

Genealogy of the female body and the sensual and expressive selection of the body in contemporary Iraqi art

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Abstract

The image of women, the concept of a compound and Mtaalq should survey it which requires a form Mtamodaa between perception and imagination. In which the mental image is referred to a work of art that draws its elements from reality.

By tracing the history of plastic art, we find that women manifested with different meanings and symbols that presented mythical, religious and social themes up to subjectivity, from which the artist selects an exemplary image that is formed in a form or subject. Based on knowledge with its findings from the news of background data access to an approach between the mental image of the artist's own image and reality, to declare subjectivity that hide in the image of the woman or may be to intensify the culture of the era as a whole. This research came as "**The Genealogy of Women and the Sensory and Expressive Selection of the Body in Contemporary Iraqi Art**." which contained four chapters. The first chapter is concerned with the methodological framework that is concerned with it. The research problem identified by revealing the following questions:

1. What are the founding references for the aesthetic image of women in the Iraqi artist?
2. What are the interpretive dimensions of the body in the works of artists? Is the female body an expression of symbolic or instinctive connotations for artists?
3. Do check women balanced Psychology by self - artist and traditions of the society? What are the sensory and expressive effects that were reflected on the works of Iraqi artists?

The research aims to reveal the presence of women in contemporary Iraqi art, and to show the expressive influences in their artwork.

While the second chapter was concerned with the theoretical framework of the research, which was represented in three sections, the first was about the genetics of the body, while the second adopted a statement on the history of Iraqi plastic art, while the third focus was on the presence of women in contemporary Iraqi plastic art. As for the third chapter, it followed the research procedures in collecting the research community represented by the works of the artists (Mahoud Ahmed), (Laila Al-Attar) and (Neamat Mahmoud), (with the adoption of an analytical study of the samples according to what was reached from the indicators of the theoretical framework in addition to what was stated in the context of the framework. Theoretical construction of a search tool. Based on the analysis of the samples, in addition to what was stated in the theoretical framework, a set of results were reached.

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Search problem

Documenting the history of art works of art belong to the binaries achieve the objectives of human existence .In front of these dualities, the presence of the female was active in the works of art, preceded by the importance of her existence as an embodied self-alongside the man within the duality of the universe .In the face of this importance ,its presence in artistic works oscillated between basic manifestation ,and the absence of its presence in front of its symbolic presence.

Based on this active presence, the dualities of religion and life, halal and haram, freedom and morals were the most influential pressure on artists' works , and on different artistic styles . The female is often indicative of the artist's stylistics and characteristics through the positioning of the female body in most of the works of that artist, and the woman is an effective tool of expression within the visual achievement, as a summary of the fusion between the mental image of the artist and the culture of reality .From which the artist seeks to achieve his desires and freedom within his imagined world by circumventing the restrictions of reality, and is fortified by works classified on the basis of his style within the field of plastic arts.

Thus, the image of the body becomes the language and culture of a society, which raises questions and finds solutions that are documented within works of art that bear witness to a society and an artist .Given this perspective ,showing a female trait refers to the artist, according to the ideas of treatments and plastic formulations may approach according to the experience of Tmzaradtha aesthetic vestiges alongside their might reflect I am the artist and subjectivity, to embody the image fade with Al_husaat in front of the problematic of the artist, to form approaching expressive aesthetic result of the controversial relationship between The duality of man and woman.

Based on the foregoing, the research problem is based on the following questions:

1. What are the founding references for the aesthetic image of women in the Iraqi artist?
2. What are the interpretive dimensions of the body in the works of artists ?Is the female body an expression of symbolic or instinctive connotations for artists?
3. Does the woman achieve a psychological balance between the subjectivity of the artist and the traditions of society ?What are the sensory and expressive effects that were reflected on the works of Iraqi artists?

Research importance

The importance of the research lies in:

1. Research on formal systems and their relationship to the congruence of the outputs of the artistic image between artists.
2. The research represents a documentation of research studies between different styles and their effects among Iraqi artists .
3. It represents an epistemological contribution to artistic formation as a pioneering study on this subject.

Research Objective: The current research aims to

The research aims to reveal the presence of women in contemporary Iraqi art, and to show the expressive and sensory influences in their artworks ,in order to identify the influential motives and references.

Chapter Two

• **Jin Y Ujia the sacred body**

Every era has a discourse and every discourse has an artistic image associated with the culture of an era .Among the thousands of artistic images, the image of a woman is selected to know her characteristics, methods and contents, to be a witness of an era .The image of women has differed in their historical travels ; Consequently, the aesthetic taste differed between the prehistoric era and the later historical eras, which are linked as a symbol to the implications of the divine world or the world of the earth, and appear in the form of gods, mother, wife or mistress in this masculine world to express worship, existence, fertilization or instinct .It is able to transmit codes about the structure of the civilization to which it belongs through its formal features .Civilization is responsible for generating patterns that adopt different expressive methods .The importance of arranging forms that belong to prehistoric ages by relying on them to explain the culture of that era through the transition from form to thought and not the other way around .Primitive art reflects a mythical relationship that establishes a world that in turn reflects the collective structure of a primitive society) .Talima ,1979 , p. (29

Where the culture of caves deified the female body as a symbol of fertility and reproduction by linking man between femininity and biological functions related to the increase in the size of the abdomen and breasts during pregnancy and childbirth, with other physical changes, and the birth of a body from her womb that only lives by breastfeeding him, led to the belief in “ mysterious properties ,And magic ,which the ancient mind saw as speaking about the functions of the female body, was a passage to the belief in the existence of a hidden, feminine, cosmic force, which seemed to man to lie behind that emergence of the new life, and the swallowing up of the old life, that is, behind the two most perplexing and fearful phenomena of existence: birth and death) ." .Once, (2010

According to this concept, the intellectual stressor is the artistic image that moves effectively social thought and according to the problematic man suffers ,established in the mindset of the observing artist in an attempt to select a form of nature that is a symbol of fertility and the earth .His choice was on the symbol of the woman , and by means of interpretation, he was able to arrive at a picture that expresses a holistic idea.

Religious and social beliefs are the main driving force for the expressive methods prevailing in that era, which are similar in the formation of the style that includes meaning.

