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### PAINTING'S SCHOOLS AND THEIR AESTHETIC IMPACT ON MODERN IRAQI ART DURING THE PERIOD (1900-1980)

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#### THE ABSTRACT

The process of interconnection among schools of contemporary painting and the Iraqi artist remains embodied by aesthetic concepts which produced by the past and enshrined in aesthetic sense, clearly, we see this in the Iraqi artist who lived during the time period (1900-1980), as this artist continued to see his hopes of going into the past with his spiritualities. Adding to it another meaning that is not at all inconsistent with the ethnic, religious or social affiliation that embodied by the different schools of photography, especially if we know that the artwork is as an emotional charge that the artist makes to arouse feelings, reflections and emotions, especially the passion of beauty, hence, we find a close relationship between the schools of painting and the Iraqi artist who considered the art of drawing a form of homogeneous spiritual expression expressing the contents of the rooted conscience in the essence of artistic painting that expresses the painful reality at times, as the reality is enriching for the optimistic spirit in many cases of time, hence the Iraqi artist's choices of pictorial schools that are compatible with his inner self.

The research forms an important station of the study of the most important schools of oil painting in Western art, as well as the extent of the changes that have faced this art. No doctrine, movement, or school has stabilized unless other contradictions have appeared and differing in their vision and successive stages, as these movements carry aesthetic elements that correspond to

the world of speed and their fluctuations, to find an important role in the creative artistic context, so that art takes a wider field in social life, its functions are mixed between utilitarianism and aesthetic, as a result of the effect which created by the industrial revolution and its impact on the aesthetic taste of society in general, to be reflected in this on the Iraqi artist because of its aesthetic vision to elevate art to its highest creative stages.

In light of this, the research consists of the methodological framework of the research, starting with the problem of the extent to which it is possible to reveal the aesthetics of modern Iraqi art through its being affected by western oil painting schools? As well as standing on the possibility of photography schools and their aesthetic impact on Iraqi art, with its intellectual and aesthetic dimensions, as well as its importance, purpose and limits. It also includes the theoretical framework of the research and ends with the most important results.

**Keywords:** schools of photography, beauty, Iraqi art

### THE INTRODUCTION

Art in the lives of peoples is as the sanctuary of the human being, it is the necessary food for the human soul, the truth is that the soul and the mind together constitute the essence of the human soul with its emotion, feeling and ability in artistic creation, there is no dispute that the ancient Iraqi art is the finest data of this ancient civilization that emerged from the Mesopotamia thousands of years ago, thus forming schools of painting that differed in their vision and aesthetics to the art, so that artistic rules and concepts arise with those works that were considered the main building blocks in the history of human art in general, as these schools do not hide the artistic features and their impact on other civilizations that appeared later.

Hence, art played an important role in the history of peoples, as it achieved emotional balance and the depth of the aesthetic and emotional expression of the individuals, with this particularity it leads an important historical function in the man progressing through his march towards achieving spiritual perfection, also with all its elements of beauty, honesty and civilized creativity, it has manifested itself in the entirety of human civilization that has reached to us in the present time. For transmitting to us the understanding of the human race, the history of human civilization and the role of art in his life, to multiply its functions between the aesthetic satisfaction of the human being and his rituals, to rise to the level of developing his aesthetic taste in developing the methods of art to become after that movements and schools to select from them what is more beautiful, moving away from everything that is not desirable, to present to us a summary of his experiences and emotions in a work of art that draws from the experiences of others what brings us aesthetic pleasure that the viewer needs (Malayer Rodriguez & Vargas Perez, 2020; Martin-Urbano et al., 2020; Kasalak & Dagyar, 2020; Kengatharan, 2020).

The research topic is divided into an introduction, three topics and a conclusion as well as a list of the names of sources. In the first topic, the research problem was highlighted that dealt with the aesthetic vision of the Iraqi artist with its features and how to employ it in Iraqi works. While the second topic came about the emergence of modern schools of photography, the third topic discussed Iraqi art and the aesthetics of influence.

## **CHAPTER ONE: THE RESEARCH PROBLEM.**

The research touched on a fundamental issue in the lives of peoples in general and the Iraqi society in particular, as art contains great importance in building its human civilization, despite the fact that the Iraqi artist has the first building block in building art landmarks through the artifacts which found in it, as the modern artist was the basic material in dealing with it, but this did not prevent from being influenced by the rest of the arts through its schools, without moving away from the aesthetics of his legacies and traditions in forming private schools for him in art, so the question of the problem lies in the following:

-To what extension is it possible to reveal the aesthetics of modern Iraqi art through being affected by western oil painting schools?

### ***The importance of the Research***

- Reaching to more objective aesthetic vision that is consistent with the developments in the twentieth century and has a characteristic of modernity in modern Iraqi art.

### ***The Goal of the Research***

- Exposing and showing the aesthetics of oil painting in Iraqi art.

### ***The Research Hypothesis:***

- It can get benefit from the aesthetics of Western oil painting schools in modern Iraqi art.

### ***The Limits of the Research:***

The research is limited to study selected examples of Iraqi art in the period from 1900 to 1980.

### ***The Research Methodology***

The research follows the descriptive and analytical approach.

### ***First: The theoretical framework:***

In its theoretical framework, the research tends to study and analyze the following axes: -

- A- A study of the most important schools of oil painting and its aesthetics in terms of (its historical importance, its aesthetic dimensions)
- B- Addressing the time period of Iraqi schools.

### ***Second: the practical framework:***

- A- It includes an analytical study of a group of artworks of some Iraqi artists.
- B - Discussing the results in light of the research hypotheses.
- C - Developing a set of research recommendations.

### ***The Research terms:***

- 1- Oil painting schools.

Oil Painting: It is the use of paint, pigment, or colors on a surface such as paper, cloth, wood, or glass <sup>(1)</sup>.

