

## **The effect of emotional dimensions in contemporary Iraqi painting**

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### **Abstract:**

The importance of the research came in that it lays the foundations for a phenomenon that draws attention in the field of contemporary Iraqi art, as it requires revealing its psychological and emotional dimensions first, and its aesthetic activities in artistic achievement secondly, through investigation and research in it academically, in order to take note of its artistic features and its intellectual and aesthetic references, the goal of the current research Identifying (the impact of emotional dimensions on contemporary Iraqi painting) and the problem of the current research arose in an attempt to find out: - What is the effect of emotional dimensions on contemporary Iraqi painting through the achievements of the contemporary Iraqi artist for the period (2003-2001) to study artworks from contemporary art drawings in Iraq, either The theoretical framework included two topics, the first (the concept of emotion, its nature and mechanism of action) and the second (the references of contemporary Iraqi art), and the research ended with a number of conclusions, the most important of which were:

- 1 - The emotional dimension has been closely linked to artistic work throughout the long history of art as a value that achieves a form of spiritual communication between man and himself and between him and others.
- 2 - The form of contemporary Iraqi painting is an appropriate way of expressing the human self, embodied through the simultaneous ability of the artist and the recipient to interpret, compose and reflect on the formulation of ideas and forms.
- 3 - Emotion in the diversity of its forms dominates the lines, shapes, colors and contents in contemporary Iraqi painting to express the emotional dimensions and the emotional state that appears in the overall effect of the idea towards a specific goal or purpose with emotional dimensions that the painter aims at.

**Keywords:** impact, dimensions, emotion, contemporary Iraqi art.

A- Introduction:

## The effect of emotional dimensions in contemporary Iraqi painting

Emotion is a major factor in the process of artistic production, as it affects the nature of the artistic achievement and its merits, as it leads to the identification of the personality and its fusion within it. imposed by the nature of the situation to which it is exposed.

Art is a purely human activity, meaning that it is a behavior that the individual performs in order to deliver his messages to others. It is worth mentioning that this artistic activity occupies the largest share of the emotions of the individual, as the individual in the process of artistic production lives in an emotional state that derives its repercussions from the environment in which the individual himself lives. Opening the way for the totality of social, political, economic and religious influences to emerge in his artistic achievement, as well as the aesthetic influences that occupy the largest share, as they are the final outcome of any artwork, and the contemporary era in Iraq is one of the most historical eras full of events, which must leave an effective influence in art. And because the contemporary Iraqi painter retains the flavor of heritage, and the tendency to embody the events surrounding him, his artistic achievement must come full of the repercussions of these events in his drawings, which are embodied in his emotions during painting.

The emotional dimensions can be measured by criteria and standards whose presence lies in the artistic painting, and here the researcher found a need to study the emotional dimensions and their representations in the personality of the contemporary Iraqi painter through his drawings, defining the problem of his research by asking the following question:

What is the impact of emotional dimensions in contemporary Iraqi painting?

Search terms:

Impact:

Ibn Manzur defined him: What remains of the drawing of the years, and it is said that he left a trace in something (Ibn Manzur, vol. 5, 1994, pg. 60).

Saliba knew her: a thing that is already realized is considered an accident by someone else (Saliba, 1982, p. 37).

Al-Thanawy defined it: it is the result of a thing, and it has two meanings: the first means the result, which is the result of the thing, and the second means the sign, which is the characteristic denoting the thing, and the third is what follows from the thing (Al-Thanawy, 1998, p. 87).

Procedural impact: the impressions left by the emotional dimensions in contemporary Iraqi painting.

