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Using the marsh elements in the forming of modern Iraqi art

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Abstract--The research presented a case of employing the environment in the visual perception of technical work by its interaction with vocabulary, symbols, and visible or hidden elements in the innermost tales and legends in the marshes environment, therefore, the researcher pursued the goal of the research, which is to identify the diversity of methods in employing the environment of the marshes in contemporary Iraqi art. In chapter two, the researcher divided it into two topics, topic one entitled the influence of the environment in artistic transformations, while topic two bore the title of the environment of the marshes and stylistic contrast in contemporary Iraqi art, in which the researcher traced the experiments with their stylistic variations and techniques in the manifestation. While chapter three, analysis of techniques, titled The Marsh Environment and its Compressive Influences on the Stylistic Transformation in Contemporary Iraqi Art. Groups in the sample were analyzed according to the vision of the transformation in technique, style, methods of presentation and themes. While in chapter four, the researcher presented the results and conclusions, including the Marsh environment presented for Iraqi plastic art a charming place with its moderate climate and superior aesthetics. It has become the focus of attention of art groups and trips to paint nature. The Iraqi plastic artist presented various methods and techniques of presentation that call the composite in vision for analysis through a fabric intertwined in techniques and performances for intentional purposes and with a conscious awareness of the perception, after that, recommendations and suggestions were put forward.

Keyword--employing environmental, elements in the marshes, shaping styles, contemporary Iraqi art.

Introduction

The marshes area is a fertile space for contemporary Iraqi art, which began to draw inspiration from these artistic and aesthetic elements from the distinctive nature of the marshes, with its water, animals, birds and reeds swinging with air movements, with water ripples due to the movement of boats (Al-Mashahif). The contemporary Iraqi artist was associated with his intellectual, heritage and historical references, which are represented by the marshlands in particular. The environment, with its political, social, economic, and cultural factors, played a major role in building and motivating the creative imagination and confirming the local culture of the contemporary Iraqi artist. The local culture is one of the important aspects that gives the place its distinguished role in artistic work, especially local and national, which aims to consolidate the foundations of citizenship.

Citizenship means the citizen's affiliation with the homeland. It is a right expression, meaning the individual's love and devotion to his homeland, which includes belonging to the land, people, customs and traditions, and pride in history and the homeland. The Iraqi artist has been able to confirm that patriotic spirit in most of his contemporary works, especially in presenting the image of the marshes in a contemporary way that introduces new schools and artistic methods. Through the foregoing, there are several factors that determine the integration and interdependence between the artistic work on the one hand, and the environment on the other hand, and what results from the contact of these factors in developing and highlighting the artistic work and showing its expressive and functional importance. The social factor has a special and fixed pattern, and it has its well-known privacy that its residents are accustomed to, which consequently affected the environment directly and indirectly, including the various arts in implementation of the purpose. We found that every social environmental structure consists in its content of several components, including habits, ideas and emotional responses. The restrictions in which the people of the region participate, and this element is included in the traditional style of housing, clothing and ornaments, and the ideal style of social relations. Many Iraqi artists embodied these components in their artworks, which were consistent with the environmental reality of the nature of the marshes, which confirms the aspect of affirming the local heritage. Heritage is a set of intellectual values of a people that moves from time to time according to the requirements of that stage due to its importance in social and cultural life and intellectual and cultural communication.

Chapter One

Procedural employment

It is a technical and aesthetic case that seeks to build a symbolic system and several tools for igniting a subject or event in order to include it within the context of the act of creativity and what affects the visual output and stylistic and expressive transformations.

Elements

They are the tools and molecules that link the formation or environment that form a concept, meaning, and structure capable of communication and understanding, since the process of forming the elements in the environment and nature assumes new formulas*.

Environment

The environment is the surrounding conditions that affect life. It is a natural environment and includes everything that is located on the geographical surface, such as mountains, valleys, lakes, topography of the place, the climate, and a man-made urban environment†.

Tashkeel

It is a formula that the artistic work takes and that contributes to changing the course of vision, whether mental or technical.

Style

It is the way that the artist forms to express his themes and ideas. The style is a pattern and a means that the artwork takes to reach the desired goal through a system of features, characteristics, vocabulary and the way of preoccupation. The style in plastic art depends on the specificity of performance and techniques of presentation and attention to the state of harmony between vocabulary in the look and feel of the artwork‡.