The critic "Shaker Abdul Hamid" in his book *The Visual Arts* indicates that "Apollonius" asked questions to one of his students - whilst whispered, "Is there such a thing as the art of painting?"

The student's answer was, "Of course, and that it involves a mixing of colors." But why do they do this? In order to reach the simulation, similarity, or special likeness with a dog, horse or human, and anything under the sunlight <sup>(1)</sup>.

After the French Revolution (1789) and the collapse of the feudal system in Europe until the end of the First World War (1914-1918), the designation of oil painting schools in fine arts was used for artistic movements to differentiate between schools of painting that depend on calligraphy and shading <sup>(2)</sup>.

Procedurally: a coordinated regulatory body through oil colors to reach expressive, symbolic and functional connotations.

## 2-The Beauty (Aesthetic):

It was stated in *Mukhtar As-Sihah* by Al-Razi (the beauty), "He is the good and has (beautified) the man (beauty), so he is beautiful, and the woman is (beautiful) but the word "Aesthetic" is used for Art <sup>(3)</sup>.

Aestheticism is defined as the theoretical studies of the types of arts of all kinds, and of the psychological activities which related to them ... It has been dealt with as a branch of philosophy and its sciences. <sup>(4)</sup>

Aesthetics can be considered from a methodological point of view "a descriptive science in the first place, as it focuses its interests in uncovering the facts of the arts and working to generalize them.

## **CHAPTER TWO: THE EMERGENCE OF MODERN SCHOOLS OF PHOTOGRAPHY.**

The nineteenth century witnessed an artistic revolution in which art moved from a vision and philosophy to a new vision through methods, techniques and concepts in all its aspects, to shine more maturely at the beginning of the twentieth century to complete what was brought by its predecessor, from arts of painting, sculpture and fast-paced architecture, to generate a collision with the aesthetic taste that society is accustomed to, also with what was fixed and entrenched in the norms of those schools, to show a rebellion against what is prevalent by an elite group of artists against those academic rules and patterns in the field of photography and liberation from them to include "form", "color", "construction" and "subject", that the obligation to imitate nature as it was previously in persons, things, and perspective is no longer relevant. <sup>(5)</sup>

These events in the artistic movements and doctrines have taken an evolution objectively since the year 1900, as we find that they are very intertwined at the political, cultural and scientific level, corresponding to the artistic field that scholars and philosophers alike are interested in. This lies in studying those historical arts that have emerged since the beginning of the last century, in light of these modern scientific and philosophical theories, it has inspired the leaders of the

progressive movement to adopt principles and artistic trends of multiple doctrines that are dominated by the scientific and philosophical nature, despite its tendency to the nature of the beginning, innateness, the arts of the ancient world, and other visual arts that enable the researcher to become familiar with the aspects of these aesthetic trends, whether ancient or modern, projecting probing lights that help to explain many phenomena. Some scholars interested in studying anthropology, such as J. Crevaux and G. Brough Smith draw attention to the splendor of primitive artworks in South America and Australia, while G. Fritsch praised the depiction of the Negro Bushmen<sup>(6)</sup>, to allow us to know definitively that oil painting schools have extensions which are related to previous directions and schools.

Therefore, it is difficult for the critic to choose a school, movement, or direction that can represent this era in its various aspects, as there is a kind of collective emergence everywhere, which reflects the atmosphere in which modern art schools were born, in fact most of these schools, as their various sects are not modern in its essence, as many think ... even if some time has passed not shortly, which its material has been directly derived from different sources and eras to revive the artist's imagination by producing a work of art belonging to a school of painting, whether that is the case of the old classical artist, or even the modern artist with different images and styles of performance in each of them, which called on the pioneers of art in the twentieth century to "reconsider the previous styles and the associated aesthetic values, standards and rules, including the Greek, Roman, Byzantine, Gothic, Renaissance, Baroque and Romantic styles," because these styles are no longer suitable for modern or contemporary artistic creativity, or as aesthetic standards consistent with the fast-paced spirit of the era<sup>(7)</sup>.

Whereas painting schools search for modern scientific and philosophical theories, for areas that carry new visions, diversities that are compatible with the march of science and technology with its flows that are changed the human view of himself and his world, his present and his future, as he began to search for everything hidden under the phenomena, to explain it and find justifications, reducing things to a formal symbol which is more indicative of the truth, than any copies identical to the reality, from any identical copies to the original, so it presents the symbolic instead of the descriptive and makes our sense of visual pleasure objective, as this is what makes us share with it the beauty of dialogue, to remove from us the trouble of a limited superficial reception to make the formation of the artistic construction according to these theories, which the early adopters followed in terms of preserving the form and the subject "content", because with the passing of time, the art has evolved in many aspects, moving away from extremism and deviation to become prevalent in most forms of modern artistic production, which it is the lack of the interest in the topic itself, but our era has become a new era that shines with new and renewed concepts throughout the era, so the feature of change was inherent in it, as this is observed through the schools of oil painting, which we will discuss later, this, in turn, is reflected in the critic in their view of the new era, that it is the era of speed. As the artistic, intellectual or social changes and doctrines which used to take hundreds of years ago are now short-lived, little-lived, and little contained, as these are examples of some of those schools or sects, most of which are hidden in the stock of history.

### ***Schools of oil painting in the twentieth century***

The doctrines and artistic schools that appeared in the field of fine arts "after the French Revolution in (1789) and the collapse of the feudal system in Europe, until the end of the First World War (1914-1918) was named as schools of photography or modern doctrines, while the name "contemporary art" was called for the trends that emerged after the First World War until today "(8).