Dimensions

Linguistically, it defines (dimensions) the plural (after), which is the opinion and the assertion. (Al-Bustani, DT, p. 37)

And (dimensions) its source is (dimension), which is the breadth of range and distance. (Gibran, DT, p. 205)

As for the philosophical dimensions: everything that is between two non-converging ends, and “post-meaning” is a term given to the knowledge that is formed after the senses are imprinted with it from data and the case is (post-) if the dependence in its truth is on an experience of the tangible reality and that corresponds to the (tribal) issue that we judge Honestly, just by looking at the method of its installation. (A group of researchers, 1959, p. 382)

As for the psychological dimensions, the dimensions of feeling are operational manifestations, whether intensity or weakness, length or shortness, clarity or ambiguity. (Khayat, DT, p. 69)

Emotions: language: the concept of emotions in the Latin language is called (emovire), but in the English language it is referred to as (EMOTIONS), but in the Arabic language, it is taken from the verb (active, passive, emotions) that is, to be affected. Scientists have used the term emotion to include all emotional states, whether they are soft or thick, and they begin to combine fear, anger, joy and sadness with that happy, calm feeling. (Al Shamsi, 2011, p. 61).

Emotion idiomatically: - Defined by (Rajah) as: a raging physical and psychological state, meaning that the whole person is disturbed, both body and soul. (Rajah, 1972, p. 153).

Theoretical framework The first topic: - The concept of emotion, its nature and mechanism of action:

This study deals with emotions and their effects on human action among Greek philosophers, from the Sophists to the Stoics. Between what he should do and what he should not do without any indication of the existence of any internal conflict or contradiction within man that affects his decision to choose between good and evil, but the Sophists were the first to raise the question of the truth of man's responsibility for his emotions. Private subjectivity, as for the non-free subject who is subject to external and internal forms of reparation, from here the Sophists succeeded in showing the possibility of the existence of an internal conflict between reason and emotion, as well as between individual feeling and social ties (Mir, 1980, p. 127).

Plato and Aristotle paid special attention to the problem of emotions and their relationship to human responsibility. Plato's position on emotions is specified in his general outlines in the dialogue (Protagoras), where he considers that it is not possible for a person to fall under the control of emotions, and if it happens that emotion triumphs over reason, it is from the mind itself and not The control of emotion, from here we find ourselves in front of two conflicting forces of knowledge and ignorance, the real evil is ignorance, and the real good is knowledge, and whoever knows the good has taken the path of goodness and no force can even if the emotions stand in front of the action, and at this stage Plato was repeating the doctrine of His teacher Socrates is the denial of the ability to conquer passions with lusts and reason. (Al-Ahwani, 1980, p. 212), and in a more developed stage of Platonic philosophy, Plato talks about the relationship between courage, dread, self-control and lust. The commands of the mind fell under the control of lust and emotions, and Plato also talked about the collapse of the virtuous state and attributed its collapse to a group of emotions (the desire for pleasure, the desire for money, and the desire for possession), all of which are despicable desires. (Al-Minawy, 2010, pg. 69).

As for Aristotle, he had a different attitude towards emotions, as he looked at the subordination or non-submission of the unreasonable part of the soul to the rational oath. Lack of self-control, and the second is

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the loss of the ability to direct oneself in which one knows what one ought to do but is not able to make one's mind triumph over the pressing desires of the irrational part of the soul. (Mazhar, 2014, pg. 106).

As for the Epicurean school, it defined moral behavior with the emotion of pleasure and pain. Epicurus argues that fear must be completely uprooted, while desire is a follower of Aristotle, where he sees that some desires are compatible with nature and necessary, and some are agreeable and unnecessary, and some are inconsistent and unnecessary. (Mazhar, 2014, pp. 66-67)

The Stoic school also presented a classification of the four emotions (desire, pleasure, dread, and sadness) into groups that contained many other emotions. And how to treat it is an important element of determining the moral doctrine of this or that philosopher.

Emotions in Descartes' philosophy:

The philosopher Rene Descartes dealt with emotions in their general appearance, and this leads him to a special concept of human nature: emotions come to the soul with the power of the body and its movement and dynamism that carries with it all the violence of nature and surprise, and the soul may seem weak in the face of it, so it is necessary to be equipped with knowledge, but that The soul emerges victorious from the midst of this battle. Here, all of Descartes' optimism and faith in man is manifested, as he asserts that no soul is weak to the point that it cannot stand in the face of storms of emotions. It was as if I were saying to each individual: Within you is a huge latent power that is waiting for the command of your will to fly you above every weakness, in the last human being and in the weakest of us, there is a strength capable of standing up to all kinds of emotions. (Zinati, 1993, p. 17).

