

Graphic artworks of Immigrant Iraqi artists

Niseeen Muhammed Hadi

Assistant Lecturer, College of Fine Arts, University of Babylon, Iraq
nisreenmohammed886@gmail.com

Abstract

This type of art emerged amongst ancient arts known to Mesopotamian civilization. On this land the first engravings in stone, copper and gold were created. The ancient Iraqis engraved human, animal and plant patterns with extreme precision, which also appeared in other civilizations to serve different functions. These techniques have transformed through time to come back to us in various forms, and with various materials to form what is called today Iraqi Art of Graphics. Our research; "Iraqi Art of Graphics by immigrant artists" includes four chapters: The first chapter: contains the general framework of the research, specifying the research problem summarized by the researcher in the following question: (What are the creations of Iraqi graphic artworks made by immigrant artists?), with this question we specify the goal of the research and its formulation. The researcher also identifies the time periods in which the research is dealing with. The chapter ends in defining the terms and definitions for Linguistic and idiomatic keywords as well as procedural definitions that agree with the researcher's point of view. The second chapter: Contains the theoretical framework and previous studies. It includes two sections, the first topic is under the title (The Origin of Graphics and its Philosophical and Cognitive Acquisitions). And in this section the researcher writes about writers and philosophers' points of view about graphic art. And the second topic was entitled (Immigrant Artists of Iraq), where the researcher touched on the most important elements that helped artists to create artworks. The third chapter: 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 goals of the research, and then analyzing the sample models technically. The fourth chapter: Includes the results and conclusions which the researcher reached by analyzing the research sample, and then presenting practical recommendations and proposals related to the subject of the research to complete its benefit.

Keywords: Origin, Acquired, Immigrant, Graphics.

The issue attempted to be solved on this research:

Civilizations assemble one another, as visual memory passes from one era to another, and from one generation to another. We see the Iraqi painters' fondness for engraving, they created what they saw in the creations of their ancestors. This art has a spiritual meaning in their conscience, or it is an

evidence of their urge to leave a deep impact which is what reawakened this desire in these artists. They became acquainted again with the art of engraving, and there is another model in Iraq that dates back to a long time ago, which is printing of fabrics by engraving on traditional wood, it is a folkloric art spread widely in southern Iraq, especially in the city of Karbala. It was used for decorative purposes on religious occasions, this cloth has shapes printed in black in the form of mosques, decorations and poetic texts specific to certain occasions. This art goes through stages of engraving and printing and is similar to the method used in engraving on wood, as the first is printed on cloth to be used, and the second is printed on paper to enter the field of graphic art.

The importance of research :

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

- 1- Shedding light on the Iraqi graphics creations of immigrant artists.
- 2- The research benefits art institutions, art college students, and artists interested in studying graphic art by getting to know and analyze new artworks.
- 3- The research benefits studies related to the art of graphics in particular and drawing in general, since they are rare and few.

The Goal of the research:

The current research aims to:

Explore the Iraqi graphics creations made by immigrant artists.

The Research's Specifics :

The current research is determined by the following:

1. Objectivity: Studying the graphic artworks created by iraqi immigrant artists according to techniques.
2. Area of the research : Iraqi artists in foreign countries.
3. Time: (1981 - 2002).

Defining the basic terms :

The researcher defines a procedural definition as graphics as: the art of graphics printed on different media forms as it has the characteristic of performative and intellectual diversity, where the artist performs, prohibits and prepares printing surfaces and then engraves and prints them to produce a printed artwork. And this happens as a result of the artist's being influenced by world artists and their methods through the acquisition of expertise and experiences.

The first topic:

The origin of graphics and its philosophical and cognitive aspects

Graphic artworks of Immigrant Iraqi artists

Nature's beauty is original beauty. As for acquired beauty, it depends on technical skills. Acquired beauty may overlap with original beauty, but they do not coincide. When drawing nature, what's drawn is not reality. The natural beauty that represents reality is authentic. While the acquired beauty is created by the artist.(1)

Socrates talked to his students to about the finest form of beauty, that appears when they express the revelations of the true beauty of the soul. Socrates believed in the necessity of attaining the true beauty of the soul under the bodily structure. The beauty of the glowing self that shines with a supernatural beauty. "There must be an original kind of beauty that is origin of all other kinds, and its presence that makes the things called beautiful, beautiful." (2)

Socrates' goal was to reach the essence of soul, which is for the artist to convey the true inner beauty of the soul.