The beginning of the nineteenth century until the twentieth century witnessed the emergence of painting schools as a reaction to the two new artistic currents that differed in their goals, philosophy and aesthetics which represented by neoclassicism and romanticism, which in turn differed from the Rococo and Baroque styles. The first of them derives its components from the ancient Greek and Roman heritage, while the second gave the imagination and exaggeration the sovereignty in depicting subjects, thus clearing the way for schools of art to move away from all of the laws that were previously imposed on them, to send the birth of an art with its merits, as Paris emerged as a leading position in the field of plastic art, even it was given the term "Paris School" to a group of French and non-French artists and even those who joined them between the two world wars for its flourishing with artistic activity, as it was a factor that attracted creative artists, which allowed them to carry out different artistic movements with different styles and vision of their artists, where the brutality that was emerged with the aspiration of the twentieth century by using colors in a special way, stemming from their imagination and far from reality. Therefore, they were in a great revolutionary direction. In their wake, the Cubism movement who rejected the principle of simulation would appear, so that other movements would appear in other countries, such as Futurism in Italy and Expressionism which led by the artist "Eduard Munch" in Germany, for being the twentieth century with a forward-looking outlook, moving away from all previous artistic traditions, to allow artists to express their feelings and orientations as well as the subjectivity that they want to reveal.

In London, an artistic group known as "Camden Town" was active between (1911-1913) , this group belonged to a post-influential period in the English looking forward to painting several areas of London before the First World War, which shows the nature of the social life, the fact that art is the mirror that reflects everything.

As a result of the rapid rhythm of life, this was reflected in art to show the abstract art that moves away from drawing from the representation of any known form, through a chromatic or formal composition to depict a subject, to take a new direction in art in keeping with the rhythm of life with technological development, science and philosophy to be considered as a departure from reality, whether partially or completely, taking two main forms from this method, one of which uses color mainly to abstract the artwork from reality, while the other resorted to geometry and lines in different directions to associate the geometric shapes such as the square rectangle and others. The artist "Vasily Kandinsky" is one of the most important pioneers of color abstract art, or what is known as "expressive abstraction".

The accelerating events stirred the artists' imaginations and awakened their ideas. In Russia, the "Super Matism" movement, which is important in the abstract

movement, appeared, as the art painting contains bold geometric shapes and forms, to produce a state of competition between artists by promoting art. In the "Netherlands" the "De Stijl" abstract movement appeared in (1917) looking towards a special abstraction, using the basics of form and color, likewise, in "Germany", abstract art spread in it, especially between a teacher and the intellectuals of the "Bauhaus" school <sup>(9)</sup>, that the march of the artistic movements did not stop, so that a new movement against the traditional art has emerged, known as "Dada" by a group of writers and artists due to the collapse of the morale driven by discontent and excitement. The artist did not find his goal by using traditional methods to communicate his ideas in light of the ongoing innovation, so he tried to address the mind before seeing in their artistic works. He did not give the material importance as much as it suggested ideas and a vision of the new reality as "Layla Fouad Abu Hijleh" mentioned in her book "History of Art, Evolution and Development" that "the artist sensed the futility of life and its mockery, that the values, principles and ideals are not but only illusions. " <sup>(10)</sup> that they produced works their motive was to break the restrictions in all aspects of life (political - moral - values) away from imagination in proposing their artistic subjects, which helped it to spread very quickly, in return for its collapse at the same speed after the end of the First World War.

The artistic movements continued in the aftermath of the First World War, which imposed itself on the artistic scene in "Germany", where the expressionist movement, which it is known as New Objectivity, directed a scathing criticism of society in addressing issues of public life, including politics, in an expressive way of the brutality of the war, its economic and social impact on the general population, for ending this movement with the fall of the "Weimar Republic" with the rising of the Nazis to power in 1933, as it was said, no sun sets and night falls until another sun rises, so a new movement known as "metaphysical" art appeared in northern Italy (1917), as this movement called for a return to the ancient art that carries among its folds the inheritance of Roman paintings and statues, which raises nostalgia for the perception of that movement that is beyond the physical reality, i.e. "metaphysical" or metaphysical painting, thus it was continued here and there other artistic movements. In France, a movement called "Surrealism" arose that expresses the subconscious without censorship from reason and logic to search into the depths of the unconscious. Andre Breton points out, saying: There is no use in explaining man through logic, not through emotion, but by penetration in the realm of the unconscious, as for the artist, in his opinion, he must borrow the amazing image of dreams in his art <sup>(11)</sup>, to find inspiration away from the observation that the mind imposes by relying on imagination, as well as the distancing of reality in the formation of the artistic subject to float on the surface of the canvas, dreams and the unconscious and everything that is strange and contradictory to prove that the external appearance which has attracted the interest of artists throughout the centuries does not represent the whole truth, for the rest of the truth is settled in the unconscious.

### ***The (Fauvism) Movement***

Fauvism is the first artistic movement that appeared at the beginning of the twentieth century (there was the expressionist movement before it). It was affected by the new and post-influential movement, as a result of the changes that took place in the theories of beauty, which paved the way for its emergence, as the artist

"Henri Matisse" is considered (1869- 1954) who presented in (1904) a painting with a new vision and style entitled "luxury, tranquility and pleasure", which prompted the artist to search for a more mature style consistent with his artistic vision, so he formed a group of innovative artists to hold an exhibition in (1905) in Paris, "Where critics called their paintings, which were presented in their rooms, Strike Monsters." <sup>(12)</sup>, others described them as: "smearing a child playing with a game of colors in his hand in a random, primitive way" as for the ease of language in the term Fauvism, this name was popularized by this group of artists, among them were "Doran", "Flamenk" and "Roll." Where the artists of this school have used colors in a special way stemming from their imagination and far from reality, thus they were the owners of a new revolutionary trend in the use of colors, which they used with great boldness.

