

## **The authentic and the acquired in graphic art, philosophically and cognitively**

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### **Abstract**

The starting point of the graphic art goes back thousands of years, as it begins with Neanderthal who found by chance that the sole of his bare foot when walking leaves behind a footprint similar to that of his foot. This was the first beginning of his acquaintance with printing, later on Neanderthal started drawing his concerns and thoughts, before discovering writing, so he left drawings on the walls of Paleolithic caves. It was carried out with an innate motive as an urgent desire to record his daily life, and one of the oldest topics that the cave painter implemented was also the shapes of human palm. It was found in the Fonte de Salen cave, located in San Vicente, in the northern part of Spain, and its date is likely to be around 22,000 BC. What distinguishes this cave is its uniqueness with scenes of palm prints only. The beauty represented in nature is an authentic beauty. As for the acquired beauty, it depends on handicraft and artistic skill. The acquired beauty may overlap with the authentic beauty, but they do not coincide, like drawing nature doesn't convey its actual reality. As the acquired beauty that appears from the artist's creativity and creative effort is acquired by itself, while the natural beauty that represents reality is authentic. Therefore, the topic of the research came to be (the authentic and the acquired in graphic art, philosophically and cognitively), and this research includes our chapters:-

The first chapter: the general framework of the research, as it contained the research problem that the researcher summarized in the following question: what is (the authentic and the acquired in graphic art, philosophically and cognitively), in order to establish the goal of the research and its formulation, as the researcher engages with varying periods that were determined in relation to graphic art, so that the chapter ends in defining the terms and stating It has linguistic and idiomatic definitions as well as procedural definitions that agree with the researcher's point of view. As for the second chapter: the theoretical framework and previous studies, it included two topics , where the first topic was under the title (Philosophers' opinions on the authentic and the acquired), and in this topic the researcher touched on the point of view of The writers and authors, and from the point of view of some philosophers, to identify the authentic and the acquired, while the second topic was entitled (The

cognitive framework for the authentic and the acquired), where the researcher touched on graphic references. As for the third chapter: it deals with the research procedures for choosing the research method used in analyzing the sample, and then defining the research community and selecting the sample from it, then selecting the research tool to achieve the objectives of the research, and then analyzing the sample models according to the concept of the authentic and the acquired in the artistic work, the fourth chapter: which included The results, conclusions and discussion that the researcher reached from analyzing the research sample, and then presenting practical recommendations and proposals related to prayer on the topic of the research to complement the interest.

**Keywords:** (acquired, authentic, graphic.)

**First: Research problem :-**

Contemporary art tries to draw inspiration from the themes of artworks from heritage in an attempt to search for identity, and to find privacy in a world in which forms were similar and mixed until they lost their privacy to a large extent, and no longer express the artist's personality and distinctive artistic imprint, the creative artist does not resort to the rules, traditions, and techniques of heritage as a purpose by itself. Rather, he picks up from these traditions as much as he absorbs, to reorganize, arrange, and merge them in a completely different and unique manner in light of the artist's distinctive artistic style, to finally bring out the authentic artistic product away from the traditions. The drawings and shapes that Neanderthal used to distinguish and define things had evolved with time and became the first reason for the emergence of writing, as the first to use pictures to denote things were the Sumerians, with their invention of cuneiform writing in 3000 BC. Later, the graphic art returns to its primitive concept, to cylinder seals since the time of the Sumerians, and before that, the drawings of the ancient man, as well as the innovations of the Chinese and their manufacture of prominent wooden molds to print pictures and shapes and the use of acid etching on metal and limiting it to black and white colors, it acquired many characteristics that allowed it to spread and enter In many cultural, political and commercial fields, such as paintings, magazines, books...etc. Over time, this art witnessed a remarkable development through a series of methods and techniques that allowed a wide scope in choosing the printing method, which creates various opportunities for expression, and is considered a distinct field among other fields of plastic art.