While Plato emphasized the existence of beauty in order and geometric proportionality, meaning everything that is subject to number and measurement, it is found in geometric shapes (such as triangles, circles, and squares). The delight that comes from enjoying fine arts, it's our experience of feeling the beauty of colors, shapes and sounds. He said in this sense, "What I mean by the beauty of shapes does not mean what the common people understand of beauty in depicting living beings, but I mean straight lines, circles, planes, and volumes formed by rulers and angles, and I assure you that such shapes are not relatively beautiful. Like all other shapes. (3)

Although art imitates nature, it will not reach the level of nature itself in mastery and perfection, and since nature is a semi-perfect origin, the artist's work, which is imitation is useless. We do not need this art because we have nature in all its forms and we have its ideal origin.

The artist must transcend his art and focus 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. According to Aristotle, "All arts should deal with what will come, the possibility of something that could come to life and is able to exist first, and whose origin is in the maker and not in the thing made". (4)

Beauty, despite its metaphysical distinction, is a mixture that connects the rational with the sensory, form and content.

Art, according to Hegel, is a sensory expression of an ideal content, and the word ideal does not describe the artwork in which content and form merge and turn into a statement of the ideal race of life. Hegel said : "The content of art is the idea, and its presentation is in the forms of sense or images of imagination". (5)

Descartes puts ideas in terms of their origin and their source into three categories: First; ideas that we created ourselves. second; ideas we acquired from the external world. and third; ideas that are innate within us.

Regarding the first type, we should 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 about the idea of a mountain. He says that in order to imagine a mountain, you must associate it with the valley, otherwise, your idea would be incomplete and lead to error.

As for ideas acquired from the external world, we can affirm that our thoughts correspond to things located in the external world, but we cannot be certain that the external thing has the same characteristics that our idea of it represents for us.

My idea about this pen is that it's red, but color isn't a feature of the thing but rather a condition I created. We are subject to error until we analyze our thoughts about external things in order to differentiate between what is in the thing's real existence and what we have added as an idea.

As for the third type of thoughts, they are innate thoughts. There's no fear of these thoughts, because they do not lead to error at all. They are so closely connected with the nature of the mind that makes them impossible to be separated from it. Or if you may say, "they are the instinctive power in which the mind uses to think." (6)

Power represents a central concept in Marx propositions, as it is embodied existentially in the social classes, which constitute society, history, 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 presupposes the existence of two social classes on the one hand, the capitalist class, one that owns the means of production, and on the other hand, the proletariat, which, due to its dispossession of this property, possesses only one power, which is the power of labor . (7)

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. 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 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 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. (8)

Morals and characteristics are what man has made the center of his civilization and relied on for his development.

Similar qualities are almost complete between ape and man, but despite this similarity, man remains above the apes because he contradicts them by standing, and the ease of movement of his hands and not using them for walking and the large thumb and his developed brain.

It could have been possible for the animal to acquire such 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.

The second topic: Immigrant Iraqi artists

By the end of the thirties and the beginning of the forties of the last century, a group of young Iraqi artists were studying painting and sculpture in Paris, London and Rome, and through their academic study they learned about the art of engraving and practiced it, but their work was not as good as the

Graphic artworks of Immigrant Iraqi artists

painting and sculpture that they were expecting to create . Except of (Bahajat Abush), who kept on practicing engraving on wood as he returned to Iraq. (9)

During the 1950s, there was no clear trace of the existence of graphic art, its practice, or the teaching of its technique among students.