Through a reading in the structure of the forms, the artist's selection of the woman's members becomes clear with what is related to the idea of fertilization because it is the basis for the effectiveness of expressive performance, and removes what is superfluous .It was Allataaan and Allachbah is the general basis ,because it took the form of a female symbol associated with a collective religious belief in accordance with the interpretation of my mind, moving away from the embodiment of personal realism .Thus, the ritual form is governed by a magical system that broadcasts a religious discourse .And this magic is a phenomenon that must be achieved, by penetrating the sensory reality, and this is done by analogical magic . By invoking forms of reality to transcend the visible world with interpretive symbols . The artist intends to find formal outputs associated with the concept of reproduction and fertilization .Thus, the image of

the woman has turned into a medium that transcends the boundaries of the real world .Thinking about magic and metaphysics is what reveals the material in terms of the contents and forms the final form .The first artist in history chose and then interpreted the form according to mental reflections that realized that the cosmic system works on the duality of the earthly world and the upper world .The terrestrial world consists of the duality of male and female, thus classifying it into the form of a man and the form of a woman .And by interpreting the woman's form according to the motives of the job, which becomes more beautiful, expressive and effective the closer he is to the job entrusted to him .Which is related to the prevailing cultural mentality during that era.

The structures of the statues are based on the curved line system, referring to the shape of the woman in reality .There is no straight line in a woman's body . The arch of the chest, abdomen, and hip has been inflated due to reasons related to the meaning of fertilization .While the heads and hands disappear because they are not related to the intended meaning of the figure .It appeared in different regions of the world with similar formal patterns and was named in history as (Venus), and this name remained associated with many of the works of artists of later historical ages .But

in different formal and intellectual forms

And if " the concepts of man and woman are linked to the body as a difference and as a biological given, then the concepts of masculinity and femininity are linked to culture, mainly to society and history) ". Radi, 1997, Said Benkrad website ..(These concepts gradually change and are linked to social changes ,and their disappearance and reappearance may alternate over historical times .As a result of the transformation of the environmental medium as a result of the human movement from the cave to the village .It led to major intellectual shifts that were reflected in the artistic achievements and thus brought about a shift in the pattern of forms .The artist noticed that the agricultural environment and the forces of fertility belong to the duality of the female and the male, and thus he chose the woman's body as a material medium that embodies the ideas of collective social understanding by transforming them into symbols through art .The artist wanted to achieve from the image of the female body the human existence to preserve the human species, in addition to providing food through the fertility of the land and the increase in crops .Women have an existential presence to preserve and multiply the male human race and an economic presence to achieve the fertility of the land .Its forms are associated with statues of women in the cave age .Where the symbol rises to activate the fertility discourse according to a realistic, expressive style, and its goal is to achieve magical success .This is achieved through morphological magic , as the collective thought in that era believed that the like attracts the like . Thus, magic becomes "a mediating function that combines a conceptual mental activity that is imagination, and a practical activity is imaging, and as a result, magic and imagination combine in terms of sedition that results in an authority that derives its strength from the power of influence and the transformations that it requires) ".Fred, 2004, p. (5

In the civilization of Dur Samarra, human collective thought reached abstract axioms by establishing a relationship between desire and trying to achieve it through a similar selection from reality .He made pottery feminine forms in a sitting position that are associated with the concept of procreation and are hollow from the inside to activate human reproduction .Where the artist deliberately abstracted the shape into wavy lines to show the amplification in the areas associated with the idea of birth and fertilization, especially in the hip area, while ignoring my intentions of the arms and facial features .This is because the artist did not create a picture of a person who exists in reality, but rather completed a mental picture associated with the idea of birth .He employed the female body and the changes it undergoes by recalling the image of the

body at the moment of birth from his imagination to sympathize with the cosmic forces and achieve the desire of labor among women, which is a major goal in the agricultural collective thought of that period ".Man does not find in anything that is fixed and rigidly defined. With regard to this consciousness, everything can be transformed into something else, and everything borrows the qualities and characteristics of anything else.. The comprehensive, comprehensive embodiment is the logical approach to this thought) ".Georgi, 1990, p. (23

In subsequent roles morphological changes occurred in the body of women featuring faces featuring Balasttalh and broad shoulders with amplification of the disappearance and became the bodies slender, and replaced the artist instead of them hands flexor on the abdominal area encodes speech is linked to the idea of fertilization or carrying a child in her arms a symbol of Lamu Meh , an expression of fears Infertility is still operative even in modern societies.

What distinguishes the women of the role of slaves is the aesthetic sense, where the artist deliberately decorates the head by adding bitumen to represent black hair, as the artist decorated it with ornaments, in addition to making incisions with coloring the bodies with lines and dots resembling tattoos as a symbolic sign of achieving fertility and an expression of beauty and good fortune .Tattoos remained inherited in the southern regions, used to decorate faces and different areas of the body .With the emergence of the omens of civilizations and the emergence of city systems in the Mesopotamian civilization , and the transition of man from the village life to the city society, religious beliefs crystallized about the existential concern of the unstable Mesopotamian phenomena of nature . Despite the decline in the stage of gathering food " ,which imposed the motherhood society, the decline of the role of the mother was linked to the collapse of the production method in favor of the pastoral and agricultural society, which produced its legends and removed the mother from the position of gods and creator, and she was transformed ... and the holy mother Ishtar turned into the goddess of love and the sexual symbol) " · Khaled, 2010, Al-Thara magazine .(Despite the transition of society from the stage of the matriarchal system to the stage of the patriarchal system, the female was either a devotee in the mihrab, or in the form of a goddess controlling cosmic powers. The female was associated with the world of divinity and sanctification, enjoying authority, power and magic. Life is what gives it .The goddess (Lilith) from the ancient Babylonian era also appears as a naked and charming woman with a graceful body and has a pair of wings, in the middle of the work, and her feet are claws of birds, and she stands on a pair of lying lions and on her sides are owls .She holds in her hand the rope and the ring, and on her head the horned crown , which is a sign of divinity , which represents the goddess of fertility .