## 2- Cubism school

The art scene has become open to new methods in the wake of the fauvism or brutal school, which is one of the most important artistic movements in the modern era, namely the Cubism School (1907), which rejected all kinds of simulations with reality, to find for itself a style and vision of natural forms, which are destined to reduce these shapes after deconstructing them, reformulating them and returning them to their geometric origins in a new way, excluding all that is metaphysical in the artwork to show an image far from its original elements .. "The emergence of Cubism in France witnessed the emergence of the Futurist movement in Italy and Expressionism in Germany." <sup>(13)</sup>

The artist "Pablo Picasso" (1881 - 1973) is considered the pioneer of the Cubism school, who moved to Paris to set his first steps, who created a distinct artistic style that strongly preserves the traditional character, contrasted with the disclosure of the contents of the sad, or the pleasant, or the melancholy, or the affective. Then he turned - under the influence of the artist Paul Cezanne, a Spanish artist in the field of sculpture, engraving, and African statues - to address basic problems in presenting the subject, which allowed him to form a new outlook through his vision to art, which is the first nucleus of his artistic career in his painting "Misses of Avignon" (1907) which drawn by "Picasso" and its system. He justifies the sheet of the front position of the face in the center of the painting and the position of the nose on the basis that the viewer moves his gaze from left to right, since he did not want that painting "to achieve visual pleasure for the viewer, he wanted to present the idea of drawing women's bodies with traditions stemming from the artist's self and not following the traditions of Western art" <sup>(14)</sup>.

Artist "George Barak" (1882 - 1963) went in 1907 to the artist "Picasso's" studio, which sparked an imagination to decide to move away from the fauvism school to be an integrated team between them, so that "Cubism" emerged as a reaction against fauvism, so color no longer dominates, but they focused their interest in searching for a new formula for the form, that they found their way to the artist "Cezanne", as he paved the way for them to grasp the three dimensions of things without breaking the two main dimensions in the painting, after extensive study and experimental attempts, the two artists found a solution that achieves a new formula for the form, that is after partitioning or dividing the form into simple surfaces and then grouping them into visual spaces that occupy the space in the



painting, as this stage of their work was called Analytic Cubism, whose formulation was completed in (1911) which it shows the historical facts of art.

### 3-The Abstract Expressionism

The United States of America and New York City have become the center of modern art, which paved the way for many artistic movements to appear in the art scene, including "abstract expressionism" since (1946 - 1960), although its heralds appeared since (1940) as a result of the migration of artists to America as a result of wars, as well as the interest shown by the United States towards the arts and other sciences.

Art flourished at that time, which enabled the introduction of new trends in art, as the war crisis and its repercussions were a key for understanding the interests of these artists, who suffered the most from what they wanted to express, regarding those emotions and their concerns with a vision that differs from what it was in the past to find it acceptable to the viewer in its interpretation with the events surrounding him, confirming that the critic "Mohsen Muhammad Attia" by his saying: The world now no longer accepts a single and absolute interpretation, rather, the only explanation does not arouse interest, but rather feels alienated.<sup>(15)</sup> Through the new data and developments that shook the world, the artist resorted, through his works, to create social, moral and aesthetic values that all converge into an artistic work, so it was requiring to move away from the rules of art and resorting to the possibilities that enable them to express those positions, to be overshadowed by spontaneity and improvisation without restricting the mind, although the value of the work lies in the immediacy of expression, which John Dewey points out by saying: "The historical movement of art has removed the restrictions which imposed on its subject, which are the restrictions that were justified in the past based on rules that the artist adheres to, in contrast to contemporary art, whose ideas sometimes reproduce during the artistic work."<sup>(16)</sup> Because the non-traditional ideas revive the feeling of the world in which the artist lives with the changes taking place, which removes the masks, revealing what is behind them by experimentation, the world is now no longer the monopoly of a school or movement, therefore the painting expresses several interpretations which related to the emotions of the artist and the recipient, as well as for many artists it has become a struggle between self-expression and feeling, depending on this on the art school, with its intellectual contents in the first place, even if painting is based on visual facts, this art is based on a theory that considers that colors, lines and shapes have the ability to express, if they are used to represent things according to the rules of the Academy.

"Abstract Expressionism" is considered the first significant American artistic movement, this label came primarily to describe the works of the artist "Jackson Block" (1912-1956) and the artist "Willem de Kooning (1904 - 1997), as it completely disposed of all the tools of the well-known traditional painting, from a prior planning as it was in previous schools, to leave sovereignty for a moment and the materials which are available to him in the formation of his artistic work, also, the position of the painting and the place of his standing, he soon settled in one place to complete his work as he wandered around the top, bottom, sides and directions of the painting and looked at it from all angles because he wanted to

represent the expression of the internal necessity so that the critic, Mohsen Mohamed Attia, refers to that by saying: "So that the artist finds an adequate representation in an accurate and well-designed allegorical symbol" <sup>(17)</sup>.

#### 4- The Pop art

More than one artistic trend or movement may appear between countries at the same time. In America, expressive abstraction appeared in the fifties of the last century, another trend found its birth in modern art, which is the "Pop art", as it spread in the fifties and sixties of the twentieth century, where it flourished in particular in both America and Britain, as it was started by a group of artists, they tried to have a different vision of art, the various works of art that exist within museums have nothing to do with their living life and the various things surrounding them, consequently, this movement was considered as a challenge to the traditions of fine arts as well as a revolution against the prevailing approach in art, culture and traditional viewpoints, so the artist drew inspiration from themes from the poor and destitute class in life, as Osama al-Feki points out: That the artists of this movement had their topics circulated among the people, from sources of popular culture, commercial and daily life such as advertisements, packaged and wrapped products, pictures of celebrities, Hollywood movies, pop music <sup>(18)</sup>, In this direction, the artist borrows the images which used in advertisements and trademarks to occupy an important place in the artwork. All this is an attempt to blur the boundaries between art idealism and vernacular culture, deducing through his experiences that there is no hierarchy of culture, to give to the popular culture the importance to elevate it to the level of fine arts, unlike previous arts that ignored the lower classes of the common people, therefore this art was known as public art or folk art, which helped for spreading it as a new means of dealing between art, the work movement and the citizen, that is, the integration between them to serve the human being and the labor market through advertisements, mutual propaganda and media means, what was helped in its spread and the emergence of the attention is the technological progress that led to a rapid transformation in the patterns of peoples, many changes emerged, including the method of presenting advertisements, which is the most relevant to the general public in an interesting and attractive way, as Mohsen Attia indicates in his book, *The Semantic Interpretation*, that the pop artist has been keen on literal and direct representation of his artistic subjects to get close to the likeness of the greatest extent, as this artistic doctrine combined between diagnosis and abstraction, that the artist use bright, polished colors, dazzling lights, smooth surfaces, choosing themes that represent street life in contemporary megacities <sup>(19)</sup>.

