify its modern scientific aspect. With the emergence of historical phonetic studies in the nineteenth century, the term played a major role in linking the word to the historical aspect. □ In the twentieth century, linguistic studies developed, and linguistic geography emerged. □ In the year 1930 AD, the ideas of the linguist Ferdinand de Saussure were formalized through the efforts of J. Trier. (J. trier) This rendered the form of the word and its meaning as two facets of a single entity. Therefore, etymologists began to regard the word as a convergence of a semantic group, formal standards, personal or collective experiences, intellectual practices, and other factors. Consequently, they concentrated on all these elements when analyzing the word's origin. In this context, archaisation acquired a clear meaning, signifying a discipline that draws from all sciences and, in turn, contributes to them, thereby establishing a reciprocal relationship.

Archaisation in art refers to the process of interpreting and analyzing artworks through the examination of their elements, form, and cultural and historical contexts. Archaisation encompasses the analysis of the following factors:

First/Elements of Art

- 1- Line: form, orientation, and width.
- 2- Color: spectrum, saturation, and symmetry.
- 3- Form: dimensions, configuration, and surface quality.
- 4- Spatial arrangement: allocation and extent.
- 5- Illumination and shadow: effects of illumination and shading.

Second: Cultural and Historical Context

- 1- The art movement to which the work is attributed (e.g., Romanticism, Classicism, Modernism, etc.)
- 2- Period: date on which the work was created.
- 3- Culture: the influence of cultural and religious factors.
- 4- Artist's biography: personal history, experiences, and convictions.

Third/Artistic Examination

1. Symbolism: the use of shapes and colors to convey deeper meanings.
2. Expressionism: articulation of emotions and concepts.
3. Integration: the interconnection among components.
4. Harmony: the equilibrium and organization of elements.

Fourth/Analytical Techniques

1. Structural Analysis: Examining the internal framework of the work.

2. Semiotic analysis: Examination of symbols and their associated meanings.
3. Psychoanalysis: Analyzing psychological impacts.
4. Social analysis: Examination of societal impacts.

Fifth/Significance of Archaisation

1. Comprehending the artwork: Developing a more thorough understanding of the piece.
2. Uncovering underlying significance: Exposing symbolism and concealed meanings.
3. Artistic Appreciation: Valuing Aesthetic Beauty and Technical Skill.
4. Gaining insights from professional experience: Deriving inspiration from concepts and fundamental principles.

The second topic / Archaisation of formation and the search for identity:

The Iraqi artist associated his artistic creations with his society and environment. Therefore, the integration of heritage and modernity represented a straightforward equation that only a select few could attain, ultimately resulting in the development of a unique Iraqi artistic style. Contemporary Iraqi art bears resemblance to that of other nations, as explained by Jawad Saleem. It must possess human qualities while simultaneously embodying the genuine values of Iraq. Jawad summarized the overall trajectory of Iraqi art succinctly and outlined the fundamental principles that characterize art in general.

The second topic / The genesis of formation and the pursuit of identity: The Iraqi artist associated his artistic creations with his society and environment. Therefore, the integration of heritage and modernity represented a straightforward equation that only a select few could attain, ultimately resulting in the development of a unique Iraqi artistic style. Iraqi art contemporaneously shares similarities with that of other nations, as Jawad Saleem elucidates; it must embody human qualities and convey genuine Iraqi values. Jawad summarized the overall trajectory of Iraqi art succinctly and outlined the fundamental principles that characterize art in general. When they concentrate on this classification, they examine the historical origins of the heritage forms employed in their artistic pursuits, and this serves as the primary reason why certain visual artists draw inspiration from symbolic concepts rooted in ancient Iraqi art and Islamic culture. Nevertheless, the association with roots as a metaphor signifies an additional motivating factor for the artist's creative identity. Then, the realm of analysis and development engages in the tourism of origin and the conservation of heritage through contemporary concepts, and the outcome of this integration is a style that is essentially a fusion of tradition and modernity.

Figure No. (1)



Figure 1.

The Iraqi artist incorporated aesthetic elements into his paintings, particularly those addressing the events experienced by Iraq, reflecting a psychological connection to the political core of his philosophy, including the drawing process. The subject of *The Killed Tree* by the artist Jawad Saleem was associated with the origins of depicting people and objects, the style characteristic of Al-Wasiti's illustrations, and the impact of modernity on European art. Owing to the dissemination of modern art across Europe and the United States, Iraqi arts were not isolated from these developments, particularly following the significant visual and cultural influences introduced by the early proponents of modern art in Iraq. You will observe that Iraqi arts experienced a transformation in manner and outlook. Nevertheless, the transformation involved the development of transmitted heritage forms in accordance with new insights into modernization, as visual artists in the 1950s played a significant role in the transition from openness to European stylistic conventions in drawing and the assimilation of

their formal semantics .

When analyzing Iraqi art in the context of heritage and modernity, numerous phenomena and standards become evident, frequently leading to the conclusion that it constitutes modern art and embodies the conventional semantic characteristics of this genre. One of the phenomena that is evident to us all is its expansion within Iraqi cultural heritage through its diverse cultural references. In our effort to preserve this heritage and reintroduce it within formal institutions through the use of creative and aesthetically vibrant colors in Iraqi arts, the influence of the pioneers of contemporary Iraqi Plastic Arts is unmistakable, beginning with Jawad Saleem, Khaled Al-Rahhal, Saleh Al-Qarghouli, Mohammed Ghani Hikmat, and Ismail Fattah. They all aimed to craft their own interpretations of the past, each organized in a manner that reflected their personal inspiration derived from elements of various heritages, formations, or formal organizations, whether from a specific era or civilization. Their creative approach sought to avoid literal replication, emphasizing the artist's creative capacity. Simultaneously, they endeavored to preserve the essence of their inspiration without allowing it to overshadow their individual artistic expression, ensuring that their creative role remained integral to the work. As Jawad Saleem articulated his aspirations, he envisioned creating a contemporary art that is imbued with the spirit of the past while embodying the characteristics of future contemporaneity.

Figure No. (2)



Figure 2.

Assume that we begin by asserting that each piece of artwork possesses both a history and a potential future. In that case, we can acknowledge that the Iraqi artist exhibits a blend of influence from the past alongside an effort toward renewal, considering the environmental or psychological context or the underlying ideas that may have contributed to the development of freedom. The identity established by Jawad Saleem and the design of the white marble façade serve as a symbolic element, as illustrated in Figure (2-3). Here, we observe the modern interpretation of traditional forms that incorporate text outlining the goals and aspirations related to organizational relationships, foundations, and formal components. These elements are arranged within the painting, representing a new reality that signifies the relationship between modernity and heritage. This phase is the most authentic and most confidential, representing the stage at which the traditions of Mesopotamia were incorporated into his works.

Figure No. (3)



Figure 3.

Instead of manifesting its human form, it now presents itself and transcends that identity as a Sumerian who elevates beyond the realm of reality to interact with entities of greater significance, particularly in a context where humans no longer communicate with one another but instead endeavor to assist one another. The Iraqi artist employed linear patterns that facilitate the formation of historical motifs on the surface of the painting, as exemplified in *Musicians in the Street*, which features a collection of decorative elements with botanical and abstract geometric symbolism. These elements bear a historical link to ancient Iraqi art, including triangles, arches, and crescents. The artistic heritage in contemporary Iraqi art serves as the focal point of current discussion, although the phase of artistic development remains continuous. Since the experiments conducted by Shaker, Hassan Al Said has pioneered village illustration throughout the entire new generation. There exists a connection to the location, history, geography, and heritage, as the solutions (Shaker Hassan Al Said) in this domain embody the concept of identity through its cognitive accumulation. Additionally, it is observed that modernity in Iraqi art is associated with two factors; the first being the imitation of Europeans in general. The second involves an effort to identify the elements of renewal and modernity and to derive inspiration from cultural heritage. Modernity, in this context, is not a replication of other styles but rather the innovative expression of the era's ethos, achieved independently of cultural heritage and its traditional forms. .