The first topic: is the influence of the environment on artistic transformations

The influence of the environment has an active role in changing and transforming the form of artwork, and as we find in the first civilizations in Egypt that environmental materials had a role in forming artworks from materials such as stone or papyrus that were media for expression, while in Mesopotamia, clay was an active element in building a symbolic system A technique of works of art, and even reproducing them and changing their qualities through burning, and polluting them after treating them with heat, are aesthetic pillars that influence the course of history, as well as the case for Greek and Roman art (Fig. 1, 2), where the environment and myths dominated the form of the artwork and the methods of its functional uses. Or its visual outputs, like all forms, symbols, and vocabulary (which the artist represented in civilizations and cultures are nothing but a metaphor from the surrounding environment. The shapes, animals, forms of plants, and even inanimate objects found in works of art in their symbolic form and with spiritual, sacred, and religious implications are only a physical reflection

*- Golan Hussein Alwan, The Structure of Formation in Kinetic Sculpture, Research Publication of the Journal of the College of Literature, Issue (92), Iraq, Baghdad

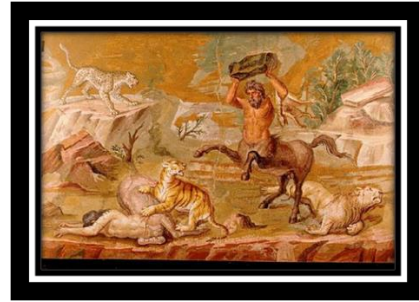
†- H assanein Fathi, Architecture and Environment, Dar Al-Ma'arif, Egypt, Without a Sunna, pg. 9

‡- Faisal Ali Sharif, Sino-graphic physical formation in visual presentations, Journal of the College of Basic Education, Volume (20) Issue (86) Iraq Baghdad, 2014, p. 236

of the existing image In the artist's mentality, which is realized as a result of the influences produced by his surroundings.



shape 1
<https://www.syr-res.com/article/13288.html>



shape (2)
<https://www.facebook.com/alskndr12/posts/2681732938528311>

In this way, the environment and its influences in the artwork are effective in realizing the stylistic and technical transformation and even in the subjects. Transforming the environmental elements from components, vocabulary, and characteristics into a coherent expression of construction, harmonious language, and precise techniques of presentation to provide a special surface that is symbolic in its formations, communicative in its vocabulary, and structural in its goals and objectives. And the impact of the urban environment, the religious aspect, and forms of dress and social behavior, so that art then takes an indicator towards the rule of classical systems and traditions and their control over the arts to advance Romanticism and Impressionism, motivated by breaking the system of traditions and strict laws imposed by academies and to announce their spatial dialogue, while Expressionism presents a case of activation of the impact of wars and devastation. Occurrence in the environment and the ocean, for example, George Rösckl (Fig. 3) and James Ensor (Fig. 4) Kircher (Fig. 5) and Kokoschka (Fig. (6) and B). In the same direction, the urban environment was activated according to Max Ernst (Fig. 7,8) and Salvador Dali and his strangeness in figure (9), which seeks to express the value of man in the year of atrocities and destruction, while experiments led abstraction in a mystical and contemplative dialogue on the place and the environment.



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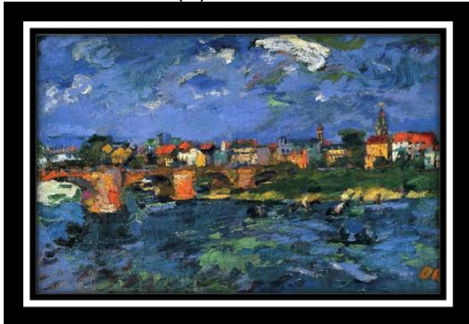


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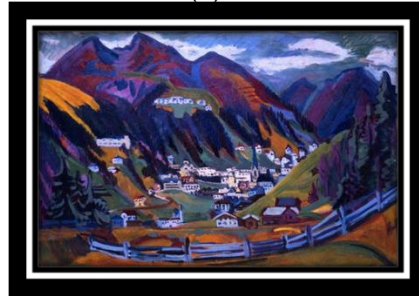
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George Roux (1853-1929) - "Femme au repos en Alpage

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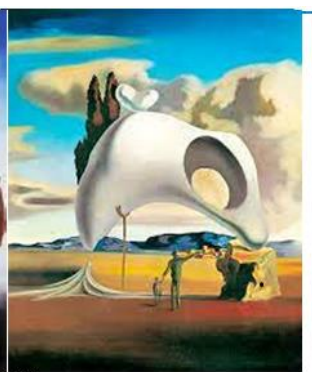
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George Roux (1853-1929) - "Femme au repos en Alpage