Emotions in Spinoza's philosophy:

(Spinoza) used emotion in a broad sense so that it includes all emotional states, whether tender or thick. They are keen to distinguish between the two cases as they belong to the domain of emotions, but there are no sharp breaks between the two domains (Rajah, 1970, p. 153).

Emotions in Sartre's philosophy:

Existentialism has not departed from its interest in the science of being or ontology, that is, what it means to exist as an instinctive human being in a rapid random period in relation to eternal eternity and in a small random corner in a world without end, expressed by (Sartre) in analyzing the phenomenon of emotion through the method of (Husserl) Without making any modification by clarifying that emotions are only a model of how the phenomenological method is in revealing the nature of phenomena, and later he provided an explanation for psychological and emotional phenomena (emotions, emotions, psychological contracts), as he relied on his method is the "ontological" approach \* (Al-Azizi, 1992 40), but Sartre proceeded in his interpretation on the basis that the ego of the actions of the emotion (from the ego of the feeling) on the basis that the emotion is the feeling, as he emphasized the reciprocal relationship between the passive and the object of emotion, which is the principle of intentionality of awareness, and this means that the subject or situation remains present or Existing in the feeling of a frightening situation (snake), it is true that he escapes with his body, but the subject of (the snake) remains present in his feeling (Al-Azizi, 1992, p. 73).

Emotions, their nature and mechanism of action:

The concept of emotion becomes more complicated due to the lack of agreement among psychologists on defining its nature due to the different characteristics, components and functions of it, as well as the differences in their theoretical backgrounds. Some of them see it as a combination of physiological activity (such as heartbeat), expressive behaviors and emotional experience that includes thoughts and feelings such as feeling fear and joy, etc., while others see it as an emergency or transient and chronic emotional state, such as chronic cases of anxiety and depression, and others see that emotion is a condition Consultation that takes place inside the organism and has physiological, cognitive and situational components, characterized by specific feelings and expressive behavior, and it tends to appear suddenly and is difficult to control (Younes, 2009, p. 228-229).

Another group sees that emotions are a state of imbalance between organic states and external stimuli that come suddenly in a temporary and fleeting form that push us to approach something or move away from it and are accompanied by external and visceral bodily disturbances (Al-Waqfi, 1998, p. 355).

Just as emotions work according to their own mechanisms, they are like other psychological phenomena characterized by a number of characteristics, the most important of which are: differentiation, integration and consistency at the same time. Any emotion that requires an integrative interaction between the cognitive and biological components on the one hand, and between the physical and social factors on the other hand. The pleasant emotion, such as joy, for example, or the unpleasant emotion, such as sadness, cannot appear without the interaction of these components with the physical and social factors (Younis, 2009, p. 236).

The second topic: contemporary Iraqi painting:

The contemporary plastic movement in Iraq raises multiple questions related to the structure of art and the stages that this movement has gone through. Technical trends and methods and their development.

And what the contemporary Iraqi painting has reached today in terms of progress, progress and prosperity, this has gone through foundational stages, and the attempt to search for the roots of contemporary Iraqi art leads us to the beginning of the twentieth century.

Iraqi plastic art has made an important stride in its relationship with things and with the events of the world, through a series of comprehensive achievements that were started by a group of amateur painters who were called (the first artists) who stand at the forefront of them) Abdul Qadir Al-Rassam , Muhammad Salim, Asim Abdul Hafez. (Where these artists left a group of works, these works included the magic of the beautiful Baghdadi nature. (Al Said, 1983, - pp. 27-28)

Where their capabilities were in simulating nature and depicting inanimate life and traditional social topics, and they did not have any other stylistic capabilities, within the limits of the artistic time in which they lived, they were working within the limits of artistic methods that moved from Europe to the Ottoman Empire, so their works were just the efforts of artists in photographing and transmitting nature, Or simulating them literally, so their works came closer to photography, as there was no interest in a specific art school, but rather a specific issue, but these works remain of artistic value and play a role in the history of the contemporary plastic movement in Iraq. (Youssef, 1988, p. 24-25)

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Art began after the Second World War, and did not crystallize in a clear and authentic way, except in the sixth decade, as the Iraqi artist's main goal is about reality, aesthetically and politically, and also sought to establish the actual existence of art and its traditions, and its role associated with the masses.