Thus, the modernist Archaization of traditional forms through the works of artist Shaker Hassan, exemplified by Form No. (4), illustrates the application of modernist concepts of employment and identity within traditional aesthetics. This approach emphasizes highly sensitive aesthetic values connected to the environment by utilizing symbols of heritage and civilization—both Islamic and indigenous—and incorporating inherited abstractions, which represent the most notable feature of this system. The painting served as the inspiration for the letter, which dates back to the early twentieth century when that entity was incorporated into the judiciary of modern Iraqi painting following its establishment of a local identity. The Arabic letter in the artwork possesses linguistic and aesthetic significance, alongside geometric forms and civilizational symbolism. He (the artist) endeavors to preserve the authentic foundational and cultural aspects that have been integral to our existence for thirty-five centuries, preceding the emergence of image-based culture following the advent of written language, as cognitive and informational exchange remains the most significant legacy in our relationship with the environment. ".

Figure (4)

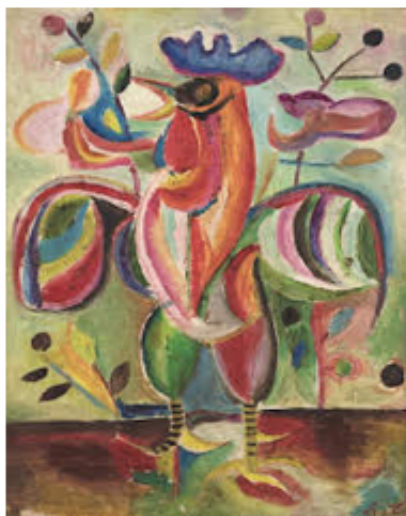


Figure 4.

The artist Faiq Hassan was highly productive, and his paintings portrayed scenes of destitution and suffering, a combination of horror and empathy. He emphasized the suffering endured by the individuals through the expressions and physiques of his characters, evoking a sense of nightmares in the viewer. His style was realistic in subject matter, emphasizing themes from his local environment that profoundly influenced him, showcasing his exceptional technical skill. In his artworks, he portrayed the alleys, neighborhoods, and windows of Baghdad, capturing the interplay of sunlight and shadow, motion and stillness, along with traditional stores and well-known figures. □ Only the painter and sculptor Jawad Selim, whose Qatari works have disseminated throughout the Arab world through his creations, theories, and reflections, can be considered comparable to Faiq Hassan, whose reputation has also extended across the Arab region through his works, theories, and contemplations. After studying sculpture (1946) at the Slade School in London, upon his return to Baad, he became the first artist to alert his contemporaries to the issues of style and heritage, as well as the ancient link between the vision of the Arab artist and his cultural origins. His associate, Shaker Hassan Al Said, subsequently provided this with enhanced clarity and systematic approach. Jawad drew inspiration from the forms, symbols, and local customs found in the alleys of old Baghdad and the Iraqi countryside, which influenced his stylistic endeavors and manifested in his compositions. He adeptly integrated these elements with historical works. Jabra Ibrahim Jabra: The origins of Iraqi art are distinct from the sculptures of Sumer, the marble works of Assyria, and the drawings, lines, and inscriptions of Al-Wasiti. He was the pioneer in recognizing the potential of Arabic calligraphy as a foundation for an infinite variety of visual compositions in drawing. The Iraqi artist has harnessed his rich cultural heritage and incorporated various local elements to establish a cohesive content that attains a contemporary significance encompassing all aspects within a unified framework (the intention being to demonstrate the truth of mutual interconnectedness and to evoke the overarching, total unity of which everything is a constituent part). Or inspired by letters, as exemplified by Jamil Hamoudi or Shaker Hassan Al Said, since the aesthetic transformation altered the meanings of letters from their linguistic pronunciation to their formal enunciation. Therefore, the pursuit of distinctive stylistic traits persisted not only within the artistic community but also emerged as a defining feature of the generation of artists following the first half of the twentieth century. However, they differed in the extent of their influence and the impact on the culture they adopted. An example of this is the work of Akram Shukri, Figure (5)

Figure (5)



Figure (6)



Figure 5.

Although the contents are local and specific, like in Hafez Al-Droubi's works, which combine the color perception of the Impressionists with the vision and definitions of the Cubists to ground them in the locality of the subject, they are compared to Jackson Pollock's or involvement with one of the international schools " .

The letters on the painting's canvas, the surface of the underlying piece, and the ceramic texture are engrossed in the Arabic sentence, which offers mobility, freedom of expression, and a myriad of ways to draw the letter. There is a formative significance to the artistic form that encompasses both beautiful (static) writing and dynamic writing; however, letters only signify language symbols. The works of artist Jamil Hamoudi reveal a crucial aspect of this. Figure (7), it emphasizes the linguistic function as an expression of the spirit's outlet in it during the subject, According to Jamil Hamoudi, the Arabic letter has been an inspiration for his work since his first Paris exhibition. In his ink drawing Ishtar (1941-1962), which is reminiscent of the written style of photography and uses a technique that is considered backward, the artist emphasizes the clarity of the letter in order to achieve understanding. Then, in the 195

Figure (7)



Figure 6.

A series of technical derivations are closely linked to extended decorative values, exploiting the softness of Arabic letters and the value of oriental colours such as blue, turquoise, olive green, bright purple, grey, and lead. According to the Baghdad Modern Art Group, Shaker Hassan Al Said's works from the 1950s were expressive and colorful in terms of formal value; they also demonstrated his advanced level of cultural awareness through research and investigation into semantics and a vision informed by the heritage. In his pursuit of novel shapes, he looked to the Arabic letter for guidance. At first, he focused on the line, then on the color, and finally, on the surface of the painting, he sought to solve the problem of their interplay in relation to the issues of perspective, time, space, and volumetrics. Along with the formation of metaphorical visions, he uses a technique that serves his literary goal to search for unified forms, either mechanically or on the surface of the asphalt street. The world first appeared to Al Said as a visual experience, and his works exhibit a strong Sufi religious leaning). It evolved towards his idea of the world as a feeling and thought, and this was a slow transformation from the frozen to the prostration, but the origin of it is always the local, the Arab, and the popular. There is rarely an Iraqi work devoid of authentic vocabulary that takes the recipient back to its origins. For a long time, many Iraqi artists sought inspiration in foreign art forms; this search led them to revisit ancient miniatures and manuscripts, as well as popular motifs in handicrafts, furniture, rural rugs, and common local themes; and finally, to the Sumerian and Andorian sub-cultures. Their style is a direct result of their marriage, which the artist showcased on the screen at the Baghdad Center for the Arts in the 90s. The artist focused on the wooden kiosk doors, wall writings, lines, and cracks in stones, wood, and dyes caused by erosion, rain, and sun. □

Figure (8)



Figure 7.

The researcher believes that it is an artistic vision that reflects the artist's connection to his identity, heritage, and environment, soaring with his spiritual Sufism to a world far from personification and embodiment: the world of the constant search for true beauty that is perceived by insight, not sight. It is the world of the absolute. . Ismail Al-Shaikhli depicts a popular Iraqi scene brilliantly in his drawings of women visiting saints' shrines. The women are depicted in large numbers and their religious connotations are arranged, scattered, and rearranged in an endless composition of variations. The artwork features women wearing abayas, paintings without a horizon, and women walking to the shrines or towards the recipient with abbreviations and sharp strokes of pure colors. . In contrast, Al-Sheikhly, overcome with emotion as he depicted the destitute rescuing their children and few belongings from a devastating Tigris flood, painted stylized female faces with strong lines and few colors; their eyes gleam with visions of love and a lyrical spirit. His works center on geometric shapes—squares, circles, and triangles—as he uses space to convey his oriental spirit in the desert and women in their dreamy forms; his style is close to Cubism, but he did not stray far from the influences of Picasso and his studies in Europe.

On the other side, he uses color contrasts that are striking, balanced, and contrasted to pare down the meaningful elements of natural faces, bodies, and vocabulary while simultaneously filling in the backgrounds of its areas. The environment in eastern Iraq is portrayed by abstract colors; these colors are neutral, gray, dusty, and dirt, and they are either accompanied by or dominant by joyful ones, which make one feel relaxed and contemplative. They mirror the variety of his upbringing, the milieu in which he has lived and thought much about since he was a kid. Therefore, these experiments and manifestations are not just deliberate, premeditated plans; rather, they are a mirror of the immortals within, emerging from the depths of our subconscious or unconscious, drawing on our mental, cognitive, and psychological memory banks as we become acutely aware of the invisible. The symbolic and mythical aspects of our surroundings are woven into our work to affirm the ever-present link between art and reality, which originates from.