The aesthetic of the work lies in the symbolic metaphors and interpretation through the selection of the female form and its combination with animal forms symbolizing strength and authority .The female body is characterized by curved lines and implemented by more than the size of the shapes adjacent with the emergence of advanced from the rest of the forms to confirm the importance of the female body, either forms of animals are characterized by forms of engineering work is characterized by symmetry and stillness .And it gives a message that the gods are in control of nature and are transcendent over the rest of the beings, and they control duality, birth, annihilation, war and peace .

As for the goddess of sparkling water, or the goddess of fertility, she represents a naked woman who holds a bowl in her arms .And "a channel of water was carved from the vase to the base, and it is believed that the statue was connected to a real fountain. The decorative engraving on the robe restores the flow of water from top to bottom) ". Frankfort .,p116 , 1996 The artist intended to place the vessel above the area of the uterus responsible for giving life

to the fetus as a symbolic interpretation of the importance of the fertility gods who revive the earth with the flow of flowing water .The body here is an expression of the idea of the flow of water necessary in those desert regions .So that the image of the female body is just a means for the purpose of delivering water and the continuation of life.

As for the Egyptian civilization, with its statues of rigidity, elongation, straightness, and the adoption of the realistic style, it is, for example, “protection or magical alternatives that represent physical bodies when they are destroyed)”.Sahib, 2005, p. .(188Its idea is to create an alternative image to find its headquarters and attain immortality.

Based on the foregoing, we find that the idea is the most important that is achieved through the female body .In the Greek civilization , art was concerned with the sensory form of physical perfection and human beauty in its various forms, whether in the image of the god Zeus, Venus, the goddess of beauty, or Athena, the goddess of wisdom . The human body has become the most important and the ideal model of beauty to embody the idea of God . Bodies were based on fixed ideal proportions .And it occurred aversion in art and became interested in the sensory tendency result of individual attention and orientation is not Assembly and became the art is heading to humans and not to the world example .And the symbolic tendency appeared about the social and religious changes, which were represented in showing the body of the gods naked to be displayed in temples and squares .To turn) Aphrodite (into a full-fledged woman , as a result of the artist’s association with sensory reality, by bringing the proportions of amplification in the female body closer to reality .The figure does not reflect the image of the self, but rather cares about the image of the body, which simulates the body of a woman.

• The emergence of contemporary Iraqi plastic art

The beginning of the twentieth century can be marked as the beginning of the history of contemporary Iraqi art in Iraq ,with the emergence of a group of painters who were famous for simulating external reality based on talent as a means of self-pleasure .Among the most prominent of them are) Abdul Qadir al-Rassam) , (Muhammad Salih Zaki) , (Asim Hafez (and) Hajj Muhammad Salim ,(who were considered among the founders of Iraqi plastic art . The business is a simulation environment with some personal photos adoption method realistic .Through " **adopting easy-to-recognise images, which he borrows from nature...to express what he intends to say to others or notify them**) ". Raneeh , ,1978p. .(31

The artistic movement in Iraq gradually began to be linked to global thought and European methods by sending artistic missions to study outside Iraq, and new methods appeared that brought about changes in the course of the Iraqi art experience ,as a result of the influence and cross-fertilization with the experience of European art.

As a result of the studies that Iraqi artists received from European art institutes and academies, and the interaction of these studies with the methods that were adopted according to their own vision, the aspiration for the birth of a serious artistic movement resulted in the establishment of the painting branch .Where this stage was characterized by abandoning simulation and leaving reality by finding more free artistic methods that constitute a solid base for crystallizing the concept of plastic art as a cultural awareness that elevates the Iraqi society . Where it formed a two quarters the data last century , a period of significant transformation in the history of the Iraqi art, of freedom of expression and the creation of artistic contemporary methods keep pace with the global art schools and influenced by Kalantbaih cubism and expressive and others . On this basis , transformations have taken place in various areas of cultural arts in Iraq,

linked to the value of the aesthetic after the events Allaqahat with contemporary global methods of , and then resulted in individual styles characterized by realism and expressive and abstract propensities .He veered Iraqi artist to abandon reality and research and dealing with the image through what it represents x the Walia, the technical picture is transmitted " **to the aesthetic sphere, which distance it to be just a simulation of nature or faded picture of the perceived or shadow of reality; but unaccustomed creatively all What renews this nature and reveals its essence and inner beauty** ". Al-Imam, 2010, pg. .(439

The fiftieth period of the data of the most important periods in the history of contemporary Iraqi art for what happened from a n Jazat helped to crystallize this artistic awareness by establishing the Iraqi Artists Association in 1956, which has taken upon itself the organization of art exhibitions and included all technical groups to its membership .And the implementation of works that belong to reality and carry intellectual and social implications.

With the advent of the sixties generation , who became obsessed with the Iraqi artist to rebel against reality and find creative formulations , and what was accompanied by an important turn in the Iraqi plastic movement with the establishment of the Academy of Fine Arts in 1962, and the opening of the Modern National Museum in the same period .A new artistic language emerged that was characterized by a reversal of traditional methods and the creation of an artistic image inspired by heritage according to a contemporary vision, and the artist of this generation is no longer satisfied with analyzing or criticizing reality . Rather ,he showed a clear tendency to find modern art forms with implications related to society.

In subsequent years , taking the artistic expression of a new trend, the artist and the public, as a result of public awareness . Which resulted in an enrichment and advancement in the production of artistic works , because of the innovative ways it includes in vision and expression, and the trends of modernity and abstraction and the inspiration of Islamic and heritage vocabulary and the Arabic letter were the important and main trends of this period and the transition with these vocabulary to the art of formation according to aesthetic creations.

And artistic achievements were not limited to the two artists only. Distinguished names appeared for Iraqi artists who contributed to the development of the Iraqi plastic movement, such as) Madiha Omar) , (Naziha Selim) , (Wedad Al-Orfali) , (Hayat Jamil (and) Neamat Mahmoud Hekmat , (And) Laila Al-Attar (and others .They had a distinguished presence in supplying contemporary Iraqi art with many artistic gifts and achievements .Thus, it is possible to monitor various methods emanating from the Iraqi social reality in the history of plastic art " ,**beginning with forms and symbols that are more immersed in abstraction and ending with figures and figurative images stemming from the depth of the local, Arab and Islamic heritage ,passing through mental, dreamy, personal or imaginary images that find expressive possibilities in the environment** ". Muhammad, 200, p. (267

- **The presence of women in contemporary Iraqi plastic art**

Genealogy is concerned with identifying the origin of upbringing and formation and the ways in which they crystallized. In art ,genealogy is concerned with researching the history of artistic productions that depended on the presence of women, their origins, values, and the modalities of their becoming.