The term "pop art" was coined into multiple opinions, the history of its use was precisely by both the British sculptor and artist "Eduardo Paolozzi (1924-2005)" and the British artist "Richard Hamilton (1922-2011)" among the first who form The "Pop Art" movement in Britain, as we find that the word "Pop" appeared for the first time in the artwork "I was a rich man's toy" by the artist "Eduardo Paolozzi", which he introduced it in (1947) in the manner of collage, the word "pop" appeared clearly in a cloud of smoke emerging from his gun, which is considered the foundational work of "pop art".

"Pop art" was one of the folk art that was created for the masses, which was characterized by its change from day to day, low costs and prolific production, it is a satirical art or is a magical renewed innovation, which makes it an investment despite it being as an art, this is due to the multiplicity of the artistic vision that it contains, so we find that the artist uses different materials, synthesis, collages, even clips from the advertisements in order to give them the soul in it to make them as an artistic value after it was outdated and lifeless. Among the artists is the American artist "Rosenberg" Robert (1925-2008), among his works is the painting "An Airway", an oil painting with a silkscreen printing technique, showing American culture with works by former artists such as "Venus in her bathroom in front of the mirror" repeated twice, as well as the artist "Andy Warhol" (1928-1987), who achieved wide fame in this artistic field, using repetition in a mechanical manner to make the work force in its repetition to attract the attention of the recipient and increase the aesthetic of the work in terms of arrangement and organization.

#### 5- The Optical art

This art appeared after the Second World War, drawing its ideas from geometric abstract art, it was done by artists looking for new ideas that differ in the prevailing vision of art in line with the movements that have proven their presence on the artistic scene, this prompted many artists to find an art that addresses collective and aesthetic issues that are consistent with what the connoisseur aspires to be. Therefore, "Optical art" or what is called "op art" appeared since (1960) to describe the works of artists. This trend is an art that generally depends on deceiving the eyes through optical perception tricks by coordinating lines, color distances or cubes, as it does not extend to the art objectively.

It was adopted the precision in its construction, repeating simple shapes to create various vibrating effects, as this movement has roots in the works of the artist, Victor Varsarelli, which included the deception of sight in an intelligent way in the design of the whole entity and its engineering details that generate a sense of movement through its black and white environmental displays, which are squares of different sizes, perceived by the eye as contradictory data, so it is read vertically or horizontally and through the movement of the eyes back and forth once and for all one more time, it forms a moving void space for the painting and becomes a strong influence with the three-dimensional paintings that dazzle the viewer's eye to make him interact with it, however, the new art style was not representative, as most of it was made up of structures that depend on light and movement. <sup>»(20)</sup> That the artist created the real time and the actual movement and not the illusory, as the spatial values inherent in the "mass" were realized to pose bewildering questions that make the viewer's imagination in a continuous reflection between the visual reality and the illusion of arts in the lives of peoples.

#### The third topic: The Iraqi art and the aesthetics of influence

Iraqi art is considered one of the diverse arts with its originality due to its artistic legacies that derive their artistic value through the values and aesthetics they carry, that qualify them to become sovereign among the arts, considering that it is the main axis around which the various artistic subjects and their modern methods revolve around their innovative methods of performance, as this renewal led to the

apparent form of Iraqi art having symbolic, expressive and aesthetic connotations, derived from its artistic career that spanned for thousands of years, which the art of "Sumerian", "Babylonian" and "Assyrian" and others, that made the work of the Iraqi artist diversified in these new directions, each of them in his own way, making the outward form with a coherent structure with a unified unity, whether by simplification, as is the case with the Iraqi artist "Jawad Salim" and "Faiq Hassan," or by engineering methods, as is the case for the artist "Hafez Al-Droubi," or surrealism according to the artist, "Alaa Bashir".

The process of innovation and renewal in art continues continuously, this continuation often affects and is affected, just as Islamic arts have affected many foreign artists such as "Matisse" and "Delacroix" and others, so the Iraqi artist was influenced by European art and its art schools, which the artist was able to reach the perception in an emotional way that expresses his intuition regarding the hidden truth to translate it into an artistic work, where he interrogates with the mystic's sense of that essential image, expressing the meanings and contents that gives the viewer a suggestive picture of the artist's reality, with the meanings and contents he represents in an integrated unit, that makes the recipient look at it all at once, making the shape and color in a symmetry that dazzles the eye and brings us back to memories with historical roots, as the Dutch historian "Junius" refers, in his book "The Art of Painting (1637)", he stated that the basic elements of art are: The proportionality and consistency in the dimensions, the color technique which includes light and shadow, the movements that express the actions, then the composition that is based on coordination or organization in the construction of the whole artistic work <sup>(21)</sup>.