**Second: The importance of research and the need for it:**

The importance of the current research is determined by the following:

- 1- Shedding light on how the authentic and acquired in the Iraqi graphics products in the Diaspora.
- 2- The current research benefits art institutions, art college students, and artists interested in studying graphic art.
- 3- The research benefits studies related to graphics in particular and drawing in general, because they are rare and few.
- 4- Contributes to the development of the visions and skill capabilities of graphic artists.

### **Third: Research Objective:**

The current research aims to:

- Detection of the authentic and acquired in the Iraqi graphics products in the Diaspora.

### **Fourth: Research Limits:**

The current research is determined by the following:

1. Objectivity: a study of the authentic and acquired in the products of Iraqi graphics in the Diaspora, graphic works according to its techniques.
2. Spatial: the diaspora.
3. Temporality: (1974-1992).

### **Define terminology :**

#### **First- The authentic (idiomatically)**

Authentic , authentic , genuine. Authentic is something that is authentic or true and not a copy of anything else. A painting that was actually created by Monet is an example of a painting that is authentic. The adjective authentic describes something that is real or genuine and not counterfeit. Authentic as of the same origin as claimed; genuine.

“The experts confirmed it was an authentic signature”.

Authenticity is the quality of being genuine or real. The word authenticity is the state of something being authentic, or legitimate and true. Authenticity is important when the value of something is dependent on where it came from or how it was made. “The idea of discovery is inextricably tied up with ideas of exploration, progress, authentic ity, authenticity and novelty.” “What they’ll do is start investigating the authenticity of the sketch.” To ask whether an object is authentic is to ask not about its existence but about its relationship to a posited social or cultural identity. The word ‘authentic’ to mean ‘real,’ as in the phrase ‘this is a real Native American medicine bundle.’ Such claims are intended as evaluations of what is understood to be the essential nature, or the identity, of the phenomenon in question. Thus, assertions of authenticity always have embedded within them assertions of identity.

#### **Operational definition of (authentic):**

Drawing inspiration from historical expertise and experiences that have origins and a new civilizational heritage and reviving them in the products of Iraqi graphics with an oriental identity and with new and modern techniques acquired that have an impact on the products of Iraqi graphics.

#### **Second: Acquired (idiomatically):**

Acquire- acquired, gained by or as a result of effort or experience

acquired wealth

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acquired knowledge

attained as a new or added characteristic, trait, or ability

an acquired taste

being or relating to a physical or behavioral characteristic or trait arising in response to the action of the environment on an organism.

Linguistics. to achieve native or native-like command of (a language or a linguistic rule or element).

All that is added to innate abilities is acquired through spontaneous activity or experience and training. It is said: Acquired responses and acquired characteristics. We should not exaggerate the contrast between the acquired and the innate, since every form of behavior is the result of the interaction of heredity and acquisition factors with each other, and acquired knowledge is what happens through experience and personal mental consideration, and it corresponds to the worldly knowledge of the Sufis, which is What is revealed and overflowing.

What is gained in psychology is in contrast to the direct, the primary, and the innate, which is what is added to the nature of the individual through spontaneous activity or experience and training. She says: The acquired perceptions are the perceptions corresponding to the natural perceptions that occur directly through one of the senses. This means that the acquired awareness is not the fruit of direct sensory stimulation, but rather the fruit of experience, education and inference.

Rights (acquired) in (law): are those that are formed and established within the scope of the law of a state in a fundamental and correct manner and are intended to be enforced or invoked within the scope of the law of another state.

It is everything that introduces something new to the artistic achievement in terms of the elements of composition and modern techniques, and their influence on the products of world artists and their methods through the acquisition of expertise and experience.

### **Chapter Two / Theoretical Framework**

#### **The first topic: the views of philosophers in the authentic and acquired**

The beauty represented in nature is authentic beauty. As for acquired beauty, it depends on handicraft and artistic skill. The acquired beauty may overlap with the authentic beauty, but they do not coincide. The natural beauty that represents reality is authentic

Socrates advised his students to represent the finest beauty in the model when they convey the revelations of the true beauty of the soul. Socrates believed in the necessity of attaining the authentic beauty of the soul under the bodily structure.