Through the achievements of creative in the history of art outstanding achievements of collective and individual ,it can monitor the visions of stylistic unique refers to the identity of the artist who was able to come out Bkeviat distinguish his work in the Iraqi formation history, and thus to monitor a range of actions that reflected women according to the context in which

it distinguishes their privacy stylistics ". **To form a glossary of bodies, gestures and attitudes**). " Gauthi ,2009 , p. .(49Which give different messages the punk artist deliver them to the recipient each according to his style that distinguishes it .The artwork“ **is like the body in its journey in time, it is born in the obscurity of the womb of its creator, it grows, it goes out to the world, causing the astonishment of its existence**) ”. Lemoud x 2009, Al-Hiwar Al-Modden magazine .(Thus, it is a historical, social and political documentation, and the image of women has had an effective impact as a main symbol that contributed to the delivery of the artistic message that carries in its contents a translation of those documents .

It is the pioneer artists who have distinguished themselves in a manner unique in drawing the image of women artist) Ismail Shaykhli (who " **search in the form of women on the basis of existence of social traditions. And his works is a human blocks it draws groups of women can not be declared allegiance to reality , but in his art musical skills symbolic and expressive**) ”. Kamel, 2008, p. .(152The artist was distinguished by drawing groups of village women who wear bright colors and are covered with black robes .As in Figure . (1)Where the work is occupied by groups of women and a group of (tents ,(and despite the presence of many groups of women, the man did not appear , despite the fact that the village community is a patriarchal society that attends the exit of women alone.

The artist relied on the implementation of the woman's form according to what he remembers about the woman in the village ,where all women are similar to him .It did not mimic reality, but rather reduced and simplified the form ,approaching abstraction .Note that the artist declares that his style of expressive rather than abstract , where he says " , **I am realistic and expressive approach of my work of abstraction , it from the core of my past experiences, and the core topics chosen from Fifty Years**) " Mansour, 1989, p.(48 .

Show women as the output of the configurations of the linear the reductive and the Tdadat of color .For the woman to appear standing or sitting forward . As an output set of lines of the curved , scheme .(1)Which determines the presence of contrasting colors in those lines.

Ot shape of the environment and the place is an important element in the work of the artist P resides in his wives in the village where the farm or shrine or market . The village is empty except for some lines that are a sign of the virtual place that is not bounded by borders in the artist's imagination . That because e relied on what remains in the memory of the image of that place you enjoy it and wanted it and harmony with him, leaving a firmly inside it because he wanted to remain so " ,**Man knows instinctively that linked to place its unity creative place, this happens when these places disappear from present**)." Bachler ,1984 , p. .(40The place represented by the village, the farm and the shrine was transformed into colorful spaces inhabited by images of women within linear formations transformed into symbols that refer to the contents of the artist's fine works.

The artist did not care about exaggerating the body of the woman ,but I have repeated his women thin long with simple features , as in the form of ,(2) and the resulting collection of dendritic linear shapes engineering ,which is a break between the ladder colors contrasting . If canceled profiles women will not affect this work because of containing T .attune and antagonism Chromatic aesthetic balanced with the background . Triangle and semicircle are the dominant forms of work .Whether we are the face of a woman or a child ,or (Schiff progress) or basketball, it does not work a seven half - circles .Chart ,(2) while the background is triangles and rhombus ornamental ,or it may be associated with a symbol of fertility.

Based on the foregoing, we find that (Ismail Al-Sheikhly (finds in the woman a symbol to express the environment to which he belongs .She is “ **a unique force in expressing the fertility of the world, the extension of imagination, and ecstasy as an expression of the greatness of life, itself in reality or as it should be balanced or integrated dimensions)** . Kamel, 2008, p. .(153He did not draw the female body, but rather he employed the woman’s body ,which is devoid of sensual desires ,reduced her details , and stripped her of everything , to be a symbol of the virtuous village ,environment and place at times , and motherhood embodied in all women at other times.

The presence of women in the village at (Ismail Shaykhli ,(to Aelchenachel in the work of the artist) Hassan Abd Alwan , (who search the assets of East and gleaned from the folklore and popular fragrant past to reach a style uniquely belongs to the circle of modernity and inspired by the Baghdadi environment.

The woman in the artist’s works has an active and main presence ,as in Figure ,(3) where she is the main axis in the work’s tales , and the turbaned man appears to the left, while the rooster, peacock and urn are at the top .Where the artist borrowed his units from the popular reality and the stories of One Thousand and One Nights .

Drawing women in an expressive style , bearing the same features in all works . Most of the time, they are flying in space and have nothing to do with Earth's gravity . The image of a woman is repeated in most of his works ,as in Figure.(4)

His style is characterized by shorthand and simplification of formality and color ,as he has the same accompanying shapes , such as the rooster, peacock and urn , and his colors require the presence of blue , orange and brown gradations . Or turquoise and rose.

The contrast can be observed through the artist's deliberate activation of the duality of formal and color units, so the female always appears next to the man ,or what he symbolizes, such as the sword, rooster or horse, a symbol of strength .While the female is a symbol of fertility.

And line an active role in determining the color spaces and separate shapes from the background, in addition to achieving a bilateral man and the female . The line in the form of women the curvature to the inside to result in materializing in Alu region t k , while the man represents the line is convex.

Thus, he was able to achieve in the image of women a meeting point between folklore ,heritage and social reality ,representing an existential discourse through which the artist tries to “ **reveal the human condition in Iraqi and oriental history from the human and religious side by treating the spatial architecture and the human body (female and male) with a vision that has a color of romance, and in the same time , the kind of expressive , with repeated structures of significance has with repeated theme ISA Sieh , which are the focus of artistic production)** . " Golden, 2009, the Journal of literature and art e(

The works of the artist) Jawad Salim , (it was among the topics belong to the social reality according Stylistic Ten outputs T .May to the ranks of modern art .Where the artist brought the Baghdadi heritage to the mechanism of modernity with its knowledge and cultural accumulation to accomplish plastic works belonging to the Iraqi environment according to an aesthetic formulation.