Figure (9)



Figure 8.

Figure (8). Though it had an impact on them early on, the Modern Baghdad Al-Kan Group composed in a more contemporary manner that is open to interpretation and seeks individuality in 1951 AD, focusing on the method of creative distinction. They aspired to build forms that would give Iraqi art its own identity, while also maintaining an intellectual and aesthetic link to the world's dominant cultural progress. Dia Al-Azzawi, an Iraqi artist, used one-dimensional compositions and forms segmented by color and adornment to investigate myths and symbols in common Iraqi life. The decorative features of Egyptian construction—its large and small units, luminous degrees, and framework of elaborate engraving—inspired him, as did the mythological and religious themes, symbols, and insignias that he worked with. Other influences included color blocks, the rhythm of moving shapes, and the use of flexible lines. In an effort to make his indicative metaphors more restrained, he reduced the number of colors used, simplified the layout of the rooms, and limited himself to using only a few popular symbols and words in the 1960s (decorative). Within the same aesthetic framework, he sought to incorporate artifacts from Sumerian sculptures—such as the nose of the god Abuh and the eyes of the goddess Inanna—as well as ornamental elements from popular manifestations (carpet drawings: hand-woven engraved rugs) that were associated with the specifics of farmers' everyday lives, their necessities, and visual scene components. In the form of (9) (a modern formal framework). Written text meets unwritten text, and both texts meet other non-abstract pictorial forms; Al-Azzawi has blended various styles in his artwork. Authentic symbolic meanings of modern Arab reality are contained in the graphic form and textual quality of Al-Azzawi's works. The letter, text, or compositional element doesn't have to be the pioneering element; what matters is that it harmonizes with the other elements of the painting and helps to crystallize the color of the Baghdad Modern Art Group 1951, which includes many pioneers and first-generation painters. Artists from Iraq came together to form this collective; they all had unique tastes, which they developed by taking cues from their surroundings. They hope to portray reality in a way that no one has before by showing people who lived through something that happened, died, and then happened again. It is hardly surprising that the artists associated with Jawad Saleem failed to notice the global artistic progress that was happening at the time. Jawad Saleem was involved with a wide range of artistic movements. His work, particularly the miniatures by Al-Wasiti, was one of several that drew inspiration from the work of ancient Arab and Islamic artists from around the world. His statement is followed by: "He searches for new forms with expressive values." While Al-Azzawi did not give up his expressive methods, he did go beyond the written word in his works from the early 90s, but this was not novel. From the mid-1960s till the present day, artist Dia Al-Azzawi has been an integral part of the artistic movement. In order to fulfill this function, one must conduct heritage research in an effort to uncover new findings that can demonstrate the link between the present and the past, bring the style and experience up to date in the most accurate sense, and draw inspiration from both the past and the present to investigate the Arab and future perspectives in art. From the very beginning, the artistic value (Dia Al-Azzawi) may be recognized in the unity of color. The work of Dia Al-Azzawi is a return to a style popular among Arab artists and calligraphers of the Middle Ages. He draws from both Sumerian sculpture and Babylonian mythology, either on its own or to set the stage for scenes in his free-verse poetry. The current shapes and forms have taken on an overwhelming presence, blending all of his creations on this area. .

There was an artist who looked at European art and contemplated it without directly copying it. Al-Azzawi saw their art as a continuation of the past and not Western art. As for the artist Kazem Haider was driven by religious, ideological, spiritual, and doctrinal ideas that he transferred to a contemporary abstract image. His most famous painting was the Epic of the Martyr, which he appreciated for the aggression of its mythical subject and asserted had an artistic impact on the value of the heritage identity, from which the inspiring and mythical composition arises..

Figure (10)



Figure 9.

The artist skillfully blended personification and symbolism, bringing together multiple scenes in a single location to depict this event. He drew upon this idea for numerous meanings, symbols, religious and Islamic allusions, and the muscular knight's return to Assyrian art influences added historical aesthetic value to the composition. The term "folk carpet" was used to describe the piece, which featured abstract geometric shapes and bright colors.

The aesthetic and technical semantic principles of ancient Mesopotamian sculpture are borrowed by Khaled Al-Rahhal. With Al-Rahhal's firm grasp on these long-forgotten artistic traditions, his subsequent experiments take on a more modern appearance. There was a dual feeling of modernity and the need to pass on past events. Particularly for Khaled Al-Rahhal, Mohammed Fani Hikmat, and Ismail Fattah Al-Sharq, the results of the sculptors' quest for self-identity were strikingly apparent as sculpture repurposed its ancient role of symbolizing the power of the masses and the state for modern purposes. He discovered that the most important factor was their need for national identity, which exposes outcomes that cannot be ignored. In the works of Abdul Rahman Al-Kilani, there is a search for modern techniques and the representation of the historical influence of Sumer and Assyria in the works of sculptors in a number of murals with a popular or social function. The function of sculpture is not separate from the city, as the relationship between urbanism and industries and the relationship of place to the city (as Ibn Khaldun says) is closely related to the art of architecture. The study of the fall of light, fate and the same latent ideas are all related to place, as in the works of Ismail Fattah Al-Turk in the Martyr's Monument. Perched on a fountain close to the Iraq Museum is the Autobiography Monument, a collection of bronze sculptures depicting various animals and humans. The figures include the Unknown Soldier, an eternal traveler, as well as a combination of bas-relief and three-dimensional modeling. The connection between the sculpture and the city dwellers' sight is evident in this relationship. These works of art serve as a bridge between the modern and the ancient. .

Figure 11)



Figure (12)



Figure 10.

Mahmoud Sabry, a realist on the road, was compelled to include the human level of atomic scientific inheritance into his creative works, thus he did. Actually, in this nuclear era, Sabry bases the new structure on two primary scientific principles. The first postulates that matter is not immobile but rather perpetually stable due to its inherent properties as a system of processes and operations rather than a static entity. This view rejects the idea that matter may remain in one place forever. The second idea is in accordance with the concepts put forward by the renowned physicist Albert Einstein, who developed the theory of relativity. " One of the most widely used equations of the twentieth century, $E=mc$, states that energy is a type of matter ($E=$ Jerusalem). This idea was the basis for the discovery of nuclear energy. The dramatic and aesthetic values of Sumerian sculpture were also evident in its use of repeated shapes with a sculptural quality to depict the angles of the heads and the connection between the martyr's coffin in Figure (11) and the effect of the cylindrical seal. The dramatic event sequence was also well-represented. Quantitatively, it stood out from ancient works by avoiding a literal portrayal of the kingdom until it began to focus on combining ancient aesthetics with modern technology and vision .

After completing his education at Baghdad's Institute of Fine Arts and continuing his studies in Beijing, China, visual artist Rafe Al-Nasiri became an expert in the Moroccan craft formation method (12), which calls for the discovery of hidden techniques and hands-on experience with various materials such as copper, zinc, paper, plugs, and his specialty, lithography and wood engraving. The sequential letter formations drew the attention of Al-Nasiri and other artists who depicted symbols of Arab and Islamic heritage; they were also impacted by the natural world, with its ambiance, beautiful colors, expressive contents, and raw materials. His interest in the Arabic letter and its many expressive shapes stems from his passion for the stage. Circular formations set in a type of regular geometric patterns that are formal for Arabic letters became a hallmark of his style at this point, marking the beginning of abstraction. The practical use of Arabic letters is distinct from that of other languages. As an example, the solid angles used by English letters give them a geometric appearance, whereas the intersection of horizontal and vertical lines in Chinese letters creates designs that resemble architectural elements like doors and windows. Movement and a structural, formal structure—often formations to depict bodies, faces, or birds, as well as various formations—are defining features of other languages written using additional Arabic letter forms. And so on.

Figure No. (13)



Figure 11.