Iraqi art has been subjected to a number of sources and influences that have shaped its current structure, with its aesthetics through European schools and different and new schools to be precise, especially those that express the most human problems, which corresponds with the suffering of the artist and his environment, the expressionist school has an impact on the Iraqi painters in addition to realism, symbolism and others, from here we can say: The transferring of styles from their foreign source to other artists is a rapid transition that occurs through observing those works of art, realizing their aesthetic values, as well as studying their artistic trends, so that the Iraqi artist's role is to translate those arts in a new and subjective way. Not for the purpose of imitation, but rather adding a new nature to the artwork and with a new vision that is in line with the culture and the taste of the audience, intertwined with what the artist inherited from works of art to come out with a new painting with aesthetic dimensions and social values, as this justifies that "photographing the same experience is without a doubt not a repetition as long as the artist submits a second plastic work and not a reproduction.

Thus, the 1920s of the twentieth century in Iraqi art is considered a breakthrough for art with signs that have different characteristics from its predecessor, at the hands of the artists, who stand in the forefront of them "Abdul Qadir Al-Rassam", "Muhammad Salim", "Assem Abdul Hafez" and "Muhammad Saleh Zaki" Landscape painting, as it dealt with social issues with a dimension that carries moral values, influenced by European art schools that have proven their presence on the art scene, free from all restrictions, to find positive aesthetic values to become the supreme in societies that have been under occupation that lasted

hundreds of years, therefore, it was directed his art in order to make the requirements of spiritual values and glorify patriotism interest in his artwork, as well as portraits of national figures to match what was prevalent as a visual aesthetic pleasure as a result of political conditions, that art did not go beyond the limits of adornment and clarification of some popular religious manuscripts at that time, which prompted artists to search for more daring methods.

The interests of art continued as a result of the experiences of the Iraqi artist, trying to shed light on the problems he finds extremely important to raise questions among the masses, which indirectly announced the beginning of an era of cultural artistic "school" contact to be precise with the Western civilization that had made great strides in Art field, as a result of the friction that occurred from the entry of the British into Baghdad, which encouraged and opened the way for young people such as "Akram Shukri", "Faiq Hassan", "Ata Sabri", "Hafez Al-Droubi" and then "Jawad Salim" to look forward for learning in European countries to find new horizons through that learning in establishing educational art institutions that rise to the aspiration of artists to communicate their ideas and their cause. As in ( 1936) art was ripening in the vision of the Iraqi artist, this prompted the establishment of movements specialized in Iraqi art painting that carry a new aesthetic in their work, in (1938) the artist "Faik Hassan" returned to Baghdad after his studies to be assigned in (1939) the creation of the painting branch in the Institute of Fine Arts and assumed the task of supervising it, which encouraged many artists to express their emotions in photography by going out to the outskirts of Baghdad, like the European artist which represented by the "Barbizon" school group, leaving the studio as the "Impressionist School" group did in the construction of their works, also to travel to the northern of Iraq, announcing the founding of the "Al" group. p or the primitive in (1940) influenced by artists such as "Paul Gogan" and: Russo "and even the primitive works of the artist" Pablo Picasso ", making them an aesthetic vision in those works, which had an impact on the march artistic career. In (1945) the artists established the council for Plastic Arts and Art Lovers, which bore the name of the Society of Art Friends, which completed its first exhibition in the same year, since that time, the characteristics of the Iraqi art have become clear in a way that bears the identity of the artist in the contemporary Iraqi art movement. After that, the artisan artist "Hafiz Al-Droubi" atelier was established in (1942) to form these events new concepts for the Iraqi art, as John Doi indicates that the goal of art is to reveal distinction, as it does not contradict art's focus on what is holistic and sentimental, focusing the artist's view on things as distinct bearing the identity of the artist and representing themselves, transforming them into aesthetic themes <sup>(25)</sup>.

In addition to that, some Polish artists followed the French artist "Albert Bonnard", such as the artists "Jarima" and Jabski and "Matushak" in the early years of the Second Scientific War (1942-1943) and during their passage in Iraq because of this war, they were dazzled by the Iraqi environment with its warm and bright colors, so they had a new vision for the role they showed in changing the concepts that were present in the artistic movement, which left a great impact on the Iraqi artist through those concepts and methods, the fact that the artistic movement during that period was rapidly changing through the multiplicity of the schools, therefore, the Iraqi artist followed these developments in the artistic movement, which made him go beyond the academic style, adhering to the national character and expression

without restrictions, just as we do not overlook the role of the artist "Kenneth Wood" at that time in influencing the Iraqi artists, through formation the artistic movements that appeared for the first time in Iraqi art, as was accompanied by the emergence of the Art Friends Association with a vision of its maturity and artistic awareness that reached its extent, that made impressionism and its aftermath a turning point towards the modern style of artists to distinguish them from others in expressing according to the principle of simulating nature to something of objectivity, it reveals with it the artist's ability to deal with European art with a new aesthetic vision, thus transcending the boundaries of those schools and trends, at the same time that he must present his personality and environment in art within a contemporary way, as Jabra Ibrahim Jabra points out by saying: The return to the ancient Iraqi arts has its aesthetics in a modern way through that, which opened the door for the emergence to the Iraqi art scene, more modern methods of experimenting with art, as well as more Contemporary to the European art experience, as he may refer, in the words of the artist, "Nuri al-Rawi," the sharp conflict between the styles of the Iraqi artists and their aspirations has led to the occurrence of a "qualitative bud" and formal splits "and" content transformations "during which advanced human concepts crystallize among artists, which was describing by the artist," Shawkat Al-Rubaie ", by saying: The decade of the forties is considered the "decade of enlightenment" or the "great decade" in the history of the cultural renaissance in Iraq. In 1950, the "pioneers" declared the name of an artistic group led by the artist, "Faiq Hassan", an art which is closer to primitive, seeking to achieve authenticity in the artwork.