Likewise, art was linked to the psychological and expressive dimensions of the independent personality, despite the initial problems that the Iraqi artist faced, but he put the most important thing in the establishment of the National School of Art. The meaning of art for him in this direction is to reach a new memory and a fictional museum of his own. And with his realistic experiences that are not borrowed from European and Western art in particular. (Kamel, 1979, p. 12)

After this era, a number of plastic artists were born who later became a new and pivotal artistic force in the contemporary Iraqi art movement and formed the "second generation" who represented the generation of research, aspiration and enlightenment. - The first envoy to study art in England (Al-Rubaie, 1986, pp. 53-54), he is the first to study and practice the art of abstraction in the manner of the American artist Jackson Pollock, as these missions had an important role in the movement of contemporary Iraqi painting intellectually and stylistically, during which the first establishment Institute of Fine Arts in Baghdad in 1936, all artists during this period were imitators of Western artistic methods, and through contact with European arts and art schools, a conflict was born between the introduction of heritage and the introduction of new methods, as the period of the thirties until the beginning of the forties became a period of discovery and anticipation (Saleem, 1977, p. 49).

Thus, the artistic movement in Iraq began to be linked, little by little, to global thought through the Iraqi artist's interest in European methods and the reverence of the artistic work for itself, after it was a means of expressing the personal hobby in drawing the external landscape. Nevertheless, the Iraqi painter was able to employ part of the experiences, techniques and ideas that he acquired Through contact with European art in the service, building and establishment of a contemporary Iraqi art movement. (Al Said, 1977, pp. 7-8)

The artist (Faeq Hassan) took from reality with all its data, a realistic approach, and he was keen to the end not to neglect him and leave him, as he was able to convey many feelings and ideas in a single, distinct and decent way from his readers, reminding us of what the artist (Korbeya) reached in dealing with the life of The poor, the simple, and the peasant among the people, at the risk of feeling this (avoid Faeq Hassan slipping into the fierce currents of modern painting), as it seems that he preferred stability in favor of his betting on reality. He was able to adapt abstraction and take it to the space of realism, expelling the hybrid features from his art. (Abdul Amir, 1994, p. 10)

Here, the formulational transformations in the drawings of (Faeq Hassan) prompted him to extract new units in expressing the essence of human problems, and there is no doubt that the artist was inclined to grasp the hidden threads that link him to poverty and deprivation in the society at the time, so he produced works of art in which he touches the outcomes of his desires in (Psychological dimensions. This period came from the richest periods in his artistic life, where he went charging his paintings - which are now tense - with images of want and misery, and made them a strange mixture of horror and kindness, and succeeded in highlighting the hidden wounds that the people suffer through characters whose faces and bodies remind us of nightmares. (Jabra) , 1978, p. 17)

The artist presented a psychological and philosophical contemplative work in the first Arab Biennale exhibition, and the work is an old horse as in Figure (1) (unlike the previous super-happy horses) contemplating the skull of another horse. Issue 296) that after a long life he did not earn anything. Because life did not achieve for him what he was striving for, so life according to this work and only (Faeq Hassan) also, is the struggle that must fade away with struggle, life is not understood by dreaming. Therefore, his realism led him to such a conclusion that everything goes to suffering and death, he will present another work in which he depicts many ugly faces and threatened with something by threat or fear. Work is an accurate expression of a state of fear or inhumane conditions. However, the psychological content of this work reveals a different result. If it reveals political implications through the psychological method, these ugly faces may express inhumanity or they express human cruelty towards humans. (Kamel, 1980, pp. 74-75)

In his painting (Elegy) as in Figure No. (2) to observe the beautiful worlds gradually collapsing: the death of things that are not repeated in this world twice: the human being. In that painting of a horse weak in stance, he looks up with fascinating sadness at the remains of another animal's skull and the rotting corpse of a horse. (Al-Rubaie, 1982, pg. 4)