From the perspective of the artist, the scenes depicted in her paintings are reminiscent of Baghdad's scientific orchards, its winding lanes filled with ancient dimensional houses and mosques, and those mystical islands situated in the middle of the Tigris River, their waters raging with the horrors of the modern mentality. Immersed in her painting, she gazes at the shape of the crescent moon (13) of Ramadan on the horizon. The rising palm groves reach out to touch it, as if inviting it to join in the act of creation. The painting leaves a permanent mark on Baghdad's heritage, bringing us to the present moment while embracing the enchantment of its past.. Poems and the Arabian Nights stories provide the artist with their primary creative impulses. Because of his job, which took him all over the world, including beyond Iraq to Spain and even to the Alhambra Palace in Spain, she found her husband's international trips fascinating. Evidently, this had an impact on her approach to folklore and heritage arts, which are thought to mirror a modern Baghdadi society's unique past and need for its rediscovery through intricate miniatures and ornamentation. Works reflected the heritage scene's involvement in the motherland and its resources as a whole, with the goal of evoking a sense of shared home. Popular arts and crafts, like coppersmithing, were the subject of her exhaustive field study. Khaled Al-Jader was one of the art professors that influenced her. She created an unusual style of painting that isn't often seen: painting on vintage music records. Her artistic personality was shaped by her studies in Beirut and Baghdad, where she studied fine arts. To showcase her art wares, she initially constructed a dedicated exhibition hall.

(Figure No. (14))



Figure 12.

Saad Al-Taie has painted and created art on his own. In his realistic works, which have realist and impressionist overtones, he uses color in a representational and impressionistic way; I can't tell if his use of color leans more toward cubism than

shape, or if it's a hybrid of the two. Famous expressionists like Vincent van Gogh (1852-1863) and Anton Munch (1863) inspired him to simplify, distort, and exaggerate the colors he utilizes in his work. They referred to Al-Taie's approach as expressionism because he conveyed his emotions and feelings through color, distortion, or simplification. Although not realistic-realistic, Saad Al-Taie's paintings portray reality via the use of inference, freedom, and imagination. The details, particularly in the painting of the Basra boats, do not meet the lines of light and shadow in such a way that they cross; also, his figures have been somewhat altered. As before, the empty space in the picture is crucial, and he gives it a calming color palette by filling it with light and shadow. He leaves the remainder of the picture as an expansive, multi-colored expanse when he paints a tiny boat in one of the corners. This is where the English school of painting, and notably the work of artist Joseph Turner from 1775, comes into play. However, the forms in his works now resemble ghosts more than they did in the past. When it comes to oil paintings depicting nationalization, he draws inspiration from .

The romanticism, spirituality, and beauty that permeate Al-Cubism Taie's approach are palpable. Conversational fisherman, southern farmers in particular, gorgeous domes, minarets, and arches, lovely pure water, and well-known women are among his most frequent topics. Although Al-Taie's work is influenced by modernist schools, it is characterized by the distinctive tastes of eastern Iraq. According to Al-Taie, all things lovely are ascribed to music, and color is melody. Poetry or inspired art might be used for the poem. In his never-ending quest for meaning, Al-Taie openly expresses his affection for the marsh, its transportation (the mashhoof), and the genuine, natural people that inhabit there .

By looking at the past through the lens of the present, artist Hassan Abdel Alwan transports viewers to an era of chivalry and women's love while revealing their Arab roots in all their vivacity and archaization. Using elements of architecture (such as the old traditional Baghdad mashrabiyyas) and folklore (such as the works of One Thousand and One Nights), Hassan Abdel Alwan creates a surreal imaginary vision reminiscent of the miniatures by Al-Wasiti and Zakaria Al-Qazwini. The figures depicted in these works are complex human forms, and although they do contain humorous and humorous subjects, they are more than just illustrations. As in Figure (15).

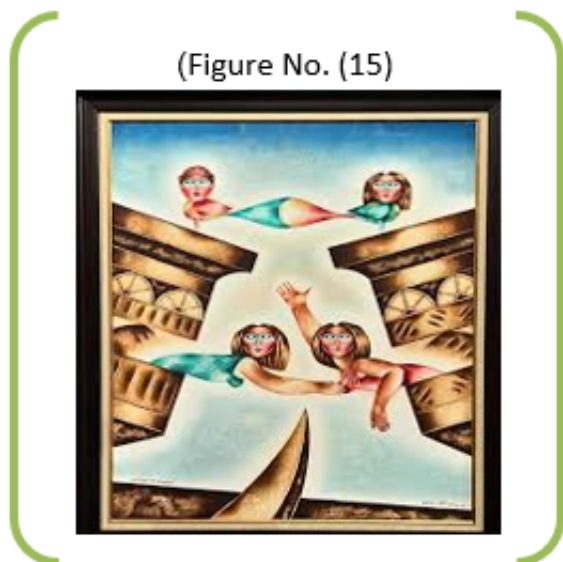


Figure 13.

Figure No. (16)



Figure 14.

Since the mid-1960s, Mohammed Anni Hikmat's style has grown more disciplined, coherent, and studied. This style was shaped by Sumerian underwater seals and cylinder seals during its crystallization period; the rest of the seals were successive rectangular shapes imprinted in the clay. Many small figures made by girls and women after studying in Rome and Florence reflect this influence. The metaphorical profusion of standard local forms was something he frequently emphasized when drawing. His fascination with ancient Arabic numerals compelled him to approach them in a new way, embracing more fluid and free-flowing forms. He found benefit in the traditional geometric pattern of repetition, which he drew inspiration from in Arabic calligraphy. As a result, he blended elements that looked like Arabic letters with twisted knots and unbalanced spirals, giving the impression that they were inspired by both calligraphy and numerals. By incorporating poetic lines and words into his wood carvings, he gave them a highly distinctive and personalized touch. The pictorial forms of Muhammad al-Ghazir's statue reflect this trend; the anatomy, hills, and overall composition all take a liberated literal form as if written in Arabic, and this is true whether the statue depicts a single naked figure or a frieze representing multiple figures, as in the statues of Kahramana and the peasants gathering the fruits. .

Artist Muhammad Ghani Hikmat, who was inherently critical but constructive, achieved remarkable precision in his diagnosis-related abstraction by abstracting his realistic works. As with the rest of her life and body, the viewer of his works from the 1960s to the late 1970s may be pleased with the vision, but they will be disappointed with the achievement of "holding" the image of the woman as she moves her hands, which are part of the larger movement and form (16), towards the sublimity of the sculpture, its erection, and its ultimate goal. She borrows from the Islamic tradition of foliation and finishing, which draws inspiration from the fluidity of the Arabic letter, gives it a sense of unity and motion, and ultimately leads to abstraction—the very essence of Islamic art—just as the decorative lines on her coat and dress start from the inside out. His work incorporates a vocabulary from local visuals that reflect his reality and daily life, as well as the materials used. These ideas are particularly relevant to his female sculptures, which often depict mothers or male and female figures, as well as the architectural aspect, which is related to the shapes of tombstones and the presence of a minaret through these sculptures..



Figure No. (17)

Figure 15.

According to the researcher, Mohammed Ghani Hikmat's works incorporate classical European influences, particularly in the shapes, movement, and anatomy of his sculptures, even though they are totally oriental in theme, form, and meaning. Given the prevalence of artistic styles, trends, and experiments, it is not surprising that all art students around the globe draw from the traditional European school as their foundation. Modern art schools including Cubism, Futurism, and Constructivism can trace their roots back to this impact. Because it influenced both Iraqi and European art, contemporary Iraqi art is just one of many primary sources from which these modern art styles emerged. It is an offshoot of the Lebanese schools that incorporated a contemporary Iraqi spirit. Based on our family tree, we will demonstrate how sculptor Miran Al-Saadi accomplished this feat in his work, The Eagles Monument. Concurrently, a formation towards this direction was formed by the modern underground movement. Because it lacks an aesthetic rationale, structural underground architecture is best understood as a distinct art form. .