During the acceleration of artistic styles, the Impressionists Group was established in (1953) led by the artist, Hafez Al-Droubi, drawing its themes from nature and the open air with a vision that differs from European Impressionism, which was led by the artist "Claude Monet" in terms of style and form, which led to this open space for the Iraqi artist to express his inner world without imposing restrictions that make him a tool that serves certain purposes.

That the artist was looking for originality in the subjects he deals with. In (1964) he found a free flowing expression of the earth nature and the people who live on it, like in artistic movements in America such as "American regionalism" that emphasizes on the local characteristics in portraying scenes of rural daily life that have spread during (1930). All this added an asset to the Iraqi artistic movements as a result of the change in the entire social life, as the styles have varied and changed, also the nature is no longer remains the main source of the artist, as he searched in wider areas of nature, so he inspired from "Paul Klee" the method of using Arabic letters to find them as a voluntary aesthetic material in the formation of his artistic paintings. In the seventies, the "Triangle" group was formed on the principle of inspiring the outside world and being influenced by "pop art" in terms of style. To find the "shadow" group and finding that its data is nothing but a reflection of reality or "an image of the world which is not the world itself, that is the position of art, which is the shadow of reality, as soon as the year (1971) comes, the two groups of" academics "and" modern realism " , the "One Dimension" group to what it has of thoughts and its ideas in the Iraqi art movement, stressing that the letter in general "represents the extent of contemporary art's attention to artistic content as a value and not as a skill" and a

reflection of a philosophical idea that is valuable in the sense of being "form - content.

### **CHAPTER THREE: THE RESEARCH PROCEDURES: THE RESEARCH COMMUNITY**

The current research community included the artistic works of the artists from the period extending from (1900 - 1980) which specialized in the works of oil painting, that the researcher obtained after reviewing what is published and documented of visions of these works in books, magazines, archives of some artists and the international information network, as it has been limited to approximately (40) artworks by different artists over the period which specified above.

#### ***The Research Sample***

In order to sort out the research sample, the researcher set a specific classification for artistic works randomly, that sample was chosen as a percentage (10%) of the total works was chosen thus the number of the sample was (4) works of art. Are they only 40 works?

#### ***The Research methodology and its method:***

The current research problem determined its goal and sample in the researcher's following the descriptive approach (the method of analysis) where the work was described on the basis of the impact of the aesthetic of Western artistic works on Iraqi artworks, then the analytical reading of the aesthetics effect of Western painting on the Iraqi art of painting.

Model No.(1)



Figure No. (2) Artist: Marc Chagall



Figure No. (1) Artist: Sadiq Touma

The artwork represents a woman with a young man by the artist "Sadiq Touma" in a state of perfect harmony between them, in a surprising way in their body position between the figure of the woman as if she were swimming, the man who appears in an elevated movement in his legs so that his head remains in a dialogue between them.

The Iraqi artist was influenced by painting schools, including the Surrealist school, where he created a rapprochement with the work of the artist "Marc Chagall" Figure (2) to dominate the atmosphere of tranquility and calm, full of mystery magic that revolves around them, as if he were drawing his dreams with lyricism and imaginative delusion. As he was mixing reality and illusion in a dreamy myth, those colors that send happiness as if they were the colors of the solar spectrum which contributed for suggesting the atmosphere of innocent childhood, so that the artist was freed from all the rules of art because the classical school represented the



accuracy of details, balance and depth to unleash his imagination in drawing those scenes which addresses these emotions, that is why "Paul Rico" (1913) suggested that the symbol have a dimension that represents the subconscious level, which during the meditation process contributes to each work of art in extracting meaning.

Therefore, the shape took the simplicity of construction to make the soft texture and the removal of shadows an aesthetic value for the work. He achieved a balance between the background of the work and the clothes of the people with those lines that suggest a connection between the far and the near, taking the repetition of the movement between the carpet and the man's clothes as a visual line from the bottom up to draw the viewer's attention with what corresponds to the artist's vision of his environment, generating new artistic creations that mix heritage through domes and imagination, with a harmonic work based on the principle of excitement and unique visual stimulation that achieves a sense of beauty and visual pleasure, for embodying the invisible in the visible, to unleash through the connoisseur's meditations to build an emotional bridge between them.

Model No. (2)



Figure (4) Artist: Pablo Picasso

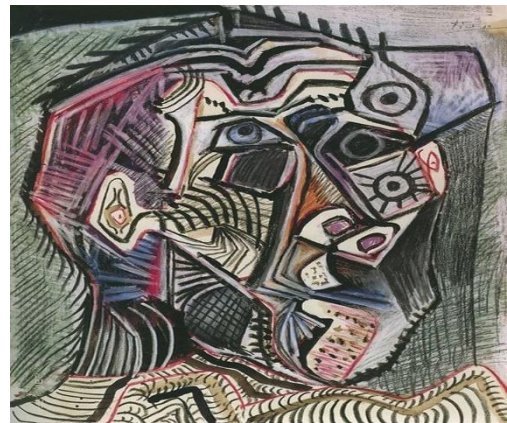


Figure No. (3) the artist: Faiq Hassan

The artwork expresses a linear configuration resulting in geometric shapes, for creating from these intersecting lines two people who are different in terms of design, the upper person is a disassembled person as he quickly reconstructed it instinctively and without regularity, to suggest a state of attack, as if he was closer to a moving position, as for the other person who appears at the bottom left of the painting, showing a kind of astonishment or idiocy, as his features faded, as he merged with the construction which collected by the artist at the same speed, with which he collected the first parts of the character, to express the instantaneous moment of the artist's ability to literally improvisation in the formation of the artwork.