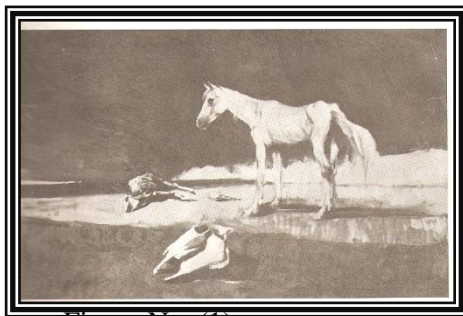


Figure No. (1)

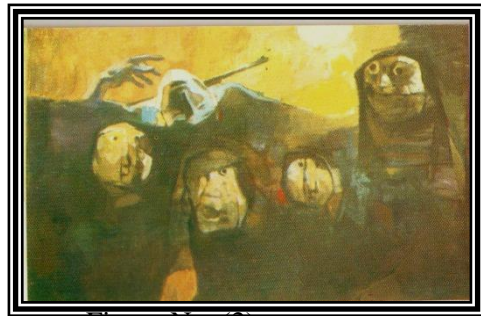


Figure No. (2)

### Indications Theoretical framework:

Perhaps (Mahoud) had brought down the curtain not long ago on everything that is not related to reality, and was concerned with the peculiarities of dealing with realism for human images and suffering, but he was presenting his images based on a reality that he draws as he likes, or as he imagines it, and therefore the spectacle of the image Realism attracts the recipient by focusing (Mahoud) on the image of the person bearing misery and misery, or focusing on images of women. So there is a psychological character that confirms the nature of the transformations that exist in his drawings, and this psychological character leads to the conclusion that there is (suffering) that is reflected to represent a reality that may be hidden from view, and (Mahood) supported his graphic texts with a narrative-narrative vision, telling an event The person plays the role of the hero in these events. (Ghanim, 2004, p. 154-155), as shown in Figures (3) and (4).



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Figure (3)

Figure (4)

Fakher Muhammad used to find space for him to express the innermost human being by touching the structure of the aesthetic effect, and unleashing his imagination in monitoring more images and indications that work effectively in his artistic achievement. Artistic to distinct levels of virtual referrals to the act of abstraction, and the predicates of the pictorial surface here seem a reflection of the inevitability of the aesthetic discourse and the reproduction of its partial peculiarities. (Al-Qara Ghouli, 2008, p. 20-21) as shown in Figure (5) and (6)



Figure (5)



Figure (6)

Indicators of the theoretical framework:

- 1 - Plato believes that the mind must be supported by emotions to stand in the face of lust and anger.
- 2- Aristotle believes that submission or non-submission of the unreasonable part of the soul to the rational part is one of the causes of emotion
- 3- The artist's feeling in the fifties about the bitter reality that represented between national awareness and the emotional dimensions that he carried from his suffering due to the occupation, which prompted him to express this period in more modern ways.
- 4- The Iraqi artistic production was distinguished in all stages by presenting the lives of the poor and the destitute, so artistic themes were filled with dimensions filled with emotion of pain and suffering.
- 5- The liberating character of Iraqi painting in the sixties resulted in several facts, including alleviating the burden of diagnosis and beginning to pay attention to the problems of the pictorial surface and human thought.



### Chapter Three: Research Procedures

First: the research community: the current research community consists of a group of artworks amounting to (20) works collected through the available sources of books, magazines and the global Internet system.

Second: The research sample: The current research sample consists of three randomly selected models due to its consistency with the research objective and the contrast of its style and fame.

Third: The research tool: The indicators of the theoretical framework, the researcher's experience and the opinions of experts were relied on in analyzing the research sample.