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<http://shop08004.whewfh.ru/> (hearing impaired experience blank paintings by Salvador Dali)

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<https://arthive.com/fr/leonoracarrington/works/319181~A>
 magnificent_bird_Portrait_of_Max_Ernst#show



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<http://shop08004.whewfh.ru/> (hearing impaired experience blank paintings by Salvador Dali)

The second topic :The environment of the marshes and the stylistic contrast in contemporary Iraqi art

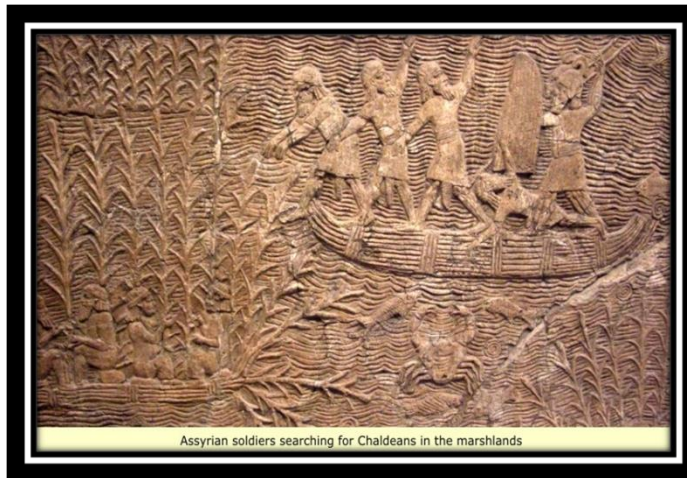
The environment of the marshes is distinguished in its characteristics, features and forms of life as it contains clear biodiversity and an environment that celebrates that diversity in materials and raw materials, privacy in social practices and forms of construction from reeds and mud, and uniqueness in cases of hunting with materials such as Alfalah whose shape extends to the first civilization In history, it is the great kingdom of Sumer in its artistic and literary production; Rather, the first cities in history appeared from there, humankind presented the first alphabets to document and restore the Sumerian spirit as a calyx figure (10) in his search for immortality and here we find that the boats that were used by that Sarmadi and the first Sumerian five thousand years ago are the same ones used by the inhabitants of the marshes today, which It is now called Al-Mashhouf, which has become an important symbol of the Iraqi civilization, especially the land of the marshes, and the population is still using the tools and tools in the manufacture of these boats (Fig. 11), or building houses from reed material, since the creative act is linked to the superior potential on the Summoning beauty to serve the technician and highlight the state of interaction with existence and the surroundings in the face of events and place. ⁽⁷⁾ Figure (12, 13).



Shape-(10)



Shape-(11)



Shape-(12)



Shape-(13)

⁽⁸⁾The Iraqi artist was inspired by the case of employing environmental elements with different movements and motives, including highlighting the specificity of the place by confronting the rule of Western methods and the tendency of abstraction or Western themes in representation. (14) With visual stimuli for the elements of the environment in the marshes in an attempt to understand the systems of relationship and association by calling the aesthetic, the technical constructor, and the environment compressor, which necessarily affects the method of installing and analyzing the systems of forms and formation and re-forming them in a style capable of communication For this reason, in Iraqi art, organizing trips to the marshes and representing their outputs with works, whether in sculpture, painting, or even ceramics, so that art contributes to showing the importance of the place in art and in pursuit of producing various phenomena and methods in Iraqi art, as in the works of Hafez Al-Droubi Figure (15) or Mahoud Ahmed Figure (16) or Saad al-Ta'i (fig. 17). Employing environmental elements in Iraqi art progressed towards a distinct search for privacy and urgent questions about the methods of employing this human heritage and choosing its symbols, as in the works of Taha Heib Figure (18) and Alwan Al-Alwani Figure (19)) and Ferdous al-Abadi figure (20) and the promise of Adnan figure (21) and Muhammad al-Qasim figure (23,22) and all of these names work to document the image with

[§] -- Aref Waheed Ibrahim and his colleague, a previous source, pg. 77

perceptions of imagination furnished with the construction of memory, and with this intellectual obsession, the methods in Iraqi art advanced towards providing knowledge aware of imagination and reinforced by communication its motive Openness to the environment, as in the works of Ahmed Nassif (fig. 24), Falah Al-Ani (fig. 25), and Salam Jabbar (fig. 26) so that art is an expression of place and society, and that the artist sees himself and his soul through physical presence to juxtapose (the technical dimension with the intended aesthetic purpose and the environment of the marshes being Compress^(**) (awareness of the artist T push him into virtual areas of the imagination realistic in performance, surreal in perception, emotional in expression, art is a visual and symbolic language whose primary goal is to communicate with the place.