But in Fourth and Fifth 1954 - 1955 Al-Rwad exhibition, The artist (Ismael Al-Sheikhly) exhibited artworks created by immigrant artists. These works grasped astonishment and attention when they were displayed at the Fine Arts Hall. Therefore, the era of the fifties of the twentieth century is considered the beginning of the emergence of graphic art in Iraq, through the few works of a number of pioneering artists such as Jawad Selim, Faeq Hassan, Ismail Al-Sheikhly and Shaker Hassan Al Said. The critic (Adnan Ghazwan) says: "One of the first artists who excelled in graphic art since the mid-fifties of the last century, is Professor (Sami Haqqi)

He continued producing art until the day of his death, as well as his experience in Germany at the end of the sixties, where he learned about the cultures and aspirations of that world and studied art as a sophisticated study, he had a personal style that distinguished him through his formations and structures and organizing them according to a system that adopts a special function that distinguishes him from others, and that one of the most important techniques of the Artist Sami Hakki is using zinc sheets and assembling them with each other to obtain different printing levels." (10)

This generation of founding artists was aware of the role of graphic art in artistic study, and most of them were art professors at the Institute of Fine Arts in Baghdad. There was a contract made with the Polish artist (Roman Artemowski) in 1959 to teach graphic art and import two presses, one for zinc and copper printing and the other for The lithograph. This later formed a small graphic art workshop at the Academy of Fine Arts after it was established in 1962. Among the most prominent students of Artemovsky are Hashem Samarji, Salem al-Dabbagh, Mahdi Mutashar, Yahya al-Sheikh and Mahmoud Ali.

"The beginning of the sixties of the [twentieth century] is almost the basis of the history of graphic Iraqi art, and because of the of simple materialistic resources at that time, the Institute imported two machines for printing: one to print zinc, copper, and the other for printing lithography, They were both used and old but sufficient to start a simple school. Artemovsky returned to his country after the end of the school year, but the institute called for him again: to establish modest a simple workshop for graphics, and right after that The teacher's preparing Institute that was named after the Academy of Fine arts and then The Faculty of Fine Arts. Students of Ortmovsky achieved in this simple workshop the first graphic zinc prints and lithography. And after their graduation, they majored in graphic art." (11)

The artist (Ghaleb Nahi) confirmed the existence of the scientific foundations for building his artistic work alongside the intellectual foundations, in addition to his personal experience and expertise in the technical aspect of the artwork, especially his experience in graphic work and following its stages, whether by direct or indirect engraving on different surfaces: zinc, copper, kawjck, wood....etc. The artist Ghaleb Nahi was the first to taught graphics at the Institute of Fine Arts in 1968-1969.

That was before the return of the artist Rafia Al-Nasiri, who graduated from Italy, but his art began before he travelled, by turning photographs into gold medals. The artist, Jawad Selim, directed him

to refrain from that and to try to achieve more works of thought, freedom and imagination. In the art of engraving, so he created works that were displayed in Al-Rwad exhibition. His work came in successive stages subject to experiment and development, groping to search for techniques and topics appropriate to his ideas, and to include Islamic decoration in other topics of his works. (12)

The great artist Ghaleb Nahi's interest in social and human subjects in general, prompted him to diversify in the search for new expressive means. So he experienced with different methods of graphics and lithograph or working with copper. Both are expressions of emotions and the attitude of human towards the events of the world. No matter how abstraction was extreme towards amorphism and mentality, it is surrounded by a reality that is more pressured from the outside. (13)

As for the artist (Rafa Al-Nasiri), he belongs to the sixties generation according to the division of literary and artistic movements into generations, and the sixties group constitutes the third generation of the contemporary artistic movement in Iraq. In the forefront of the experiences of the sixties generation, was Al-Nasiri's uniqueness from this generation that does not lie only in the embodiment of its human concerns in aesthetic dimensions, but in his continuous attempt to establish the aesthetic trend that includes a great deal of artistic heritage and his endeavor to rid painting of what's excesses as well as his attempt to introduce contemporary experiences in the construction of the artwork. (14)

The experience of the artist Rafea Al-Nasiri in Iraqi art constitutes a distinguished path with the propositions presented by the artist after his return from (Beijing) in 1963. Reaching new formulas for painting and continuing experimentation and trying in order to achieve a contemporary painting that carries its characteristics away from falling into direct flat uses, which carries the spirit of the Iraqi heritage and the spirit of the age and a moment in which all times gather. (15)

The experience of Rafe' Al-Nasiri has a kind of uniqueness and distinction since its beginning in the sixties, as he was one of the Iraqi artists who were distinguished by his aesthetic form in thought, subject and technique.