Despite the clear influence of) Jawad Selim) (Balwasti) , (Picasso (and) Paul Klee ,(he managed to go beyond this stage to adopt an artistic line that defines his identity, uniqueness and eastern affiliation . Within this method it is showing itself women in his work to

embody the roles of various quinine Tha , which may be the mother or beloved or bride, and others.

Among his works , Baghdadiat, Figure (5) shows the woman next to the man and facing the beholder .Earrings and a cap are worn on the hair , consisting of a braid on each side .As for the man , he wears the) Al-Baghdadi Jarawiya.(

The artist possessed a peculiarity of expression in which he transcended iconography and simulated reality , towards abstraction by relying on simplification and chromatic and linear reduction, which had an active role in this work ,as its forms were reduced to a group of arcs , and there are no straight lines except in the neck lines, and) Jarawih (and earrings . slashes . These brackets have references in Islamic and popular symbols , as they are related to the crescent, which always appears in his works , even if it does not appear, as the artist suggests it through the brackets . The artistic image indicates a kind of similarity between it and what it refers to was the image of the crescent, for example, and the identification of it as “ **a material thing that differs from the process of interpreting it and determining its location in the cultural edifice that covers the social body**) ” Echo, 2008, p. .(11at that point .The work depends on the relationships of symmetry, balance and repetition in shapes and even in features that are limited to simple lines and arcs. What separates a man from a female is only the mustache and skin color that is darker than the color of a woman’s skin.

The artist’s style was not limited to giving an aesthetic and dominant value to calligraphy on this work, but the artist, in most of his achievements, analyzed the work into geometric shapes ,as in his work (The Night of Henna) Figure .(6) Where the woman appeared by adopting flatness and eliminating perspective and transforming it into a set of geometric shapes and trying to achieve the vision from more than one viewpoint that meets the cubist style and Mesopotamian art before it.

Symmetry was not adopted and the balance in only geometric shapes but deliberately to achieve this in the body of the woman through the arm and leg movement, and as a n woman sitting inside a box geometrical rectangle shape , as in the chart .(6) The formation of“ **the body as a signifier is integrated and intense in itself and capable of generating an endless series of indications out of the diversity of patterns that make up its being**) ”. Benkrad ,1990 , Signs magazine(

Based on the foregoing, we find that (Jawad Selim " **loved the woman's body by virtue of the nature of his artistic work and his dealings with the aesthetics of the female form... and the consistency of its seductive parts with the complete seduction**) ". Saleh, 2006, p. .(181And showed beauty by leaving reality around stripped to the forms of engineering to convey to the recipient tales from the Iraqi environment for women , whether it is the mother or beloved or oppressed late pregnancy speech with social implications . His actions stem from references popular ,woman has, despite the clarity of the effects of global schools, but we are within the social life can determine its identity with its contents of symbols belong to the Iraqi environment, where he borrowed the image of women from the reality of what holds the stock of my mind was able to find a distance Between reality and abstraction, between the local environment and international schools, to show the uniqueness and originality that defines the identity of Jawad Selim .Even if we remove the features, the lines and colors will declare that they belong to the style of (Jawad Selim.(

The artist (Saad al - Tai , (which is classified within the group of Impressionist J n , though , saying " , **Not necessarily all of the paints nature must belong to a group Impressionists, but coincidence that brought together friends paint nature in an attempt**

Iraq to study the environment quickly boarded and claimed each of them draws its own style) . " Al -Zaidi , 2008 , p. .(15And can therefore be archived affiliation artist (Saad al - Tai experience (to a style uniquely belongs to the style takes from realism, impressionism, cubism and metaphysical , but a specific identity of the artist who selected a method special to transform his vision into self - dictionary of images . He will resort to "a kind of flexible dialogue with modern painting methods, abstract, diagnostic or expressive, aiming to find unique solutions for a new aesthetic according to his perceptions. Calligraphy will play a dominant role in perpetuating the unity of the discourse and will take from it its internal energy at various levels of expression ... This technique, which seemed as if It is an imperative and a stylistic characteristic to be reckoned with) ”. Abdul Amir, 2004, p. .(50

And the image dialogue iconographic and conceptual , we find that the artist) Saad al -Tai (chose women dimensions of new recipes refers to them ,to find LGA of expressive looking for perfection, by moving away from the image that achieve the goals of sensory , where treated the artist with the woman as a symbol of what it carries a passion for humanitarian , more than dealing with a body charged with instincts within the duality of men and women . They are part of a key in the family and on one line with men . In this context, the artist accomplished many works that bore the title of the family .As in Figure . (7)By employing the shape of the rock and its association with the image of the woman as a symbol of the family .And the occurrence of a dialectical dialogue between the power of the stone and the humanity of the woman who holds two children inside her.

Borrowed the artist from the reality of the Rock image and the image of the human , and then find her formulation stylistically innovative, it was not his passion for the image of women iconography but search for essence , turning the image of women to the energy of emotions, and thus accomplished new concepts for women my distance from the idea of a desire to find her with a speech image My concept is different from what is prevalent.

The woman appears in a human scene charged with emotion and expression , and is not rooted in the artist's memory .And concentrated work on a group of Alojo e with the disappearance of the bodies in the form of rock .Where the artist surrounded the image of the woman " **with a circle or an oval, so that it would be a point of gravity and retain its meanings within the structure of the figure, as a symbol of the birth of things and existence, where the beginning of things is within the theory of existence) ”. Al -Zaidi ,2008 , p. .(24The face of the woman e and the dominant element in the work , with the disappearance of the body so as to emphasize the message of the text as a visual discourse crossing idea represented by the Faculty of motherhood.**

And " **line works to activate the diagnosis and isolation of color , where that all the lines in the lines of action) curved (Achakl with each other to be a major sign) spikes (inside the painting, and works the line in addition to this function in the manifestation of forms Iconography) faces) ... represents The infinite linear undulation of that abstraction announces the game of existence) ”. Mohammed, 2008, p. .(188**

Despite the dominance of women in the work through the center and size ,but the lighting focused on the faces of the children to confirm the future.