The research sample :

Model: 1

Artist name: Farouk Hassan

Work title: Unfinished Childhood

Completion year: 2007

Work size: 70cm x 70cm

Work material: Oil and various materials on canvas

Visual description:

A square-shaped work that contains a square within it about half the size of the painting in a warm brown color surrounded by another color that covers the whole painting in a more light color and in it there is a rectangle on which a picture of a child with thick hair is drawn, divided in two halves in a diagonal movement by the lower part towards the left of the viewer, followed by the same picture in a different, less dark degree, and then A picture of the bodies of two children who had some parts of their bodies cut off

Work analysis:

The work tends to a high degree of reducing the surfaces behind the scene until there is only a square in a color different from the color of the surface of the painting. The human body with the meanings it gives it overshadows the human suffering in terms of the body and then the body of childhood, and the artist carries valuable meanings that carry two connotations at the same time, body and childhood, and those meanings cannot be outside the framework of the place he referred to according to the box to surround all

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parts of the body. The abstraction, which contains many of some emotional and sensory connotations with an aesthetic subject, showed that it was able to express and communicate these dimensions according to the semantic presence of its technical tool. A relationship was achieved between form and content. The title of the work was an unfinished childhood. The title is according to a system of related relations between the environment that imposes the dominance of topics in the impact of the events it contains towards the human entity and its social importance until childhood was taken as a topic. An important place in the memory of recording events according to emotional dimensions and what childhood is exposed to in its general title because it includes its human qualities, which are characterized by consolidating its cultural or professional identity.



model(2)

Artist Name: Falah Al-Saidi

Work title: Explosive Politics

Completion year: 2008

Work size: 60cm x 70cm

Work Material: Various materials on canvas

### Visual description:

A rectangular work that contains vocabulary of a realistic and expressive nature. In the work interface and below the horizon line, there is a smashed car as a result of a terrorist attack, and it was in colors that suggest the traditional inconsistency of the prevailing language in viewing the colors of cars, followed by fragments that suggest other types of combinations of different cars and alignment next to a wall. It appears to the viewer in various colors of red, blue and violet, and then on the horizon to the top we see the heights of popular houses and a black sky.

The structure of the work is according to a noisy color group that constitutes a heaviness and dominance that dominates the work with the construction stacked with realistic vocabulary, but we do not see sunlight or directed lighting from artificial light, with no accurate details of all components of the artwork appear except as far as we see a color structure that shows the features of the components of the work with thin lines.

### Work analysis:

At the first sight of the vocabulary of the work, we feel shock and astonishment in terms of the violence of the appearance of the colors that did not adhere to a stereotypical aesthetic pattern, even that the work is expressive of existence, and that the vocabulary of the work with its existential connotations has been destroyed by an unfamiliar construction, so it is necessary to appear according to a visual

discourse that is not biased towards experimentation, but rather To the expression, the colors are composed among themselves to show vocabulary with objective connotations, and the topic also includes the introduction of vocabulary with new environments that align according to the appearance of a specific expression that expresses its objective meanings in an alienated manner, but it appears clearly through the Iraqi reality full of events that the topic was dominated by surprise and the displacement of traditional patterns in research Experimental and sensual images of beauty from succumbing to the surface of the plastic work, forcing it to load it with human values with emotional dimensions that embody terrorist acts that occur in the streets of the city. Due to the emergence of subversive concepts of its field reality in society following sectarian sedimentation aimed at breaking the bonds of belonging to moral values Religious and religious beliefs in Iraqi society.



**model (3)**

**Artist name: Waddah Mahdi**

**Work title: The Triumph of Blood over the Sword**

**Completion year: 2009**

**Work size: 120cm x 120cm**

**Work Material: Acrylic and various materials on canvas**

**Visual description:**

The scene represents human figures standing in front, lined up in the form of expressive features, holding spears and spears with their hands, three of them standing in the middle, wearing a red kilt, with soldiers from an ancient army kneeling in front of them, a person leaning on his sword covered by arrows, wrapped in a green scarf and on his head a war cap, which the artist gave a white color To deepen the inspiration of expression. As for the faces of the five soldiers, they are hybrid faces looming in the features of the faces of unfamiliar wild animals. The work suggests what was inherited from the events that this scene is a scene from the Battle of Taff in the holy Karbala. Sacred and slaughtered is not the reality of kindness.