The principle of the deconstruction is against the principles of purity in style and control over the course of technology, which characterized the aesthetics of modern art, so that the artist leaves priority to chance, possibility and the unconscious in the interest of direct creativity, to represent the deconstructive vision in making the principle of construction which occupy the essential element in the acceptance / rejection dichotomy, in order to enable him to charge the imagination with emotion, to give the lines its strength despite its rigor, at a time



when those lines take the impulse outside the frame of the painting, also at the same time the colors return the recipient's ecstasy again to the subject of the work so that the emotion plays the starring role in the construction between lines and colors, to navigate us to the depth of the painting at one time and take us out at other time to make the imaginative power possessed by the artist a crossing point for the limits of vision, composing between two contradictory processes at the same time, namely construction and purity in a reciprocal movement that requires reconstruction, to present new aesthetic values in his artistic works in the manner which seen in the works of precedent schools, that the visual form, including the images which it contains objects in their various interlocking forms, hides in its depths more than what appears to the beholder on its surface, to make the idea that the image of things in their superficial appearances is not the one worthy of the artist's attention, rather, what these things leave in a profound sensory impact on our souls after we immersed themselves in contemplation, to make the work an aesthetic vision consistent with the vision of the Iraqi artist.

Model No. (3)



Figure No. (6) Artist: Pablo Picasso



Figure No. (5) the artist, Jawad

The artwork expresses a girl lying on a hammock in a state of tranquility that raises the concern of the recipient as if she is inclined to fall, unlike the artist "Picasso, where he gave women a sense of strength and stability despite her exciting position in the placement of columns on which the figure (6) is based, the Iraqi artist tried to get rid of all the details (foot - hand - face) as if it were a ghostly doll to stir the imagination of the recipient, making him a participant in completing the work through his insight into the limbs and facial features. He also gave the work a moral and social value in the position and clothes of the boy in the form of a farmer who holds in his hand what it is like the end of a rope.

The artist is often influenced by various schools to find an aesthetic that is consistent with his vision in reflecting his local environment, as the artist "Jawad Saleem" shows how to return the product in a way that represents a real life that reflects the artist's sense of belonging to that environment, to depict the daily life on a level of meanings and values in a manner different from the artist "Picasso" to emphasize the importance of the simple person who is distanced from city life in all its details, in spite of depicting the apparent reality, the artist invoked multiple meanings and connotations that carry the aesthetic of the connoisseur with his own meanings and his inner world to link reality with the artistic work, so that the style is in harmony with the generalization treatment that tends towards simplification which does not contradict the principle of diagnosis, in order to mix natural and human tendencies, in an expressive work (Janssen, 2020; Yun, 2020; Geng, 2020;

Goo et al., 2020; Leon-zarceno et al., 2020; Malkin et al., 2020; Altarawneh et al., 2020; Ariantjelangi, 2020).

Artist "Jawad Selim" approached the artwork with an aesthetic vision, moving away from emotional exaggerations, idealistic sensations and wild imagination, to find a topic that he found in reality, to strengthen the connection with what is happening around him in terms of events and situations, thus feelings, subjective tendencies, and fantasies are no longer a way to express the environment, but rather he turns towards the issues of the ordinary life for simple people and addresses them without making or without adding to the aesthetic improvements, therefore, he did not make the details important or the shape lights that dazzle the connoisseur as much as he wanted to present a suffering that he finds urgent in the life of the Iraqi person that differs from the life of the European person.

Model No. (4)



Figure No. (8) Artist: Henri Matisse Figure No. (7) Artist: Mowafak Abdel Hamid

The artwork expresses irregular wavy lines suggesting a childish drawing in different forms between geometric and primitive, showing the characteristic of improvisation, which is a feature of postmodernism, to confirm the automatic technology and the creative connections that create it for the imaginary image, so the design gave vitality to the artwork, which gave the look at once for the connoisseur, to give the shape the unity of its design as a whole, as if it were a single unit, not divided, through the triangle in the middle of the painting likes to be a link between the top and the bottom, so that the line takes a prominent role, despite its rigor and intensity, it suggests softness, grace and delicacy in the sense, focusing on the essential lines, moving away from everything that is not necessary, so he resorted to extreme simplicity and care for the tight design based on simplicity and accuracy to suggest an aesthetic view of the work, inspired by his ideas from the work of the artist "Henri Matisse" in that his ideas are forming through these symbols indications that Art is not only intended for fun, but rather to stimulate the imagination, in order to complete this by making the colors from the inside with strength and freshness due to its proximity to the scenes, also bold and warm due to the emotion that it carries, without shadows and dark colors for the feeling, so any shape, no matter how complex or irregular, can be described by using simple geometric shapes, so that the whole figure takes its natural path to become more fertile, to resemble the celebration of life in its own right, where the chance coincides with the flood of memory for forming forms with a quick

processing in a flat form without any illusion of depth. The basis of drawing here is sensitivity, with improvisation, the two divergent realities are intermingled, so the viewer invokes geometric lines and vertical lines to combine the vision with emotions and ideas, so that improvisation takes its natural course without restrictions or imposing logic on the work, as in all cases, the work of the Iraqi artist is not required to tell a story, but rather to transcend the narration and follow the path of imagination (Korera et al., 2020; Koloba, 2020; (Mhlanga & Dunga, 2020; Mokwena et al., 2020; Tsaurai & Nvoka, 2019; Tsunga et al., 2020; Altounjy et al., 2020; Dlalisa & Govender, 2020).

### THE RESULTS

1. The cultural change and its intellectual trends and concepts which had a great impact in creating a new aesthetic vision of the artistic work, which allowed him a contemporary vision, so that the artist becomes a contemplative thought to formulate his artistic elements in a formative language that mixes the imagination with the issue of the era in which the artist lives.
2. There is a perception and interaction between art schools and the culture of the era in which he lives, expressing a conscious subject that interacts with aesthetics in a vision and style, moving away from the rules of classical schools.
3. The multiplicity of painting schools is linked to new connotations related to the aesthetic impact, to give contemporary artists new interpretations related to the artist's awareness and perception.
4. Painting schools are considered a chain link that complements each other.

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