And of striking is the lack of a place in this work do not exist for the house or window did not announce the place is his , but the rock was the signal only on a Rtbatha flattened and is the only indication of the place .And as the artist repeated the image of the woman . We find that the rock is repeated in many works ,as in Figure.(8)

Where the work is limited to two faces and palms in a undulating space ,while the female faces are suspended in space and stable within a group of branches , surrounded by color and linear swirls that announce continuity and movement and extend to infinity.

The artist borrowed pictures of his wives from reality but it expresses itself in the style of swinging between reality and abstraction does not belong to them ,they resorted to the completion of images formed in Zhnih according to the formulation of moving away from reality to find her anchor in the imagination and realized on the surface of the formation .P turned women have to colors and lines the artist chose her new image to a different image iconography.

The colors that a Khtarha artist are moving away from being belong to the lengths of wavelengths may be classified within the colors warm or cold, it was loaded with a message to the recipient embodied in the form as part of an essential within the secured format.

Based on the above are women when (artist Saad al - Tai) is the title of the sacrifice and the need for peace of mind to get rid of anxiety existential , it is not looking at the beauty of the body of the female , but look for the content of the drama and the presence of human , to be a woman symbol Astrattiya those contents .The artist replaced the sign of desires associated with the female body with the faces that are a sign of the sanctity of the job and the responsibility that the female carried referring to the mother , sister or beloved.

As for the woman, according to the artist) Hadi Nafal , (she does not realize her meaning except through the inclusion of her image within the total work and its relations with its neighbors and the analysis of the structural structures of color, size and location .His works carry subjective and mythological references according to a stylistic approach that selects a position between surrealism and magical realism " , **If realism is reality, magical realism amplifies it, as it aims to intensify the use of the element of fantasy to amplify the paradoxes of the objective world , entering into an attempt to reject it, and to try to change it, and be ambitious The artist then create his own myth**) . " Mowafi ,2006 , Amwaj Magazine.(

Is based on the works of the artist Tkablat between the female body as something significant, and the symbol of the man who disappears taking different forms , but it belongs to the world of masculinity .As in Figure ,(9) which represents a naked woman holding an amulet in her hand .The woman was thrown into the river waiting for the souls of women who preceded her, and a boat appears next to her as a male representation.

The work reflects the legend that every year a woman should be thrown into the river .Man's desire " **to calm the wrath of the gods ,which causes the abundance of agricultural crops. From the many floods of rivers and lakes**) " . Al-Khadem, 1986, p. .(32The artist tried to employ this belief in a work of art that reflects his subjectivity .The work contains two units represented by women and the boat in an environmental setting represented by the river .The female body here has become an object of violence, which reflects the stories of myths that present the body as an offering to the gods . According to the artist's formulation, he created in his work " **a metaphysical dimension in which he tries to enter the recipient in the game of art through symbolic assumptions and vague relationships** " . Find the artist between men bilateral receptors on and women through the boat and the female body, as well as effective diodes for the contrast between the warm and cold colors of to confirm the meaning of the plastic work.

The artist borrowed the image of women from reality, but through the creative perception of my mind intermix between the body of the association Marra of instinct and sensual tendencies , and the legendary violence .The woman here is a symbol of rejecting violence and

rejecting her role in this mythology .The demand for the return of the body is an example of beauty and instinct in the duality of man and woman . And a weak mind being restricted either of the control of the man and this is evident in the form of (10) where Sings a encourages the image of women either of the presence of men 's violence of hand chameleonic that come out of being weird . To be the work statement for the faces of multiple men in front of the weakness of women ,and expressed for a renewed and sustained conflict between bilateral men and women .It refers the recipient to a number of codes that require him to engage in the process of work in order to understand its implications .Which he emphasized through color relations where the woman's face appears in cold colors while the artist uses multiple colors in the palm .The artist here created an aesthetic image through selection and organization “by choosing what is appropriate in nature and life, ignoring what is secondary, and then organizing what was chosen in new effective forms. In order to make the invisible visible by capturing the essential characteristics of the invisible and showing them in the visible) ”.Abdul Hamid, 2008, p. (276

The artist (sky Agha (Vaamalha carry the culture of his time a reflection heritage of the society and the content of the daily life laden with joy ,which determines the social system of references to events stored in the Iraqi memory .And the search for an objective equivalent through the duality of talk and nostalgia .As well as aligned to the work of a speech sensory and expressive combines the reflections of color bright and references affecting the human self, with E .Dvae a sense of belonging to the atmosphere - laden ritual for women local.

And not without the work of the audience modernist ,which stems from the local output circuit for the employment of the phenomenon and its surroundings of the facts and influences and activated a technical mission to document all associated with dreams of women and woe and her daily life (Figure 11, .(12

Based on the foregoing, we find that the female body and the image of the woman in the artist “ **is a societal entity, and that everything that society produces and produces of various forms and activities, material and moral, including, for example, those related to rituals, beliefs, religious and worldly perceptions ,and types of illusions and fantasies, are physically dramatized in specific circumstances or occasions. And the search for the body is, in a way, a search for the whole of society)** ” . Mahmoud, 2007, p. .(211

Indicators of the theoretical framework

1. Different artists to express the form of women in their work where he was associated with a woman 's beauty and value sometimes in her face and her body, which meets with the idea of temptation, with the omission of its value as a human being active and influential in the community, and at other times was the image of the woman symbol of an important issue in society was to be a message for political issue Or social or religious .Far from the idea of a female body.
2. The woman is a relationship between language, body and imagination, and thus she takes her appearance between the visible and the invisible.
3. The artists used signs accompanying the presence of the body in order to emphasize the meaning and the references of place and time.
4. Women's forms varied through a simple metaphor of the image from reality, or a metaphor that depends on the artist's creative imagination, and thus the image occupies the appearance of either mimicking reality, or adopting a creative artistic appearance.
5. The artist borrowed the image of a woman to express a historical, social, popular or sensual discourse.