While Plato emphasized the existence of beauty in a system and a geometric proportionality, that is, in everything that is subject to number and measurement, it is found in geometric shapes (such as triangles, circles, and squares). He says in this sense, that what I mean by the beauty of forms, does not mean what the common people understand of beauty in depicting living things, but I mean straight lines, circles, flats, and volumes.

It is formed by rulers and angles, and I assure you that such shapes are not relatively beautiful like the rest of the shapes.

Plato divided the ontological world into two parts: the ideal world and the material world. The material world is a changing, relative, and sensible world. As for the real world, it is the ideal world, above which there is the supreme good, which can be realized through mental contemplation and philosophizing. True knowledge is found in the ideal world that contains Absolute, certain, and universal facts. As for the knowledge of the material world, it is relative, approximate, partial and superficial. The origin of knowledge is the mind, not the experience or the material sensory reality that simulates the world of ideals, a distorted simulation. Where it becomes clear to us that Plato's philosophy is an idealistic philosophy, a paradox of matter and sense, and it is also noted that the Platonic conception is based on several dualities of the material world in contrast to the ideal world, the splitting of man into a soul of heavenly origin and a body of material essence, and the division of knowledge, speculative and tangible in exchange for an absolute certain knowledge

Art as long as it imitates nature, it will not reach the level of nature itself in mastery and perfection, and nature is an authentic reality, so the artist's work, which is imitation is useless, so we are in need of this art because we have nature in all its forms and we have its ideal authenticity After this in the world of proverbs. And that the artist must transcend his art and focus his eyes on ideals, but these ideals are not personal or subjective, but rather are an objective ideal and a stable, integrated, reasonable model in which many sensible objects participate.

Aristotle says "The aim of art is to represent not the outward appearance of things, but their inward significance". Thus, Aristotle was able to link art and the mind, for the essence of art is the mind, which completes what nature and art are unable to achieve, with this ability to work, and is interested in highlighting the ends that came into existence based on the design of the mind. What nature fails to achieve, what art completes, and what emerges into existence, which annihilates what art embodies from the movement of the future and what action and movement is based on it reveal hidden potentials in man. Therefore, all arts according to Aristotle are possibilities and they are authentic sources of change in something else or in the artist himself. as another.

Hegel sees that the authentic as the first expression of beauty, and the distinction between the authentic and the acquired, that the idea is the complete beauty in itself, while the authentic is imperfect beauty, and beauty is an idea and the idea advances towards reality and it does not claim this reality except from the real subjectivity corresponding to the concept and thus Hegel sees the real beauty It is he who is embodied in the idea and content, not in the pure form, until beauty has become for him an idea that has developed throughout history, from the dominance of matter to the domination of the idea and from form to content. Hegel connects beauty with truth and refuses that beauty is an expression of reality, since beauty is nothing but a special identification by which the real is expressed and revealed to us.

Descartes sees ideas in terms of their origin and source into three categories: First: ideas that we created ourselves, secondly: we acquired them from the external world, and thirdly: innate in us with respect to the first type that we be very careful during the formation of the idea, so that we do not omit anything from it that is part of its reality, Descartes gives an example, with the idea of a mountain, he says that in order to imagine a mountain, you must associate it with the valley with the

low ground that arose according to that mountain, otherwise your idea would be incomplete and wrong. As for the external world, we cannot be certain that the external thing has the same characteristics that our idea of it represents to us. So judge this pen, for example, as being red, because the color is not one of the attributes of the thing itself, but rather it is a state that you created by character, so we are subject to error until We analyze our thoughts about external things in order to differentiate between what is actually present in the thing and what our selves have added as an idea. It is so closely connected with the nature of the mind that it is impossible to separate it from it, for it is a necessary part of its formation, or if you wish, say it is the innate power with which the mind thinks.