**Work analysis:**

Multiple scenes and many pictures carried by the Iraqi memory following the transmission of history of the Al-Tuff incident, as well as the literature that saturated its epic and emotional aspects of that incident and the tales that were transmitted orally. He imagines it according to his awareness, culture and knowledge of that incident, which represents two opposite lines that are very similar between the concepts

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of absolute good and evil, which makes everyone feel that it is not possible to imagine the ugliness of the other before the same holy personality. The other one who tried to evoke natural human emotion with various practices that differ horribly with human rights, and there is a copied similarity between the actions that were deposited by colonialism in the Iraqi reality in the post-colonial period and showed actions that have nothing to do with social behavior; Which by its nature interacts with concepts that are important in society, faith and morals.

The fourth chapter

Result and conclusions:

First, the results:

1. The artist's work and the establishment of his awareness according to his contact with the sediments of colonialism included the destabilization of identity through killing, displacement, demolition, possession, domination, enslavement and violation of human rights, which clearly affected the Iraqi artistic production, and that production was not limited to an age group until it was transmitted to a specific generation, but most The artistic generations have shown in their works an awareness against all the actions left by colonialism, and this is what justifies the title of the generation in relation to the artistic production and its type regardless of the discrepancy in the age groups of contemporary artists between 2003 and 2015. According to the artist's vision and what he carries from emotional aftermath.
2. Contemporary Iraqi artists' methods of expression varied in the period following the occupation of Iraq in 2003 according to the stylistic vision and the limits of performance levels celebrating experimentation, coding, flatness and abstraction.
3. The contemporary Iraqi painter emphasizes the selective discourse of the grave events and the societal suffering that resulted from the war during the occupation of Iraq and the successive series of terrorist attacks (explosion, killing, captivity and slaughter...), which was a fertile material for the Iraqi artist carried by huge emotional dimensions as in the sample models (1-2).
4. The artist's data during this period filled with suffering and pain showed an effective impact on the products of contemporary Iraqi plastic art in general and painting in particular, through the artist's persistent practice of various types of semantic engraving on the levels of forms, content, and performance and performance techniques.

Second, the conclusions:

- 1 - The emotional dimension has been closely linked to artistic work throughout the long history of art as a value that achieves a form of spiritual communication between man and himself and between him and others.
- 2 - Contemporary Iraqi painting is an appropriate way of expressing the human self and its emotions, which are embodied through the simultaneous ability of the artist and the recipient to interpret, compose and reflect on the formulation of ideas and forms.
- 3 - Emotion in the diversity of its forms dominates the lines, shapes, colors and contents in contemporary Iraqi painting to express the emotional dimensions and the emotional state that appears in the overall effect of the idea towards a specific goal or purpose with emotional dimensions that the painter aims at.
- 4- The products of contemporary Iraqi art were affected by the great cognitive theories and narratives that came from the colonial countries, which framed the pillars of communication and separation between the

western and eastern given given the systems of interrelationship between art and knowledge, and this will not cancel the attempt to adhere to identity and heritage.

5- The emotional dimension appeared in contemporary Iraqi painting through values, and for the transformations that affected the methods of technical and formal treatment in the artistic achievement, a reciprocal response justifying the visual variables of the visual field in painting without complete loss in the colonial heritage, its expansionist language and its hybrid models in most fields, in the artistic production that Contemporary progress and what it reflects in the mechanisms of implementation and experimentation and the tools used, developed and varied.

6- The symbolism of place in contemporary Iraqi art came as a national necessity in intensifying the environment surrounding the human being, as it is the homeland of belonging to the ego of the self as conceptual dimensions of a dialectical nature between the mental image and the indicative image of the place.

Third, recommendations

1) The researcher recommends that they be included as critical studies of the emotional dimensions of the artist in the criticism curriculum within the criticism of the arts because they organize cultural awareness and what is important in establishing rooting within its applications in the arts in general.

2) Paying attention by postgraduate students in faculties of fine arts to study the psychological theories that are being developed to study the emotional state of the artist.

3) The researcher recommends that studies and research be carried out that include most of the concepts that worked in the emotional dimensions that the researcher deals with in this study, such as anger, alienation, repression and others.

Fourth / suggestions:-

To complement the requirements of the current research, the researcher suggests conducting the following two studies:

1. Representations of emotional dimensions in contemporary Arab formation

2 - Implications of emotional dimensions in contemporary formation

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