This talent in engraving and printing through his studies in China and Portugal, and one of the motives for this choice was the discovery of Chinese art in an exhibition held at the Institute, which he followed with great passion, and possessed by a desire to search for new worlds and horizons in art and life.

The artist mastered engraving on wood and linoleum in black and white and with colors, but he focused on engraving on copper, and the artist's method (Hayter) in particular, is considered one of the latest technical methods used in the world of graphics, this tendency towards abstraction grew stronger and more entrenched during the artistic fellowship he spent in Portugal. For more than a year, he was close to the latest trends of contemporary European art, and with his tendency towards abstraction, he kept his eastern sense, and his forms inspired by the Arabic world slipped downward to evoke a sense of the root penetrating into the heart of the earth.

Then his experiments grew to form a creative body for a generative imagination, he gave himself the freedom to deal with graphics in printing and color, mass and construction, and beautiful visual balance, which qualified him to be at the forefront of those distinguished in this art in Iraq and the

Graphic artworks of Immigrant Iraqi artists

Arab world, and one of the icons of graphic workers in international demonstrations. And several festivals. (16)

Research's community:

After the effort made by the researcher in accessing books, technical resources and information available online, the researcher was able to collect (3) works from the creations of the Iraqi graphics made by immigrant artists. Which represent the essence of this research.

Research models:

The research samples were intentionally selected, according to the opinions of experts in choosing the research samples, which are (3) models. Selected works of famous and influential artists from the contemporary Iraqi art movement.

Research Methodology: The researcher adopted the descriptive analytical method.

Model number (1)



The artist's name: Hashem Al-Taweel.

Title: Iraqi scene 4.

Technique: acid etching + hand coloring.

Size: 50cm x 80cm.

Production year: 1981.

Ownership: Al-Rasheed Palace Group.

Description of the Artwork

The artist divided the artwork into two parts. The first part is a group of squares and inside them he painted different shapes, symbols and letters. This group represents a spherical shape surrounded by space, colored in a light color.

As for the second part he painted a group of rectangles is surrounded by arches from the top and a plant decoration is drawn inside. There are a group of characters including (a girl, a woman, a man and a child), and at the end of the artwork appears inscriptions painted in a dark color to highlight them.

Artwork Analysis

The artist borrowed many signs and references to suggest and denote deep and sublime meanings. He succeeded through his use of the elements of composition and its relations. The artist succeeded in creating an Iraqi scene through a group of characters that give an artistic aesthetic situation by using the characteristics of the blocks if they come together to form a beautiful artistic formation. It's a Convenient visual for the viewer to savor the product without visual, or intellectual trouble.

Not to mention a successful movement in the form of writing from the right side to complete the technical formal construction of the work, in this model he centered hierarchy, that is, the narrative that tells about the human being, which came equal with the design construction of the artwork in dividing it into several parts that refer to the time period that man distinguishes through History, as man is the basis in the narrative of the pictorial scene, through his presence in every era and with this divided hierarchy in its geometrical framework that bears the shape of a vertical rectangle.

The origin of this came through the hierarchical pattern of Islamic art, especially in Maqamat al-Hariri in employing drawings with writing, a feature that reveals the characteristics and originality of Arab Islamic art, as well as the inheritance of the narratives and stories of the Thousand and One Nights, which places the pictorial scene in the image of the past tense, which confirms the graphic art through (color degrees). Brown, acids, other materials used) that suggest and give a sense of antiquity as an extension linking the past to the present through a contemporary pictorial scene that came stable and clear, as indicated by the Islamic decorative units that fill the triangles above the rectangles, as well as the regular geometric division of the square and rectangular shape that occupies the foundation on which it is based. It's a technical method adopted by the artist by directing the pictorial scene at the level of form. And it appears to be confused and unclear, by dividing the artwork into two parts: the upper world, which represents the vague and unstable image, and the lower world, which represents the originality of Islamic thought in its artistic, poetic and literary productions, which employed the image with the written in the embodiment of the features of the philosophy of Arab Islamic thought through artistic aesthetic discourse. Through a successive and historical temporal movement as we indicated at the beginning.

as well as the movement of the image of the The upper oval part (the upper world) and the staticity of the scene in the lower world, its clarity and stability, a confused and anxious relationship, but it is centered in the image of man in both worlds, and this is what indicates the presence of human forms in The folds of the coiled shape and body, which suggests the folding movement and the temporal rotation of the image of human thought throughout history, as we mentioned before.