The painter Shawkat Al-Rubaie (Figure 17) proved through his exhibition his belonging to verification as stated in (I, Women and Heritage). He noticed the accumulations of childhood from which the city derives its roots and contemporary vision. His drawings were a witness to the marshes, reeds, landmarks, birds and rural women, with the benefit of photographic drawing (reality) in relation to the rare ancient models. The authentic Qatari artist among them, Qara, was able to achieve his scientific vision, so he formed those artistic works that were characterized by purity in the expressive and compositional laws within the vital field of contemporary Iraqi Plastic Art, far from the restrictions of traditional and modern trends together. □ The Iraqi artist becomes a natural sculptor defined in the ambiguity of this state, connected to history: Sumerian, Akkadian, Babylonian, crustacean, according to Nouri Al-Marwi's book "Totalities in Contemporary Iraqi Plastic Art." This is a question that artists in Iraq often ask when they sculpt without drawing, and the only answer is that their quiet memory awakens. "The works of Munim Furat have become and will remain an example for more than one Iraqi artist because his works and his style in all his perceptions are not linked to a specific artistic school, nor are they intertwined with the roots of external influences. Rather, they result from the comprehensive observation of the depiction of scenes and expressions of mysterious feelings and fantasies about animals and humans in their love and joy..." says sculptor Mohammed Ghani Hikmat of Furat. among their wrath and contentment... inside their aspirations and fantasies. Legends and stories from a world we haven't even begun to explore are the stuff of Munim Qara's characters. as much as we desired it! .. To this day, not a single one of us has ever seen a hybrid of human and animal heads. Some of the species in his universe congregate in peculiar ways, while others develop abnormal growths on otherwise healthy areas of their bodies. They fight silently every day... Living in dreadful quiet, they contemplate the boundless and endure isolation and solitary like a battalion to the depths. □ It reflects the vortex and anxiety of our sinking world, an involuntary feat on the part of the artist to quench our desire to contemplate the strange images he, with his small chisel, leaves behind. In the works of Munim Furat, spontaneity, primitivism and innocence glow from his strange, grey, Western creatures - the colour of Iraqi soil. They follow from within and are connected to the caveman's projections in his depiction of life. His creatures are cultured and complex, sinking and surfacing. They are a modern artistic achievement with all the craftsmanship and honesty of good contemporary artworks. .

In his sculptures, which feature bizarre mythical creatures that tower over entire nations, he managed to strike a delicate balance between the neglected plastic theater above the drawing board and the field of techniques below. He steered it critically, particularly through risky formal treatments, in an effort to burst the mold of rigid form and customs, as well as naïve realism and art lacking in self-awareness. He did this by drawing scenes, horses, and decorations from the same well, and he succeeded in replacing this condition with frankness, executed by honest rebellious hands. His work had an impact similar to that of drama and poetry, but not due to the existential or Marxist wave, but to reality, boiling, and the search for an equivalent to The artist alludes to the land and history upon which his peculiar substance was formed, saying that it was born from the climate of both matter and ideas. He was forthright in presentation and symbolism, yet he never strayed from the brief synopsis of extensive supplementary materials. Scenes depicting brutality, roughness, challenge, and originality inform the artist's method and approach to material selection and self-aware performance. Hence, the artist's intention was not solely conveyed through the use of unconventional materials and their execution; rather, it was the ever-changing nature of the context, which transcends static logic and rejects intrusive mobilization in favor of the conditions of visual acceptance, which are based on contrasts between the materials and the goals.

Figure (18)



Figure 16.

The famous Russian realist Mahmoud Ahmed's (Figure 18) exposure to nature was amplified by the socialist ideals of Russian school realism, which fearlessly portray the dynamic society. His style served as a window into society, and he enriched it with broad, locally representative elements in his works. Though his paintings were popular in the South and had a modernist vision and documentation, he was nevertheless able to get a lot of reviews that discussed the social implications of his work. New opportunities in his life were unlocked by them. Rejecting the pictorial rule in perspective, Iraqi society's stylistic unity makes its pieces serve the topic. Instead, they assemble the parts of the painting—parts of each of these worlds separately—and subject them to the unity of style. The artistic vocabulary and subject matter of Maud Ahmed are rooted in the traditions and practices of the southern Iraqi communities. The aesthetic reality is unveiled by the marshy surroundings, the women with tattoos, and the tattooed as they sleep in the mashhoof during the day.. "

Visual artist Alaa Bashir says, "I am from the drink of Iraq, and I have taken root in it, and from its upbringing, I wanted to express my thoughts." The media reflects his identity and spiritual belonging to the land and its environment, depending on artistic performance and material, shedding light on the clay civilization in ancient Mesopotamia, which arose on the sediments of the Tigris and Euphrates rivers (the scientific and the green), just like previous civilizations that relied on their stone and rock structures as well, such as the Greek and Pharaonic civilizations. Alaa Bashir has prepared walls that have an authentic discourse, just as the Qandour of other nations presented works with identities that refer to their buildings. Man, by nature and instinct, seeks to preserve his heritage and identity, fears any change or renewal, and is not reassured by what he does not know, even if there is much good in that. Identity in art does not continue with its mental and spiritual sources - especially if the artistic dialogue is with new sections. Identity is linked to mental and technological developments, the foundations of things, and their relationship to the world. It is formed by borrowing changes from new influences and developments. Identity is liberated in intellectual exchange and contemplates all axes to form itself. Every identity is temporary and transitional and is subject to change and development. The civilizational perspective of Al-Khalifi is the focal point of the analysis. According to a civilizational perspective that is not separate from art and culture in our modern world, it is associated with this tendency and carries a fantastical and fictitious quality in its most intricate forms, whether they be human or animal.

Asim Abdul Amir, a visual artist, attempted to rethink his visual language in relation to his subjects, which led him to a level of modesty. Compositions marked by a tendency to fold, as if this artist derives his freedom from the purity found in children's drawings, give the impression that he did not connect it to the act of intuition and the moment of feeling. The artist's (Asim Abdul Amir) generally carefree approach is conveyed through the shapes' proportions, colors, arrangement, and measurements. He eliminates the color gradation and arranges the shapes in an axial distribution, reminiscent of the intricately woven carpets found in southern Iraq. These spaces, which Shaker Hassan Al Said described as continuing the Sumerians' color spaces—whose identity was the power of the earth—are not isolated from the sky, but rather extend the color of the sky as seen by the artist. Its vertical layout suggests that, unlike in children's drawings, his subconscious mind does not see a separation between the earth and the sky. In children's minds, there is no such thing as ground, wall, and ceiling. In a fascinating synopsis, artist Asim creates a serene backdrop brimming with desire and passion by stretching the ground and sky to meet in the middle. The authentic artistic achievement is the product of the artist's psychology (his feelings and emotions) and his acquired experiences in character, and heritage is active in it whether the artist is aware of it or not, so the activation effect has bright aspects in the contemporary artwork, and the greater it is, the more difficult it is to dive into its depths and exhaust it in a real way. Still, the deeper discovery of it is more open and abundant on this fact for the conscious viewer and others in the astonishment and amazement that the artistic achievement arouses. In general, it seems that the contemporary Iraqi Plastic Artist's diving into his personal experience has a distinctive character in drawing inspiration from the Iraqi artistic and cultural heritage with Archaisation that led to the creation of many artistic styles represented. Does Hajj really address the themes of ancient civilization history with a modern eye and new icons, as well as

using the Sumerian symbol of letters and geometry, animal motifs and myth? The artist Fakhr Mohammed is one of the pioneering practitioners of contemporary Iraqi painting arts and one of the few who lived in his time, so his life was a continuous tape of successive colourful works. Coming from Jabal al-Haroub (the eighties and nineties), where wars cast their heavy darkness on the artist and left signs of darkness on his works in the early stage, as he dealt directly with human tragedy from the early stage, he adopted a purifying stance towards the work of art, as death equals life from the point of view of human salvation. He always searches for Archaisation based on the references to the environment, including the many heritage units.

The artist was interested in the Iraqi environment and benefited from all its suggestive elements. Palm trees and folk tales are a great source of inspiration for him, and through them, his deep influence on ancient Iraqi art appears in many of his works. The cultural heritage and origins of the artist go back entirely to here, and we find the Islamic architectural character in the artist's works as he uses arches. □ His engravings and paintings had a spiritual character, as we see the domes of mosques or religious or popular shrines occupying the artist's greatest interest in this period in the late nineties and beyond, as he used decorative formations, whether pictorial, symbolic or purely abstract, found on the doors of mosques and shrines, or even old houses and in other experiments, in a clear influence of popular carpets and drawings inspired by the art of ancient Mesopotamia and popular painting. His paintings appeared as if they were squares celebrating man and the earth, and the shapes were built in a simpler way than before. The shapes seemed to be complete through their components.