In fact, a distinction must be made between the external nature, which is the sum of the assets and things present in the world outside the products made by humans, and the internal nature, which is the sum of the features and forces that man has built and represents the natural biological aspect and consists of desires, instincts, motives, motives, stimuli and moods. Descartes explained that the body is an organic machine. It consists of several organs and glands, ruled by precise laws, and revealed the existence of fixed natures that no doubt can deny, and defined the concept of truth by starting from the natural light of the mind. As for the other, it is found in us as we are animals and indicates the peculiar motive in nature towards preserving our own body. It seems that dualism has taken root and has become a distinguishing mark during modern philosophy, which is considered a philosophy of the self, considering the human being as a subject in contrast to the world that is the subject of this idea. Its theoretical base is in the Cartesian cogito according to René Descartes, I think, therefore I am, which is the thing that established the idea of the ego as an existence independent of any existence outside it and as a basic idea that drew the limit This concept of nature is reflected in the concept of "human nature", and the question of whether there is a human nature and what its shape is, and what is important is what difference this nature will reflect on the fundamental philosophical and social questions And morality, so Plato proceeded from the idea that the ideal solution to social and individual problems must be through a correct understanding that links happiness, virtue and human nature.

Power represents a central concept in his propositions, as it is embodied existentially in the social classes that constitute society, history, the social process and the mechanism of change. The central starting point in Marxist propositions is the assumption that the position of individuals and groups in the ownership of the means of production determines their social status in building power within society. Marx describes This existential form in capitalist society by saying that the current capitalist method of production. It presupposes the existence of two social classes on the one hand, the capitalist class, which owns the means of production and subsistence, and on the other hand, the proletariat, which, due to its dispossession of this property, possesses only one power, which is its labor power.

The mode of production in society is what consists of the productive forces, people, machines and techniques, and from the relations of production, slavery, farming, craftsmen, wages, and this mode of production is the base upon which the political, legal and ideological superstructures in society are based, and that the change in the economic foundations is accompanied by a rapid reversal to To some extent in the edifice of legal, political, religious, artistic and philosophical forms, the transition from one mode of production to another results from economic contradictions and the class struggle

that results in capitalism being regularly subjected to economic contradictions that lead to periodic crises, but these crises do not occur according to laws that have the strictness of physical laws. .

While Darwin's theory is based on the law of natural selection, meaning that nature chooses the fittest to survive either through sexual selection or through the struggle for survival, and that Darwin applied the idea of evolution to the change of races only, and was reluctant to apply it to other fields, but Spencer saw that the idea of evolution works in all these fields, and that the law of organic development is the law that includes all fields of development, whether it is in the development of the earth or the life that is formed on its surface or the development of society or the development of government or industry or trade or language in the field of sciences and arts.

The morals and character that man has made the center of his civilization and relied on it for his advancement, and that the similar qualities are almost complete between ape and man, but despite this similarity, man remains above the monkeys by what he cannot because he contradicts them by his erection, and the ease of movement of his hands and not using them for walking and his large thumb and position and grown up. Rather, it is possible for the animal to acquire natures as a result of learning or as a result of changing the circumstances in which it lives. If these reasons are repeated, they become part of the instinct, because the instincts of animals have grown, diversified and established through heredity and natural selection, which are two laws of this universe.

It can be said that the relationship between education and society according to Spencer is a complex one, and the interaction between them is intertwined and cohesive. Able to breed new, selected breeds of humans, which have advantages and virtues, and capabilities and characteristics that are not available to the previous breeds, and this means that nature does the work of the animal world or the plant world, which is working on the development of new types of plants and animals, and thus humanity advances in the paths of sophistication generation after generation

### **The second topic: the authentic and acquired (cognitively)**

Man has been preoccupied with the motives and causes of his behavior between good and evil from the day he became aware of death and life. Behavior is defined as the human activity that emanates from a human being, whether it is voluntary or involuntary, outward or inward.