So, we are in front of a pictorial scene that puts us through the anxiety of the movement of the upper part and the stability of the lower part, but it shares through the moment of contemplation as indicated by the sign of placing the hand of the meditating person on the left of the lower figure, and

Graphic artworks of Immigrant Iraqi artists

the vagueness of the image of the upper scene to draw a contemporary, hybrid, cosmic image represented by the philosophy of Arab-Islamic art and the image of Human history.

In other words, we are in front of a meditative scene, and when we say meditative, this representation means the image of man and his relationship to the universe that formed the history of contemplation, that is, the history of the philosophical thought of man in its comprehensive form. The historical narrative that tells the history of man philosophically, came from the collapse of Eastern and Western culture, in other words, according to the data of the pictorial scene of this artwork, it puts us in a contemplative historical philosophical context, The aesthetic discourse came through an image of man's confusion and contemplation through two parts, as we mentioned the meditating human hand in the philosophical field, and the composite human image that bears the features of the Greek or non-Arab character in the upper form and the form in the middle of the lower part that bears the features and form of the personality of the philosopher, if we say it is The closest to (Plato), the structural basis for the installation of the artwork came through the Arabic origin at the identity level, and the Greek philosophical origin at the level of the concept of meditation, which is the main pillar that framed the artwork in its deep structure, the black tape separating the artwork into two separating periods and the overall framework The (square) that unites the two worlds is the original and acquired framework.

Model number (2)



The artist's name: Mounir Hannoun.

Title: Anywhere.

Technique: lithograph + aquatint.

Size: 75cm x 105cm paper / 50cm x 90cm zinc.

Production year: 2001.

Ownership: the artist's collection.

This artwork, consists of three parts and each side contains a group of shapes and colors, where we find on the right and left side a group of abstract shapes colored in yellow, and in the middle of the artwork appears a personal picture of a child colored in black with circles and the circles are separates in black, the image represents an icon that carries symbolic connotations.

Artwork Analysis

We will start by determining the most present and effective sign in this work which is the personal image. It is an iconic sign that combines two signs, as it combines the icon and the symbolic, it is an icon because we can only imagine that form for a human being, and accordingly there is a match between the signifier and the signified according to the definitions of (Pierce) for the iconic sign, which is also a symbolic sign, as it has been stripped of some clear features in realistic drawing through color as well as expressive power in the face. Its structural form consists of a pictorial surface divided into three parts that are close each other. It was separated from each other by clear borders, and the parts of the work appeared in the presence of a square that occupied the center with a child's face and circles, while the left and right sides were formed from equally sized rectangles and yellow color and repeated faces.

The artist tries with this idea to rebel against the ordinary patterns in the art world, to build compositions in which the forms are juxtaposed and repeated in a worthy manner in order to express an (idea) and accumulate knowledge in an innovative way, where the human and geometric forms are put next to each other with colors and in harmony, with the characteristics of printing. The image and its repetition is trying to explore accumulations and roots lived by the artist to create a balance of images and ideas and give them priority in the Artwork.

These ideas were lived by the artist's and manifested consciously by the artistic work he made to move with a creative vision and an intellectual methodology based on proposing many messages and meanings with a structure in his mind to be embodied and transmitted with a special conceptual artistic structure to the recipient selves. And that was based on the revitalization of (the idea) as he considered it an important aspect and a basic foundation for making a work of Art. The artist adopted this method as an intellectual richness with a special concept granted to the recipient self who did not rely on this artistic proposal, to excite and quarrel, and create multiple intellectual responses together, the event that embodies the cumulative amount of rooting and original ideas lived in the artist's intellectual past.