The researcher believes that the contemporary Iraqi plastic artist has turned in the era of modernity and post-modernity towards the originality of his works, using his cultural art with its forms, symbols, stories, myths and local environment, expressing the spirituality of the society to which he belongs by activating the sensitivity of the non-cultural spiritual relationship between form, content and spirituality, in contrast, for example, to Western artists who have often distanced themselves from their cultural heritage and stripped their works of the subjective orientation that expresses their psychological secrets or the utilitarian and material orientation.

The researcher believes that the different patterns of artistic presentation of Iraqi plastic artists are proven by origins of different styles, personal experiences, objective influences, and a natural, social, and cultural environment, in addition to the rapid development in the arts technically, and what the media and communications present of a universal trend that had a great impact on the artistic achievement of the contemporary Iraqi plastic artis. .

Theoretical framework indicators:

This was articulated in the theoretical framework along the philosophical axis of substance and essence by the researcher's aesthetic methods. While the modern artist's ultimate goal is to portray the absolute—that is, drawing nearer to God the Creator—he was eager to incorporate the idea of the absolute—which goes beyond the sensual and is an aspect of the absolute—into his works in a tangible way.

1-The Iraqi artist engages with themes of contemporary belonging and identity, utilizing historical forms and symbols to articulate his vision, personality, and Iraqi eastern archaization that set him apart from others, thereby raising questions, issues, and concerns pertinent to the modern Arab and Islamic individual. In the Mesopotamian civilization, humans are now able, through art, to express what cannot be seen or felt by embracing the unfamiliar, as the design transforms into a complex pattern that embodies the sacrosanct. Complex morphological structures of organisms such as animals, birds, and insects. Ancient art was esteemed as a genuine and legitimate medium for transmitting knowledge regarding human history.

2- The Islamic style is the unique foundation of the artist's creations, both historical and contemporary, encompassing motifs, crescents, decorations, and inscriptions, as they are connected to the religious roots of Islam (the Qur'an and its Arabic language). The primary objective is to seek the pleasure of God Almighty and to draw closer to Him.

3- Some artworks by contemporary Iraqi Plastic Artists explore themes related to innocence, naivety, and childhood memories. Qualified experts affirm that these artworks are fundamentally inspired by nature and are depicted in somewhat unusual mythic forms, utilizing murals, symbols, materials, and techniques that are markedly distant from any influence of Western art. The modern Iraqi plastic artist draws inspiration from the natural environment that surrounds him, characterized by its rich spectrum of colors. This authentic element conveys connotations related to the art of tattooing, which he practices, incorporating earthy and ceramic hues, as well as various shades of blue ranging from turquoise to cobalt, in all their diverse manifestations. Does the Iraqi artist, rooted in Islamic heritage, manifest this influence through the fluidity of Arabic script, its ornamentation, foliage, and finishing touches? This has prompted the Iraqi artist to establish a cohesive implicit architectural unity and dynamic movement, which in turn generates the motion of internal elements and gives rise to abstraction—an intrinsic and fundamental aspect of Islamic art. Additionally, the themes and motifs have diversified, drawing inspiration from the Baghdad School, Al-Wasiti's miniatures, as well as leafy botanical and geometric patterns.

4- The contemporary Iraqi plastic artist was influenced by modern scientific theories and ideologies, such as Einstein's and Newton's theories of relativity concerning light and gravity. Additionally, they were shaped by contemporary international schools, techniques, and artistic styles, which themselves reflected influences from the origins, arts, antiquities, and sciences of ancient peoples and nations, including Sumerian antiquities, Arab-Islamic art, and African art. This resulted in a diverse archaism that integrates heritage, scientific principles, and local traditions.

5- Contemporary plastic arts originate from historical practices dating back to prehistoric times, where early humans engaged in imprinting on clay with their feet, applied blood to walls using the palms of their hands, and performed dance movements as acts of celebration and self-expression within ritual contexts. Ancient peoples and civilizations engaged in the integration of drawing, sculpture, pottery, and architecture, a confluence that is evident in the Mesopotamian civilizations of Sumer, Babylon, and Assyria, as well as in Egyptian and Greek civilizations.

6- The artworks of the Sumerian, Assyrian, and Egyptian civilizations were distinguished by immobility, and artists from ancient civilizations, the Islamic era, and the miniatures of Al-Wasiti did not emphasize perspective.

Chapter Three:

1-Research community:

The research community is determined by the works of the group of contemporary Iraqi plastic artists, which are within the limits of the current research for the period from (1970-2000), and due to the long period and the inability to determine the community statistically, the researcher reviewed the available artworks via the Internet and related artistic sources.

2-Research sample:

The researcher chose (3) plastic works of drawing, in an intentional manner to stand on the diversity of the Archaisation and its outputs according to the different methods and experiences of artists so that the works have a clear indication of the Archaisation that distinguished the Iraqi plastic movement and its artistic achievement.

3- Research tool:

The researcher utilized observation to identify the Archaisation in contemporary Iraqi Plastic Art in order to gather information and facts, in addition to employing an analytical system derived from the indicators of the theoretical framework, following a descriptive analytical approach based on visual description. Through the subject matter of the artwork and the underlying motivations, the artist selected this particular theme. And analyzing the artwork in relation to its fundamental elements (such as line, structure, space, color, shadow, light, anatomy, proportions, sovereignty, contrast, repetition, etc.), including the aesthetic qualities of Archaisation embedded within the piece and their proximity to ancient civilizations, which imbues them with authentic characteristics as indicated by the theoretical framework.

The conclusion derived by the researcher from the analysis reflects the essence of Archaisation within the artwork.

1- Model No. (1)



Figure 17.

Artist Name: Ismail Al-Shaikhli

Work Title: The Visit

Year of Completion: 1970

Materials: Oil on Canvas

Size: 100*70

In the artwork by the artist Ismail Al-Shaikhli, a spacious, tangible area is depicted in the upper left section of the painting. Through the expanse of blue, we observe what resembles a sunset sky; at its center is a prominent crescent, and beneath it lies a yellow, fertile region indicative of desert terrain. There, he constructs a shrine, a sacrosanct sanctuary encircled by groups of women performing the customary rituals of the pilgrimage. Real times, actual moments depicted in the painting that Al-Shaikhli directs us to, situated between a reality rooted in visiting graves and the remembrance of the inevitable destiny that mankind must confront.