shape (14)



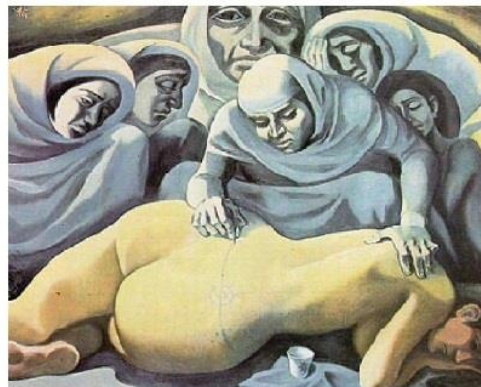
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^{**} -Shaker Abdel Hamid, Fine Arts and the Genius of Perception, Dar Al-Ain for Publishing and Distribution, Cairo, Egypt, 2007, p. 119.

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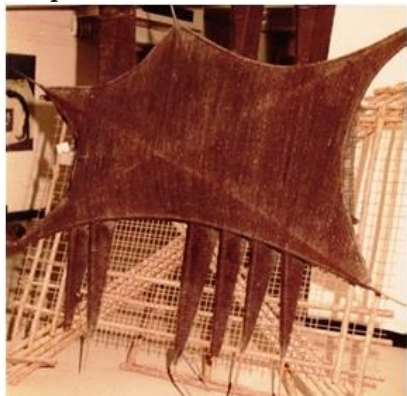
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Shape -26 -



Chapter III

The environment of the marshes and its pressing influences on the stylistic shift in contemporary Iraqi art

The environment of the marshes occupies an influential engine in the Iraqi artist's awareness of the diversity of his methods and forms of work. The historical roots of the first civilizations, where myths and tales are home to present an expressive and contemplative perception of the material knowledge around it. It is awareness of the environment and its elements, and that vocabulary and symbols have multiplied and grown, but he formulates them in a way that accommodates this diversity towards the unified organization in a comprehensive visual formula, which is a stylistic and technical transformation in the area of awareness of experimentation. And the extent of its importance in creativity and having the ability to modify and reduce in the form of the singular or symbol is the search for local and invoke its aesthetic implicit in the social and symbolic fabric in order to get rid of the rule of Western methods and subjects.

While the works of Taha, Heeb, Alwan Alwan, the sculpture block and the southern environmental symbols present the techniques and means of showing the structure of the symbolic interaction with the environment, its historical depth, and imaginative presence in human consciousness, while the works of Saleh Al-Qargoli present Figure (27, 28) a case of collecting sensory vocabulary from the environment targeted by expression The marshes are inspired and are installed and built in a comprehensive way of unity and vary in the space of the social imagination and the magician's role in highlighting the element of identity and privacy and building the data of uniqueness.

As in the works of Waad Adnan and the Diorama of the Marshes with their expressive function in the Natural History Museum, where the functional interacts with the influences of aesthetics (Fig. (29, 30, 31, 32), while Ahmed Nassif's works present an abstract structure that takes from the signs an object presence free from prior maps of achievement (Fig. 33, 34).) While Naji Al-Sanjari presents the environment of the marshes in a space of symbolic and semiotic imagination in its forms through costumes and vocabulary such as the rooster, the symbol of masculinity, to announce the extent of its magic for tales about love in the waters of the marshes and between the chapels or dreamy reed houses, and with the same perceptions Figure.(35)



shape (27)

(29) shape



(28) shape



Shape(30)



Shape(31)



Shape(33)



Shape(32)



Shape(34)



Shape(35)



Recommendations and suggestions

The researcher suggests an interest in documenting the Iraqi environments with their biodiversity and diversity of climates, and this is done with artistic works, whether in painting, mural art, or sculptural arts. In addition, there should be continuous artistic trips by students of art faculties in order to identify them and include them within their artistic works.

Suggestions

The researcher suggests conducting the following studies:

- The environment of the marshes between the Sumerian text and contemporary Iraqi art (a comparative study).
- The semiotic significance of the environment of the marshes in the contemporary Iraqi formation.
- Investing in the diversity of materials and raw materials for the marshlands environment in synthetic works of art (applied field study)

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