Behavior can also be classified into two types, individual behavior, which is the behavior of a particular individual, and it is related to the individual himself, while collective behavior is the behavior that is represented in the individual's relationship with others from the group, as the individual's behavior is the product of the interaction of an internal force in the individual himself and an external force from the environment that he lives in it and is affected by it, and we notice that there are differences and differences in the patterns of personalities and human behaviors, and this difference was not in vain.

The decade of the sixties of the twentieth century witnessed the emergence of the science of human behavior, which is the science that adopts the scientific and experimental approach represented in the objective measurement and functional analysis of the behavioral phenomenon, focusing on the apparent behavior and the use of scientific procedures that can be applied relatively easily and objectively verify their effectiveness.

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Social behavior helps to regulate relations between people. It is the behavior of harmony, sympathy and cooperation. It has moral meanings and goals, through which a person seeks to achieve compatibility with the group and obtain its appreciation. It is an acquired behavior that the individual learns from his previous experience, and this behavior varies according to the diversity of individual needs and situations. The social behavior of a person is the product of a process in which the vital factors that stem from within the individual himself and the social factors that stem from external factors interact.

Behavior modification is recently considered a relatively scientific topic, and it is a branch of therapy and psychological counseling based on the theories and principles of learning, and then this science was developed by Ivan Pavlov, Watson and Skinner.

John Watson is considered to be the first founder of this treatment method, but he was a radical who asserted that it is possible to take any healthy child and then make him a doctor, lawyer, artist, murderer or thief, through the influence of the environment in which he lives on him.

Learning theory is one of the contributions that psychology advances in explaining one of the human phenomena, which is the phenomenon of learning. Learning is a human phenomenon that is linked to all stages of human development. Understanding learning theory is of interest to psychologists, learning psychologists, teachers and those who plan learning situations, and this requires a qualified teacher to be aware of learning theories, and to choose their applications in the appropriate situation, and this procedure increases the value of learning and teaching theory and makes it more efficient and effective.

Learning theories are at the forefront of psychological theories. Because it is the basis for understanding the behavior of living organisms, and patterns of human behavior are subject to the interpretations of learning theories, which is the reason why these theories are the basis on which psychological doctrines and trends are based.

Behavioral theory is a tendency based on the association between a stimulus and a response, such as a car driver stopping in response when seeing a red traffic light is an stimulus, where learning lies in the association between the stimulus and the response. The credit for the start of the American behavioral movement is due to the article that Watson published in (1913 AD), which was entitled Psychology as seen by the behaviorists.

This theory is called by several names, including: the stimulus-response theory, and the learning theory. The main concern of the behavioral theory is behavior: how it learns and how it changes, and the owners of this theory see that human behavior is a set of habits that an individual learns and acquires during his various stages of development, and they attribute this to the environmental factors that the individual is exposed to.

Watson emphasized the importance of studying behavior away from hidden patterns of behavior such as the unconscious, and mental processes. Therefore, methods of studying behavior, monitoring it, recording it and comparing the starting point of behavior and the variables that take place as a result of learning from those who gave importance to Watson's psychology have advanced, and the behavioral school opposed the use of the introspection approach in the study of psychological phenomena under the pretext It is unscientific, and the behavioral school called that the subject of



psychology is the study of the apparent behavior of the individual who can be subjected to a specific, and the behavioral theory in psychology is called the stimulus-response theory and is known as the learning theory.

John Watson, whose first interests were in the study of philosophy, but soon changed his interest in studying psychology, received his initial training in the principles of the functional school to understand psychological processes. To search for other doctrines, and he found what he seeks in the principles of conditioning . John Watson revolted against his ideas, the constructivist school and the functional school, for their reliance on scientific methods in the study of behavior and psychological processes. And responses, he sees that through conditioning, individuals learn how to respond to many new situations. In the 1920s, Watson and his assistant Rosalie Rayner conducted an experiment that convinced him that emotional reactions can be adapted, and human beings can be treated as large mice.