Time within the painting progresses rapidly; once it commences, it swiftly terminates, as he affirms. The world here has transformed into a transient illusion from which one must awaken and not overlook. They are densely packed groups of women depicted across the expanse of the painting, creating vertical variations in color that establish a dynamic rhythm, which permeates the entire ambiance of the artwork through repetition and similarity. The rhythm is monotonous and restrictive, whereas the movement of the artistic sculpture presents a diverse and liberated rhythm that occasionally transcends stability into a static form; it offers a fixed element that embodies a "fourth dimension"—time. Because the movement, ultimately, is founded on the concept of traversing a specific distance within a designated timeframe. During its descent, the forms should guide the brushstroke toward the warmth prior to the cold—progressing from regions of high luminance to those of lower luminance. In this space, it imparts the character of a city, including houses, architectural structures, and trees. Here, there is no expression of unity, and it implies suffering because, in the image, the grave is not enclosed by the expansive open space of the sky and its vastness; instead, it establishes a dialectical relationship that delineates the sky from the earth, resonating with themes of the afterlife, with the breadth and height representing the sky and the embrace through the earth, respectively. The artist also portrays a sacred shrine teeming with women engaged in the rituals of pilgrimage. There are genuine and authentic moments within the painting that Al-Shaikhli directs us to, illustrating a reality rooted in visiting graves and contemplating the inescapable destiny that every individual must face. The passage of time within the painting occurs rapidly; once it commences, it is swiftly interrupted and concludes. Time is depicted as the fourth dimension within the concept of traversing a distance over a specified period. When the movement is depicted, the figures within the painting either descend from the top, walking, or emerge from the upper part of the room, moving upward, allowing the viewer's gaze to first encounter the warm colors before the cooler hues, and the illuminated areas prior to the darker regions. This location is devoid of urban features such as houses, structures, and vegetation, thereby conveying a sense of silence and solitude. It signifies suffering. The tomb is encircled solely by the expansive sky and its open court. Here, the artist establishes a dialectical relationship between the sky and the earth, wherein the sky signifies ultimate height and grandeur, while the earth embodies the humility of the burial, illustrating their interconnectedness within the realms of mortality and purgatory. It is intended for certain families who visit the sacred shrines and the cemeteries of their relatives. Because the crescent is evidently associated with the location of the shrine, it emphasizes the artist's role in establishing an intellectual connection through visual elements that incorporate the shrine, women, and the desert as integral components, while emphasizing the semantic relationship between the woman and the subject of the painting (the visit). It evokes the areas affected by drought. It redefines the nature of the shrine's identity and the connotations of the black color that characterizes the woman's dress, which implies associations with suffering and sorrow. Thus, the uniqueness of the color is expressed through its connection to environmental and social elements—the towering desert hills adorned solely with tombstones, and the female, whether in personal form or in the context of relationships, along with traditions or customs associated with special events or holidays. This color possesses auditory connotations, as its appearance in an extension evokes the restraint of tears and the lamentation of women when visiting their sanctuaries. This pertains to their role as carriers of those sins, given that the locations suitable for supplication are regarded as sacrosanct. It represents a significance that may pertain either to the holiday or to an important sacred month in the Hijri calendar. This is the day (time) when certain families visit the sacred shrines, while others come to pay respects at the graves of their relatives. As the crescent is intimately connected to the location of the shrine, this grants the artist significant importance in terms of the intellectual connection established through the visual elements comprising the shrine, the woman, and the desert as aspects and semantics of the scene, in addition to emphasizing the semantic relationship between the woman and the subject of the work (the visit). The artist reflects on the desolate spaces as he revisits this emblematic aspect of the grave's identity and the significance of the blackness unique to women's attire, which conveys connotations of sorrow and mourning. Despite these associations, the crescent signifies the arrival of Eid and joy, taking into account the month of Shawwal. Therefore, the painting embodies in its forms and content clear and authentic connotations associated with Islamic religious beliefs and identity, reflected through the relationship between the servant and the worshipped, as well as the connection between this world and the hereafter. Additionally, it conveys the concept of visiting the shrines of saints and righteous individuals, which remains a genuine custom and tradition within Islamic society. Beginning with the form of the dome, the overall environment characterized by its natural tones, and the attire, gestures, and movements of the women throughout the visit. 1- Form Number (2)

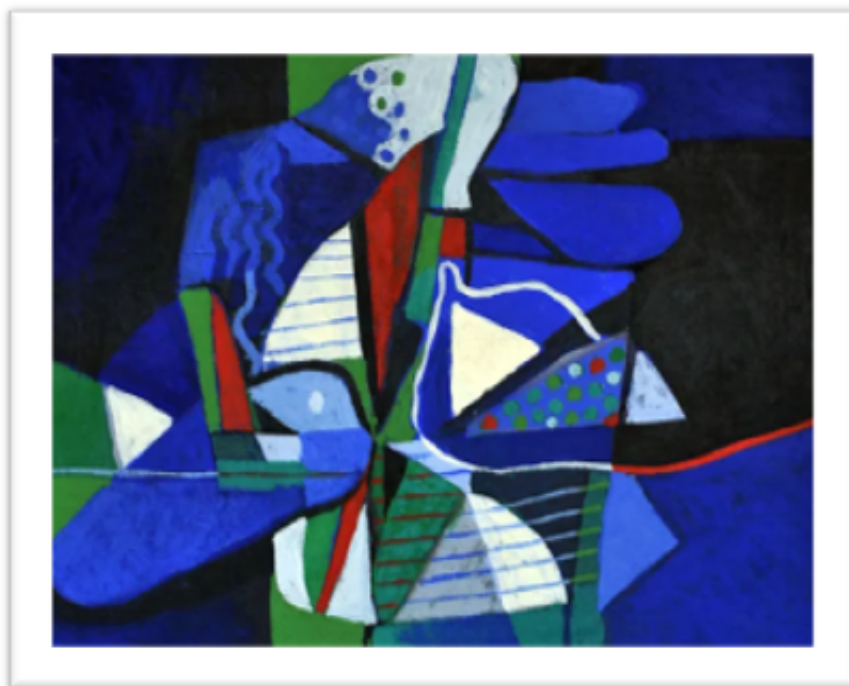


Figure 18.

Artist Name: Dia Al-Azzawi

Title of work: The Blue Bird

Year of completion: 1983

Size: 100*100

Materials used: Oil on canvas

The Blue Bird: An artwork characterized predominantly by the color blue, featuring a white outline encircling the bluebird. The painting area features a black background. Geometric figures materialize from this black backdrop: triangles, diamonds, rectangles, and conical forms. All of these geometric figures are square and rectangular within the four boundaries of the painting. There is also a verdant hue that manifests in the form of a tree. This tree bears branches that support the bird; some of the geometric shapes are substituted with red to establish contrast with the green, blue, and white. Directly above, there is a white water basin adorned with green and blue speckles. From it, azure water proceeds in undulating lines downward. The work constitutes a highly emblematic legacy.

He derived inspiration from ancient Sumerian terminology and shaped the inscription on the vessel from which water is poured, as depicted by the statue of Gudea holding the vessel, including illustrations of the Mari palace, symbolizing blessed water at the king's inauguration, and geometric forms such as triangles, which in Mesopotamian culture represented fertility and vegetation, and embodied concepts of reproduction through various modes of speech, writing, and imagery. It was not long before the birds, the water, and the clear blue sky relinquished their obscurity to illuminate our path to a place filled with optimism — vibrant with colors symbolizing a three-dimensional theme of a promising future: fertility, renewal, and continuity. This enabled him to grasp the true significance of his artistic heritage, which imbued the symbol with additional artistic connotations and significance, representing the abundant natural environment in which the people of Mesopotamia lived, from their settlement along rivers and marshes seven thousand years ago to the present day. Engaging with his painting The Blue Bird through the lens of abstract cubism primarily serves to align this work with the modernist movement within current contemporary trends in modern art. It aims to shift away from diagnosis and imitation toward a focus on stylistic, formative, and decentralization in the act of interpretation. This approach places the responsibility of completing the reading process on the viewer, allowing them to interpret the work in accordance with their cultural background and familiarity with the principles of global art as well as Iraq's ancient and modern artistic heritage. In the hand-woven carpet, the design integrated Mesopotamian, popular, and folkloric art through the use of geometric shapes. The abstract geometric lexicon of this trend aligns with contemporary geometric abstraction within the context of modern trends. Clear and authentic methods are evident in his artwork, incorporating ancient Mesopotamian motifs and traditional folkloric elements. In Arabic script, one may observe a sense of formality, clarity, and significance conveyed through the color tone, complemented by the luminous radiance of the Oriental framing and the splendor of the overall form. According to Dia Al-Azzawi, Sumerian, Babylonian, and Assyrian art are highly wealthy in contemporary visual significance. He

integrated contemporary artistic styles with Arabic script in his paintings to produce abstract compositions on a unified surface. He deconstructed the letter, carefully considering its thickness, overlap, flexibility, and segments, and then reduced it while taking all these factors into account, transforming it into a new visual form of such distinctiveness that it compelled him to preserve the integrity of the letter rather than detach from it. Therefore, his artworks encompassed authentic and discernible content, drawing inspiration from and reflecting his Mesopotamian cultural heritage. He honored the integrity of his artistic heritage, which endowed the symbol with profound significance and imbued it with nuances and artistic symbolism that mirror the rich natural environment in which the inhabitants of Mesopotamia have resided for seven thousand years along the banks of rivers and swamps, up to the present day. Al-Azzawi approached his painting "The Blue Bird" in an abstract cubist style, aligning with contemporary art trends that emphasize dehumanization and the rejection of similarity in favor of condensation, form, and decentralization in the act of interpretation. This approach assigns the responsibility of engaging with the work to the viewer, who is expected to interpret it based on their cultural background and knowledge of the vocabulary of global art history as well as ancient and modern Iraqi art. The carpet connects Mesopotamian arts, popular and folkloric arts, and geometric forms through its abstract language of geometric shapes that align with the contemporary movement of geometric abstraction, utilizing distinct and authentic motifs derived from ancient Mesopotamian decorations and traditional folkloric patterns. Among other factors to consider are the evident formal trends in the clarity and intensity of the color degree exhibited in the Arabic script, where the illumination reflects a wholly oriental ambiance and a sense of formal elegance. Day Al-Azzawi highlighted the connection between his artworks and the art traditions of Sumerian, Babylonian, and Assyrian civilizations, which are distinguished by their richness in contemporary visual elements and modern concepts. The forms depicted in his paintings, featuring Arabic script, evoke the impression of abstract, unilateral shapes. He abstracted the letter by emphasizing its overlaps, flexibility, and gradational thickness. He diminished it while employing the new visual composition with such precision that he effectively erased the letter without interruption. Therefore, his paintings conveyed clear and authentic content through the utilization and exploration of his Mesopotamian cultural heritage—evident in the depiction of sparkling water within vessels in sculptures and drawings, and the recurring triangle symbolizing fertility—alongside his eastern environment and Arab-Islamic culture, as demonstrated by the depiction of birds with white lines in his abstractions. The contrast in color value and light intensity becomes evident with cool colors. 1- Model Number (3)



Figure 19.