6. The environment has an effective influence in directing the artist's style, and in formulating an image of a woman that represents a reflection of that environment, such as whether she is social or religious, and the artist's references and cultural upbringing affect her.
7. The openness of interpretation through the multiplicity of readings according to the chromatic and linear relationships as dominant elements that contribute to the encoding of the cognitive concepts of the visual image .

Chapter III

First: the search community:

As a result of the diversity of artistic achievements, and the opening up of the research community, the researcher extrapolating the experience of artists (to limit the works of art, according to the intellectual and environmental references that have been built upon for the implementation of the presence of women in Aamaalhm art .Which is determined by the work of the artist yen with the observation shifts the formal metaphors Avatar of the body of the woman and her image expressive .The The researcher examined the photographers of many works of art found in books, magazines and the Internet, and tried to limit them and benefit from them as basic samples and supporting models for samples through which the final results can be revealed and in line with the objectives of the research.

Second: the research sample

The works of three artists were selected and these samples were chosen to serve the research objectives by observing the transformations in the formal systems of the image of women . The research sample was selected according to the following justifications:

1. Choosing works that are specific to women' s portraits of artists.
2. Choosing works that differ in their formal and formative systems.
3. Choosing works that differ in their intellectual and environmental references.

Third: the search tool

The researcher adopted the indicators extracted from the context of the theoretical framework in building the research tool, with the adoption of the analysis system as follows:

1. Optical scanning.
2. T cannulas rollup.
3. Cultural and social references.

Fourth: Research Methodology

The researcher adopted the descriptive analytical method in analyzing the samples in order to reach the results of the research.

Sample Analysis

Sample (1) artist Mahoud Ahmed

The experience of the artist associated with) Mahood Ahmed , (with the southern environment, they are the foundation on which clinched the artist from him many of the traditions and legacies of social achievements appeared in fine towards a realistic contemporary .And if there is a diagnostic, it is not in the sense of imitation, but it seeks a kind of modification and reduction down to the symbolic style.

The woman has a great impact on the artist, as she dominates in most of his works . She is the mother, the beloved, and a symbol of the land and giving .But it does not depend on its form as it is in reality, but rather through a blended formulation between reality and the artist's mentality .To find the woman has another world contrary to what is familiar .

The artist dealt with the naked body as a single pressing and dominant in the subject of the artwork, and the occurrence of a conflict that is revealed by the forms and formative relationships within the work binaries .By finding an aesthetic and artistic form that indicates the identity of the artist ,and the naked woman appeared in a lying position in many of his works in his work (In the Boat) form (A) and his work (Ant) form (B , (and a cut woman form (C .(Where the same shape of the body and the same movement is repeated as if it belongs to one personality, with a change in the places, the accompanying units and the titles of the works .The lines of the bodies extend outside the work and the artist cuts out what he wants to emphasize .To refer to the significance associated with sense and instinct.

In a few works, women appear in clothes that embody the charms of the body, so that the clothes are a plastic tool that emphasizes certain areas to clarify them and give them an aesthetic appearance and bearing sensory and expressive signs .As in the figure) d) , (y .(As for the working woman, or the one who is related to a popular or religious topic, she is in a standing or sitting position, and the focus is on the face, not the body and its charms, due to the difference in the content of the artwork and its referrals .As in the work of sewing, the figure) t .(Where a woman holds a sewing machine to indicate a profession .The artist repeated this body with a change in the sense of the woman on her head as if the whale Decca or her and others.

The artist focuses on the body load assignments instinctively by inflating the abdomen and hip area, concentration of light and color on those areas to activate the meaning of sensory .The artist chose the female members with what is related to the idea of fertilization and instinct, because it is the basis for the effectiveness of expressive performance .Its forms are associated with references to the bodies of the mother goddess in prehistoric times .In which the focus is on the lines of the hips because of their association with fertility .As in the figure) g .(There are approaches to amplifying the fertile areas with the image of the woman in the artist's imagination according to new formulations.

The artist also used tattoos in different shapes and places on the body ,referring to memory storage references, with sensory and expressive connotations .The tattoo is repeated in many of the artist's works, as in his works (In the Boat), (Ant) and (Dismembered Woman .(And (the hookah) and (the sewing .(The body has become a space in which symbols that refer to meanings are implemented .To be a lexicon records the memory of the body .The tattoo has become an indelible printed work of art.

Tattoos appear in specific and specific areas of the body in most of the works .The artist chose places that are related to instinct and femininity and are determined by the hip, chest and abdomen area .The forms of tattoos are repeated on the body with slight changes as they are limited to the circle, line, point and mark) v (and (+), or . (×) The changes occur by manipulating their positions in the figure as a whole.

In most of Mahoud's works, the man takes a role where the man's size is diminished by the size of the woman and he appears in the shadow area and in cold colors to activate his absence and consider his presence secondary behind the woman who occupies the light area, although his presence is necessary at work .It refers to customary references that require the presence of a man alongside a woman in the village community, because it is linked to the idea of protection .The man disappears to show other Massahbat a bull and horse cock .. Among other neighborhoods

employed by the artist in his works Crescent, or the lantern are from the vocabulary used by the artist in his works in duplicate, reference to the time of the subject at the time of the evening .. also show other symbols associated with artist environment.

And accessories for decorating women were repeated in the artist's works to refer to the folklore, as the partridge and the tulip earrings have references related to the customs of the village that refer to the idea of beauty .It became a well-known theme associated with the artist)Mahood .(The topics of the artist's work) Mahoud (varied between mythological ,religious and historical folklore themes and tales in an attempt to

“lure the tale and transform it by imagining it into an art that has its aesthetic and structural necessities. [1] ” .

Sample (2): The artist, Neamat Mahmoud

Work represents a landscape containing three women carrying water jars marching forward while sitting in the back three other women ,b and advancing the for painting a woman with her child walking in the opposite direction of the three wives of animate jars .While two distant blocks appear on the right and left side at the top of the scene, with some stone floors on the left of the scene .Warm colors overlap between cold colors in a balanced way.

The configuration is a static rectangle with a horizontal axis .What distinguishes this work is the emergence of women as an essential element in the work, which is represented by seven women.

This work was characterized by a clear disappearance of the horizontal line that does justice to the painting, which is inherent in most of the artist's works, and was compensated by the contrast with the color spaces .