This created responses with his intellectual perceptions so they grow in a positive, interactive state that takes the good from it and rejects the dialectic of all the familiar and the traditional to contribute to building an integrated knowledge system that has the ability to employ, and embody its informational accumulation with an artistic structure that governs his mind. He summons its innovative system from the treasury of images of innocence of a child that were repeated and divided in circles to reflect the aspect of innocence and lived childhood. With all its calmness and past suffering, meanings, symbols and connotations revealed here, to give the indicators that he took from his previously lived original world, that is, the previous cultural societal reality with all its content, variables, interventions and cultural transformations, as well as the effects of Iraqi art that the artist's memory was saturated with. He embodied artistic performances that evoked the past with a new scope of representation to create an intellectual transformation that is not without controversy and multiple interventions and interpretations in the artwork whose structure was associated with the contemporary culture experienced by the same analyzed artist and idea to acquire artistic compositions and new technical inputs (printing), as well as ideas of the new social reality lived in all its challenges, struggles and renewal, to show the original and acquired artwork with a new

Graphic artworks of Immigrant Iraqi artists

structure that introduces it to the scope of novelty and development in the graphic artistic community.

In the field of structural construction, he used the metaphor of vertical photography that appears in the center of the artwork,

with a colorful atmosphere, he painted in a gray color to form an allegorical inscription that harmonizes and exchanges the embodiment of visions for the purpose of the desired idea. The work that was used to implement it manually takes the free movement spaces of the brush and the graphic technique, and the work combines two clear artistic directions, which are the plastic direction acquired from the effects of expressive art as well as the conceptual art direction derived from the experiences of artists. Each of the two directions had a clear impact on the experiences of Iraqi artists who sought to keep pace with the contemporary artistic movements acquired by combining the original cultural.

Model number (3)



The name of the artist: Yahya Al-Sheikh.

Title: Rituals of Inanna.

Technique: Wood Engraving.

Measurements: ----- .

Production year: 2002.

Ownership: the artist.

This work consists of a group of shapes that are centered in the middle of and is divided into two parts. The first is a mythical shape surrounded by different shapes, namely, a crescent, a hexagonal shape, and a circle with a point within it. The second section is represented by a human form and a bird shape surrounded by different shapes to achieve balance. The artwork was limited to two colors; Black and brown.

Analysis of the Artwork

In this graphic artwork, the subject is centered in this pictorial scene (mythology), whether it was a pharaonic or Mesopotamian, belonging to a civilization and to a history, the structure of this pictorial structure is determined by (myth) that evokes in our minds the construction of human thought for the image of the world with a philosophical conception before Thales. It's the conception of man according to a pictorial approach in His understanding of the world and its ambiguity of art through an (original) thinker path.

The historical basis of the conception of man's understanding of the world and nature goes back to the beginnings of the first man, the origin of thinking before the scientific conception of understanding the world. This scene points to an anthropological sense in which the human is different from other creatures. He is distinguished by his mental capabilities and imagination.

We find the embodiments of the human image in this work of art and his mythical perceptions have become clear to the eye in a picture that is composed between what is the origin (as a human being) and what is gained from assembling other beings achieved by the human imagination with a philosophical picture product, and what the artist has achieved in the structures of his mental image as a composition of these images.

And from the combination of the composite pictorial races between the form of man and animal as it is given in the world and nature, and what is given of composite images created by the artist's imagination, the hybrid image of the reasonable form in an event and the absurd form in his perception. As if the scene this time for this artistic achievement depicts (the original) That is, the origin of human thought and thinking at the philosophical level and acquired from the transformations of thought towards scientific understanding, as we said about the universe and nature, but it came through the formation of visual art that embodies those visual features

It's the relationship of (origin and acquired), the origin is thinking and the acquired is knowledge and cognitive perception that transcends mythical and superstitious concepts in the way man understands the world.

In Greece, this relationship is identified the mythical period as a criterion that we can infer in understanding the human conception of the universe and an origin that paved the way for the integrity of the human conception from the acquisition of knowledge and science that differs from the perception based on the illusion of legend and myth In a scene depicting a systemic structure.