Artist Name: Nouri Al Rawi

Title of work: Rawah

Year of completion: 1999

Size: 100-100

Materials used: Oil on canvas

The dwellings featured spherical domes and longitudinal arches resembling circles with white borders, encompassed by

trees, with a blue sky overhead and a river below. Additionally, there was a wheel used to convey water from the river level to the summit. Consequently, the Euphrates River emerged, and the structures resembled spires or minarets. Along the riverbank, the wheel generated the water, which was then conveyed toward the heavens. The entire array of structures was characterized by formality, thereby highlighting the presence of the Euphrates River. The form of the dome is the most conspicuous feature in the painting. The cool tones, including blue, purple, and green, are the most dominant and are positioned adjacent to their warm color contrasts, which are less prominent. This arrangement fosters a sense of tranquility and promotes a comfortable visual experience conducive to restful slumber. The recurrent recurrence of shapes and the prevalence of cool hues created a harmonious rhythm, and the observer perceived a balanced narrative poem articulated through colors. Regarding shadow and light, they coalesced to create the three-dimensional structure of objects, along with their transparency and haziness. The artist Al-Rawi created a painting that depicts his childhood in the city of Ana. In this city, the Ana Dam was constructed, and its waters would have inundated Rawah. The artist was deeply influenced by the remnants of the mosque situated near his residence at that time, and the dome featured prominently in the majority of his paintings, including the Rawah artwork. The narrator quoted the philosopher Muhyiddin Ibn Arabi in his description of the dome as an example of the infinite (i.e. because of its shape it resembles the cosmic curvature and therefore it is the shadow of the thing whether it is sacred or a shrine or the direction of a mosque, for this reason we recognize it in Islamic architecture, and it has roots in the culture of Mesopotamia, and it is part of the fabric of the artist's youth, and it is a result of the influence of the first environment, where the artist creates symbolic images and has a narrative purpose, and it is not documentary or scenic in nature, and it is part of the beauty of the world, in addition to that the narrator tries to cancel the technology of the era in his painting, and seeks to invent something new through poetry and music and creating letters that are repeated in his painting, in order to depict the transparent ethereal city of the narrator, the narrator succeeded in drawing authentic vocabulary represented in an attempt to go beyond direct naturalism and summon his memory and imagination with the spirituality and sanctity of domes and the concepts associated with them in himself and the soul of the recipient, as well as the environment that he linked to his memory and imagination. All of this resulted in the painting embodying a sense of archaization and heritage rather than the demands of technology, which contributed to its transparency and beauty; it retained the spirit of the place. In his artwork, the narrator conveys the impression that the picker has become cognizant of the aroma of the environment and the soil of the Rawah Plateau as the fog mingles with the sand of the platform, perceiving the interplay of light and shadow, the tranquility and stillness, the rotation of the wheel, the flow of the river, and the gentle movement of its waters.

Chapter Four:

First: Results: -

1. Archaization is a discipline with primordial origins that employs a contemporary methodology. After relying on historical description, it has shifted to a focus on historical comparison and contrast, since linguistic studies in the past were both descriptive and historical in nature. Linguists examined the origins of words, investigated Arabized and foreign terms, and arrived at several conclusions that the science of Archaization has recently substantiated.

2. The Arabs adopted the modern approach to Archaization from Western scholars. By that, I mean that it did not establish itself as a science with well-defined origins and principles, except among European philosophers in the modern era.

3. Investigating the origins of artworks is a complex endeavor; rather, it is frequently regarded as a significant undertaking. This is due to the fact that mutual influences among various peoples have persisted since the inception of humanity. The civilizations that were uncovered experienced their artistic expressions enhanced through various languages, resulting in overlaps and mutual influences in their artistic development. And existing research is no longer adequate to establish the origins of artistic works; therefore, it was necessary to employ the comparative method.

4. Comparative and historical analyses contributed to the development of the discipline of Archaization. In contrast, comparative studies contributed to the development of the science of Archaization, and although Archaization, from my perspective, constitutes a component of Archaization, it is a universal phenomenon.

5. There are no specific laws governing virtual Archaization, as it does not correspond to continental frameworks, which accounts for the lack of an established school with adherents in this domain. Therefore, numerous distinct terminology exists across various scientific disciplines; however, the most valid term is the one that ultimately demonstrates its existence. From this point, the most significant artistic achievements are examined in relation to the process of Archaization, as outlined below: The researcher concluded, based on the analysis of his research procedures, that the contemporary Iraqi plastic artist embodies archaization through the depiction of human figures, their gestures and stillness, as well as the figures and symbols of Mesopotamian, Sumerian, Akkadian, Babylonian, and Assyrian cultures. This was observed in the sample model. The archaization is depicted environmentally by the contemporary Iraqi plastic artist through the use of lines and waves representing water, as well as the colors reflecting the Iraqi landscape—earthy, clay, and pottery tones—and the contrast between warm and cool hues, along with variations in light and luminosity. Archaization manifested in the sample models through religious belief, their underlying philosophy and rituals, and the dynamic between the worshiper and the venerated, emphasizing that the Creator is the ultimate cause and origin, and that existence unfolds according to His will. This was observed in the sample models. Archaization is exemplified through mythology, popular folklore, childhood memories, and instincts, manifested via models that embody Archaization through the collective sentiment and the conscious solidarity of humanity in its struggle against falsehood. And fighting injustice in a way that preserves the dignity of man and society through sample models that represent the authentication through the relationship of man with existence and his quest to deal with nature, scientific research and work and to adapt it for his livelihood and well-being through sample models that represent the authentication of development in the formation that carries the Iraqi identity according to the requirements of

modernity and post-modernity in form and content through the models, the Iraqi artist was creative in the letter authentication and Islamic decoration, in addition to the fact that it carries religious sanctity and his eastern identity, he used it as an equivalent to abstraction and modernity through modification, abbreviation, foliation, flexibility, repetition, symmetry and the advantage of connecting letters with each other, as he removed the functions of letters from their linguistic reading to their formal beauty and took the form of the architectural building in the form of the Arabic letter and abstraction, which is the origin of Islamic art, and this appears in the sample models. Material and modern technology have played a significant role in emphasizing authentication, complementing rather than conflicting with it, and facilitating its dissemination in a contemporary manner across various forms of plastic arts, particularly in drawing, as evidenced in all models.

Second / Conclusions: -

The archaisation was another factor influencing the sustainability of the artwork, prompting the recipient to consider the semantic significance that can be attributed to it. This raises questions regarding the origin, encompassing the personality of the artist and the society to which the artist belongs, as well as issues of identity. These elements more accurately reflect the cultural forms, the philosophical orientation, and the levels of awareness of societal philosophies and ideas. However, the contemporary Iraqi plastic artist was eager to incorporate etymological forms, symbols, and connotations that reflect his oriental spirituality in nature, with both tangible and intangible elements evident in his artistic aesthetic expression, which aligns with and reveals the demands of modernity. It is often asserted that identity and origin are held responsible for archaization, as the two are inherently inseparable.

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