The colors in this work overlapped and interacted between the cold colors interspersed with the warm colors in an attempt to move away from the violet color, which is an essential feature of the artist, and to give the scene a kind of color balance and give a sense of stability and calm nature .With a clear appearance of the colors of explicit access to drag a of clear in women 's clothing effect on the imparted aesthetic sense to reach a realistic figure increased scene vitality by the harmony of these colors with cold colors in the ground scene, this is a clear shift in the color characteristic of the artist.

Despite the harsh mountainous ground, the painter executed it in contrasting overlapping colors between green and orange to give the impression of the presence of slopes of different heights and rich in colors that characterize the northern mountainous places.

The space between the shapes appeared to suggest the existence of the distance between them, with an outer space surrounding the seven women to suggest the space dimension and this was achieved by the color variation between the shapes.

In this work, the artist relied on the plurality of texture for the various shapes due to her performance of the chromatic surface and the use of chromatic intensity between the roughness and smoothness of the texture achieved to show the dimensions of the spaces .The artist succeeded in achieving the texture of the fabric through the use of explicit colors and the smooth movement of the brush.

The artist has dealt with the sovereignty of the Center clearly represented by women that mediate women with women with jars achieving interactive relationship between the shapes of women 's woman with her child at the bottom of the painting walk towards the direction of the women versus contrasts the three Alwata tend forward.

As for the woman in the standing position, who is on the right of the scene, she turns her eyes towards the woman in the sitting position to suggest that there is a relationship between them, while the woman who holds the jar turns to them to create the connection between the seven female figures and continues the narrative event of the work.

The work was characterized by two opposite styles, as the female figures appeared with more details that are closer to reality, bearing the characteristics of the realistic style, while the artist turned to drawing nature to a more abstract style in reducing many details and replacing them with richness of color.

On the other hand, there is a slight shift in the way of performance, where it became the quiet horizontal movement in large areas that prevailed over the work more than the vertical fast movement that appeared in a few places on the floor of the scene. The emotional strokes of high color intensity disappeared with the use of the curved brush movement to suggest the folds of the canvas and an attempt to give an aesthetic expression, in a way that attempts to embody the shape to approach the realism of the style.

The artist was not interested in focusing on the female body and arousing instincts, but rather was interested in showing the beauty of women and nature and creating a dialogue space in the plastic text between the women of the village who perform daily work that expresses the reality of the village and the tasks of women in it.

Sample (3) of Laila Al-Attar:

The artist Layla al - Attar adopted in this work on the metaphor of the trees of the nature of reality and the implementation of the formulation of expression, in the construction work, we find the dominance of a clear set of large trees impartial from leaves and spread over the majority of the surface imaging, and the appearance of the body of Nude mediating the scene and fade lighting created in depth to confirm the The main subject of the woman in the work center, which is dominated by dark colors in its gradations, to represent a framework that surrounds the work as a whole, reflecting its romantic atmosphere.

The artist proceeded to show the naked body loaded with psychological reflections that represent isolation and sadness, which is a clear artistic feature in the artist's work on women, who appears in many of her works alone in unknown worlds and introverted, loaded with memories full of cruelty and sadness.

The line appeared clearly as a horizontal floor in the middle of the work, suggesting stability and calm, while it appeared in different places of the work in an attempt to separate the shapes and define the color spaces. And it dealt with the artist handed colors, a kind of integrative aesthetic, color and employed successfully by using the colors of dark cold predominantly green and black Jawzi and T degrees to achieve a sense of depth stereochemistry. With warm colors displayed on the horizon interacting to achieve depth by dealing with perspective chromatography in harmony Harmonie clear.

Bam observed shapes and colors and lines carried the artist this work b style Expressionist and stripping the form of a woman from his features to move away from the diagnosis of a particular form, but a title and a symbol for generations of women who become pregnant with determination and expression in the field of visual perception, with giving a kind of sense of the artist aesthetic achieved Form and content as an integrated unit.

The artist redefined the concept of the body in art, by creating a new format based on the relationship between psychological depth and the human body, to transfer the work from that overlap to the reality that transformed the idea of (body-self) into (body-symbol). (Which does not reflect human insides as much as a mediator, citing what surrounds women suffering worry

about their existence, to transfer images resulting from that merger, open up to different times and elsewhere in the unknown worlds.

From the foregoing, the work declares a cultural communicative discourse emanating from the social changes that try to break free from inherited traditions and references by adopting freedom in the privacy of women and avoiding invocations of instinct and sense that are related to the body.

The results

1. Each artist has special cultural rules that affect the general view of women and thus affect their work, which is either environmental culture , reference, inheritance, religion or love .Leading to a crystal of that culture by creating the style and features an expressive and sensual distinguish them from others.
2. The work is a reflection of the artist's awareness and the environment that surrounds him , and thus it has contributed to crystallizing collective awareness and nourishing the culture of the community with the contents and forms of the work.
3. The works represent a reduction resulting from an internal conflict bound by social traditions, so he resorted to the inheritance in some works to find a space of freedom that could achieve the expressive image with sensory selections according to what he wanted .
4. Expresses the artist about the presence of my body for women or the presence of my identity is devoted, in this speech represents his time out of his or her own, and the roots of the environment that n Sha where.
5. The Iraqi artist was associated with a group of traditions that are loaded with sedimentation of ideas, which are still entrenched within him, and therefore he remained confined to drawing what is old and is still afraid of finding an expressive image of the woman' s body.
6. The artist is disconnected from this contemporary reality, to announce his alienation and find salvation in an imaginary reality that continues to flirt with his memory and reflects psychological motives and subjective interiors . Thus, he declares his alienation from a reality he did not see or a reality to which he does not belong, and finds salvation in an imaginary reality that he embodies in action.
7. The freedom of women artists when e and declaration of an implicit attempt to demonstrate the freedom from prevailing and the search for sensual beauty deposits . It is an expression of the plight of reality and its traditions and the artist's rejection of contemporary reality.
8. The image of the woman and her body refer us to an open text. The artists represent multiple values that take sensory, spiritual, psychological and symbolic dimensions, and acquire their connotations according to their environment and the style of their formulation.
9. Most of the artists' works build on the image of women as the dominant center, then spread other forms as complementary signs of the work.

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