The stages of the development of human thinking, which made the myth the origin of thinking, as it is in the Indian, Chinese, Greek, Pharaonic, Babylonian and other civilizations with the holistic conception of the origin of thinking for a human being as a thinking being and the only one in his kind, as the form refers to the relationship of (thought) understanding or Philosophical understanding with understanding through art, which was present in the memory of man through the mythological and symbolic propositions that were engraved on the walls of caves from symbols, inscriptions, gases and talismans, in which the artist also refers to in this graphic artwork that defines the features of the languages of civilizations throughout history, such as the symbols and inscriptions that were drawn in the Pharaonic and Mesopotamian civilizations.

Graphic artworks of Immigrant Iraqi artists

The origin here is determined through the mythical thinking that encompasses all the civilizations of the world and the acquired is determined through the path of symbols and the legendary perception that determines the features and characteristics of each civilization on the.

The concept of origin and acquired is not limited to what is a Western or an Eastern creation acquired from the experience of Western art as a way of thinking.

Results

1 - The original and acquired in the works of immigrant artists in some artistic forms created mental suggestions that reflect the briefness 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 a 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, as in models (1, 2, 3).

Conclusions:

1 - The study showed that the original is the basis of the acquired and the reference to it is multiple, and that the immigrant artist

did not stray from the inheritances acquired from the past.

2 - There are many and varied themes raised by immigrant artists, some of which were abstract, some of which are narrative, and some of them carry the intellectual aspect borrowed from the past.

Sources

1. Abu Rayan, Muhammad Ali: The Philosophy of Beauty and the Rise of Fine Arts, Al-Qawmiyah for Printing, Publishing, 1964, p. 112.
2. Abdel Moneim Abbas, Novel: Aesthetic Values, University Knowledge, Alexandria, Egypt, 1987, p. 23.
3. Matar, Amira Helmy: The Philosophy of Beauty, Its Origin and Development, House of Culture for Publishing and Distribution, Cairo, Egypt, 1983, p. 56
4. Mujahid, Mujahid Abdel Moneim: The Philosophy of Fine Art, House of Culture for Publishing and Distribution, b. T, p. 27.
5. A. Knox: Aesthetic Theories (Kant-Hegel-Schopenhauer), translated by: Dr. Muhammad Shafiq Chia, Yawsoun Cultural Publications, Beirut, Lebanon, 1, 1985, p. 107.
6. Mahmoud, Zaki Naguib and others: The Story of Modern Philosophy, Part 1, Anglo-Egyptian Library, Cairo, Egypt, No Sunna, pp. 117-118.
7. Al-Hourani, Muhammad Abdul-Karim: Contemporary Theory in Sociology, Dar Al-Majdalawi, Amman, Jordan, 1, 2008, p. 78.
8. Schumer, Tawfiq: Evolution in the Excerpt, Damascus University Journal, Vol. 26, No. 43, 2010, p. 713.
9. Al-Nasiri, Rafea: Horizons and Mirrors, Articles in Fine Art, The Arab Foundation for Studies and Publishing, 1st Edition, Amman, Jordan, 2005, p.29.
10. Talabani, Ahmed Imad: The contemporary Iraqi graphic space of technology, Al-Furat House for Culture and Media, Babylon, Iraq, 2018, p. 42.
11. The Iraqi graphic in Berlin in 1966 <https://almilwana.blogspot.com/2017/02>

12. Nehme, Madi Hassan: Artistic Articles, The Realist Approach in the Experience of the Artist Ghaleb Nahi, 3/11/2007. (<http://www.aghanina.com/inp/view>)
13. Al-Rubaie, Shawkat: A History of Arab Plastic Arts, Volume 2, Dar Al-Warka, 2002, p. 327.
14. Talabani, Ahmed Imad: Rafea Al-Nasiri, Graphic Technology Experiences, Al-Furat House for Media Culture, Babylon, Iraq, 2018, p. 17.
15. Talabani, Ahmed Imad: Rafea Al-Nasiri, Graphic Technology Experiences, same source, p. 17-18.
16. Al-Jazaery, Muhammad: Rafi' Al-Nasiri, the man and the artist are still among us, Tashkeel Magazine, No. 15, 2014, p. 73.