The experiment conducted by Watson confirms on the eleven-month-old child, Albert, who was fond of playing with white mice with joy and pleasure. The frightening sound, the child who has been bitten by a dog generalizes his fear to all dogs. This type of learning occurs as a result of the association between the authentic stimulus and the conditional stimulus, and that the neurotic behavior in this behavioral theory is acquired through learning and can be removed by learning as well, and that neurotic responses are not limited to the stimulus that caused it only, but tend to appear with other stimuli Similar to the authentic stimulus.

The results of this experiment prove the validity of the hypothesis of conditioning or pairing. The child who did not show signs of fear of the rabbit, AH, began to show such signs as a result of the rabbit pairing the unconditioned stimulus with the resounding sound a number of times, and thus the rabbit became a conditional stimulus that elicits the fear response. In the child, Watson contributed to using the principles of conditioning to study fear and tension and how to remove it in individuals, and his ideas had a great impact on the back of the behavioral school in the United States of America, where many psychologists such as Skinner, Hal and Guthrie were affected, and in another experiment, Watson was able to remove fear from a child who was He is afraid of rabbits by presenting a white rabbit accompanied by a stimulus that causes pleasure in the child. Presenting sweets to the child, and the child was gradually able to get rid of this pathological fear. These studies provided Watson evidence that pathological behavior can be acquired and can be disposed of, and that there is therefore no difference between the method of Acquisition of normal behavior and the method of acquiring pathological behavior.

Ivan Pavlov invented practical procedures through which the digestive process in organisms can be traced without the need to damage the nerves in the digestive system, and he was awarded the Nobel Prize in 1904 for this scientific contribution. Pavlov was also interested in studying the relationship of the nervous system with the digestive system, and while he was in the laboratory he made a passing note She got his attention a lot and made him change his scientific interests, as he turned to the study of the brain and the learning process in an attempt to understand the role of the activity of the nervous system in the learning processes. This trend was accompanied by the Russian physiologist Ivan Pavlov, who was conducting research on the digestive process in dogs in his laboratory and while conducting some Experiments on the salivary glands of the dog noticed some

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changes in the amount of saliva liquefied as a result of entering the worker who provides food to the dog. For the dog, which is the sound of the bell hanging in the place designated for the dog's residence in the laboratory, and as a result of the repetition of this process, the food for the dog has become linked and stipulated by sound. The bell was called, so he presented the stimulus of the sound of the bell and found that the dog turns towards this sound but does not drool, and if he is presented with food, then he drools, and he repeated the process of pairing between sound and food several times until it became just the sound of a single sound that triggers a response to the saliva of the dog and it was called. The sound of the bell is the conditioned stimulus, and the saliva produced by hearing the sound of the bell is called the conditioned response.

But Pavlov came to this conclusion suddenly and turned his attention towards it to be his acceptance in the search, so the dog expected food whenever he heard the bell or the pendulum, and as a result it drooled at the speed of the sound of the bell only, and then proved that the dog that does not have a cerebral cortex drools when it is fed, but not. When the bell rings, the conditioned bell reflex resides in the cerebral cortex itself.

### Chapter Three / Research Procedures

**Research Methodology:** The researcher adopted the descriptive (analytical) approach to artworks, in the manner of content analysis, by revealing the authentic and acquired graphic art, which was embodied in contemporary artwork, and in line with achieving the goal of the research.

**Research community:** The current research community has been determined and the researcher has chosen a group of artworks that belong to contemporary graphic art. The artistic work, and the research community, which numbered (3), was selected from contemporary works.

**Research sample:** The research sample was intentionally chosen to serve the goal of the research by identifying the authentic and acquired in the artworks that were selected, and these works were represented by models (3) artwork, because of their relevance to the aim of the research.



model (1)

Artist name: Dia Al-Azzawi

Business name/untitled.

Technical / drilling and aquaint.

Size: 38 cm x 5.38 cm.

Production year 1974.

Belongs to / Ibrahimi Group.

work analysis

Work rectangle Divided into two parts, the upper is colored in an oak color and the lower is colored in a dark brown color, above which a rectangular area colored green appears, on which forms are located. A rubble or a pile of things, the artist Daa Al-Azzawi made different formations that have some hint and link them to reality that mediates the artistic achievement, representing an abstract nature. Things have become in the formulation and nature of their relationship with the pictorial space. The artist Dia Al-Azzawi's abstract style is represented by the topic of talk related to humanity and contemporary, i.e. self and nature. The graphic artwork represents a purely aesthetic aesthetic as it is subject to interpretation, interpretation and multiple readings of this text, and in a virtual reading of this artwork consists of a large mass representing a human body lying on a rectangle The color is blue and it is in motion, and the body mass consists of overlaps of multiple shapes with a diversity of colors and lines forming and defining them, as well as the employment of a surveyor It occupies the upper part of the artwork, praised by the red color that overlaps at the bottom with the mass of the body, and is defined by dark colors in the lower part. The red one who created an artistic composition by choosing a special position for the body that is connected with the blue floor lying on it to establish a harmonious system that builds a state of rhythm of interaction of the body with itself to move with its interactive power and in all its adjacent and overlapping forms to its surroundings to impose a kind of dominance to wrap the element of calm, and raise to produce movement and intentional bodily emotion It highlights the new in the artistic composition, and pushes it to break away from the traditional current and enter the ocean. The event that gives importance to the use of the body as an effective tool and a manifestation element for all the regeneration of thoughts, emotions and inner feelings, and a statement of the authentic rooting of the faculties of ideas, and the previous accumulations of knowledge that were established by their immersion and interactions with the authentic structure of the artist's self and its friction and the effectiveness of its communication authentic other selves to take and give from them to form an authentic knowledge accumulation for each Aspects of the external world of his authentic country of its molecules and faculties. So he built the artwork with an emotional physical mass wrestling with its destiny and all the surrounding pressures, so we see the hands and fingers with an elaborate movement and a clear magnitude, about the head of the lying body and explaining its struggles and its own view. Emotions and movement of bodies Dia Al-Azzawi and his uses of colors and some lines surrounding the body to give a kind of movement and vitality to the human body, as well as the rooting of the shape of the human body from the ancient Iraqi art with its emotions and movements and some of the amplification of artistic blocks, and its isolation from the surrounding space, to form all these interventions and accumulations of knowledge invested I got employed in graphic work



Artist name: Sami Hakki.

Business name/untitled.

Technology / Silk screen printing.

Size: 55cm x 70cm.

Year / 1996.

work analysis

This work represents a colored print on a white ground, and the composition is located on the left side of the work, while on the right of the print appears a larger space than its left. Light brown turns into intertwined geometric shapes, and in the middle of the head area is one large eye, above which appear overlapping lettering formations in black color that flow downwards in a way that suggests that they are tears flowing from the open eye that looks towards the recipient and the head ends with a long neck that connects from the bottom with a block striped with white lines slanting on a colored ground yellowish green;

The construction of this graphic edition is based on the idea of occupying the center of the composition and leaving the surroundings as a space that allows the recipient to be surrounded by shapes and gives an opportunity to focus on the center of the painting, where the head represents a clear icon sign that indicates human existence in general. Ancient Mesopotamia, where the eyes represented the most expressive human symbols of thought, reason and deep contemplation of life and existence. They acquire a heritage dimension through the letterforms scattered on the head or those that flow from the eye towards the bottom, which are signs of Arab and Islamic specificity that express the value of the written and read word in The intellectual and artistic heritage of the Islamic civilization, and the techniques used are simple, combining the acid etching method in the head area and the letterforms scattered over it, and the method of darkening the spaces by using the Aquatinta material for the purpose of showing coherent rough areas with equal and homogeneous degrees of darkness surrounding the head, while leaving the floor of the edition white with the color of the unfinished paper. Processing it with any printing effort, and the work combines two clear artistic

trends, namely the direction A My formation acquired from the influences of Western abstract art derived from the lyrical abstract experiences of the artist Kandinsky and the geometric abstraction of the artist Piet Mondrian. To reach a synthesis with an authentic civilizational depth carried on plastic buildings that keep pace with the renewed global art movement, which the Iraqi artist feels the need to understand and communicate with it on an ongoing basis in order to achieve an intellectual and artistic presence on the global artistic scene. It prevents its full access to the taste and mind of the recipient.

The name of the artist / Ismail Fattah Al-Turk.

Business name/face.

Technical / print on paper.

Size: 56cm x 76cm.

Production year / 1992.

Belongs to / private group / London.



work analysis

The general composition is a circular shape represented in the face of the human figure, as there are two inside the circle, on the left side a face surrounded by red, the beautiful face that the artist puts in a contemplative stance has authentic Sumerian features, and the movement of the eyes is similar to the movement of the fish in drawing The face was also surrounded by a group of random faces, suggesting the effect and spontaneity of the technique that gave the beautiful effect.

The artist adopted several trends in his works, especially the art of graphics, so we see the authentic and acquired, represented by him the corners of the human form with the prevailing basic Sumerian features to occupy the circle and relying on the green and red colors by containing the forms surrounded by them inside the circle in black and white. The artist is a pioneer in painting, sculpture, and ceramics. Certainly the main motive in revealing the techniques of graphic art, as well as its tendency to reduce and intensify color, tactile and formality, so the artist saw the human face as the only example to embody those hidden visions to express his emotions and inner anxiety through expressive lines. About it in an artistic style that reflects awareness and knowledge of the world's artistic heritage, ancient and modern, starting with the Mesopotamian civilization, and his works will remain on the land of Iraq or distributed throughout the world in public and private collections, as it is a witness to that Iraqi privacy extending to the arts of Mesopotamia and a bridge between the past and the present, They are faces bearing deep, mysterious sadness and a dramatic sense that he portrayed in his simplified works, bearing the features of tormented beings that have to be Prominent looking with sad eyes staring strongly and steadily. They are contemporary and inherited faces together, and despite the fact that they are simplified forms and with a slight movement that gives the composition and achieves in the image an aesthetic dimension that makes the facial

features appear embodied and lively, it has become in its entirety a unique characteristic of the artist as an outcome equivalent to references in the formal inheritance and evoking the head with the arts of Mesopotamia. As an icon that the arts have traded throughout history, employing its connotations in his artistic achievement through form and its reduction, and the work combines two artistic directions, which are the plastic direction acquired from the effects of cubist art derived from the experiences of the artist Picasso in distorting, modifying and reducing forms, and the second German expressive direction, where the artist Ismail Al-Turk approaches in his freedom. And his technique in his works is from that of the French artist Georges Roux, where he was more free to use strong colors and distort shapes and lines. And the treatments in the print artwork, they fall within the effects and intertextuality French and German expressionism and cubism, this sign came its strength through the messages it transmits to the recipient and the detection of the repressions of the self. And ideas seek to reveal the secrets of the human soul and the secrets it holds. That soul has been surrounded by restrictions and has been subjected to many intensification processes for the authentic subconscious.

### **Findings and Conclusions**

1 - The authentic and acquired in some artistic forms created mental suggestions that reflect the brevity of the dramatic event in a sequential narrative manner, since the dominant forces in some scenes document the abstract character, as in model (1).

2 - Some works form documentation to convey an intellectual message about works based on the idea of abstraction that does not stray from the details of reality, as in Model (2).

3 - The artist emphasizes important aspects that become clear through the details related to them. The subjects of graphic art are only a kind of artistic message about the importance of this outlet in the plastic arts, as in the model (1, 2, 3).

### **Conclusions:**

1 - The study showed that the authentic is the basis of the acquired and the reference to it is multiple, and that the contemporary artist did not stray from the inheritances acquired from the past.

2 - There are many and varied topics raised by the art of graphics, some of which were abstract, some of which were fictional, and some of them carried the intellectual aspect borrowed from the past.

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