



T.C.

ÇANKIRI KARATEKİN UNIVERSITY

INSTITUTE OF FINE ARTS

DEPARTMENT OF ART AND DESIGN

FORM AND CONTENT IN MODERN IRAQI GRAPHIC ART

Hussein Mohammed Ali A. Al- Hraishawi

MASTER'S THESIS

Supervisor

Prof. Dr. Ersoy YILMAZ

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Hussein Mohammed Ali A. Al- Hraishawi
ORCID: 0000-0003-1439-6934

YÜKSEK LİSANS TEZİ

Supervisor

Prof. Dr. Ersoy YILMAZ

Second supervisor

Asst. Prof. Dr. Mutaz Inad Ghazwan

Program: Art and Design-English

Çankırı – 2022

CONTENTS

CONTENTS.....	I
SCIENTIFIC ETHICS STATEMENT	III
TEZ KABUL VE ONAY.....	IV
FOREWORD.....	V
ABSTRACT	VI
ÖZET	VII
ABBREVIATIONS.....	VIII
LIST OF THE FIGURES	IX
1. INTRODUCTION	1
1.1. RESEARCH PROBLEM	2
1.2. SIGNIFICANCE OF RESEARCH	2
1.3. RESEARCH OBJECTIVE	3
1.4. RESEARCH DELIMITATION.....	3
1.5. TERMINOLOGY.....	3
2. FORM AND CONTENT: THE DIALECTIC OF THE RELATIONSHIP AND ITS PHILOSOPHY IN THE GRAPHIC ARTWORK	5
2.1. FORM IN GRAPHIC ART	7
2.2. COLOR IN FORM AND CONTENT IN GRAPHIC ART.....	10
3. SYMBOL IN GRAPHIC ART.....	15
3.1. SYMBOL CONCEPT.....	15
3.2. THE HERITAGE SYMBOL IN GRAPHIC ART (FORM AND CONTENT)	18
3.3. THE HISTORICAL FUNCTION OF THE HERITAGE SYMBOL IN GRAPHIC ART.....	18
3.4. THE CULTURAL FUNCTION OF THE HERITAGE SYMBOL IN GRAPHIC ART	22
3.5. THE SYMBOL IN GRAPHIC ART.....	23
3.6. SYMBOL AND COLOR.....	26
4. EXPRESSIONISM IN GRAPHIC ART	29
4.1. EXPRESSIONISM CONCEPT	29
4.2. EXPRESSIONISM IN GRAPHIC ART.....	30

4.3. MODERN GRAPHIC ART	39
4.4. GRAPHIC ART IN IRAQ	40
4.4.1. <i>First - The Pioneer Stage</i>	<i>40</i>
4.4.2. <i>Second: The Sixties.....</i>	<i>41</i>
4.4.3. <i>The Seventies</i>	<i>52</i>
4.4.4. <i>The Eighties.....</i>	<i>56</i>
4.4.5. <i>The Nineties</i>	<i>59</i>
5. RESEARCH PROCEDURES	64
5.1.RESEARCH METHODOLOGY	64
5.2.RESEARCH COMMUNITY	64
5.3.RESEARCH SAMPLE	64
5.4.RESEARCH TOOL.....	64
6. RESULTS	89
6.1.CONCLUSIONS.....	90
6.2.RECOMMENDATIONS.....	90
6.3.PROPOSALS	90
REFERENCES	91
CURRICULUM VITAE	99

SCIENTIFIC ETHICS STATEMENT

I hereby declare that all Information in This document has been obtained by academic rules and ethical conduct. I also declare that, as required by these rules and conduct I have fully cited and referenced all material and results that are not original to this work.



01/01/2022

Hussain Mohammed Ali A Al-
Hraishawi

TEZ KABUL VE ONAY



ÇANKIRI KARATEKİN ÜNİVERSİTESİ Güzel Sanatlar Enstitüsü Müdürlüğüne

Husscin Mohanımcı Ah A AL-Hraıshawı tarafından hazırlanan *form and Content in Modern İraqı (ıra/ihic An* başlıklı bu çalışma, 07/022022 tarihinde yapılan tez savunma sınavı sonucundaoybiriğiyle başarılı bulunarak jürimiz tarafındanSanat ve Tasanm-İngllizce Anabilim Dalı nda Yüksek Lisans tezi olarak kabul edilmiştir.

TEZ JÜRİSİ ÜYELERİ

Danışman : Prof. Dr. Ersoy YILMAZ

İmza:.....

Üye :Dr. Öğr. Üyesi R. Buğra ÖZER

İmza:.....

Üye : Dr. Öğr. Üyesi Cumhuri COŞKUN

İmza:.....

ONAY

Bu Tez, Çankırı Karatekin Üniversitesi Güzel Sanatlar Enstitüsü Yönetim Kurulunun 25 01/2022 tarih ve 03/2 sayılı oturumundabelirlenen jüri tarafından kabul edilmiştir.

Prof. Dr. M. Emin SOYDAŞ

Enstitü Müdürü V.

FOREWORD

Praise be to God, in Whose hand is all good and in whom all good deeds are accomplished, and after, I present to you today this research titled Form and Content in Modern Iraqi Graphic Art in the field of graphic design. I hope and aspire that it will be liked by all of you, and I hope that May God grant me success in presenting and writing this humble research. This research includes nearly all the information that you aspire to find in any research specialized in this topic. I promise that I will take into account all your directives and comments about my research.

In gratitude, I mention the attention and follow-up to the supervising professor, Dr Ersoy Yılmaz, and for the great trust, he gave to the researcher. I also extend my thanks and gratitude to the virtuous Dr Moataz Inad Ghazwan, for adopting the task of the second supervisor of this thesis, and for the guidance, direction, knowledge, and ability he showed in his patience and endurance in following the steps first and straightening him. This support motivated me to make more effort to provide the best. I also extend my thanks and appreciation to the directorship of the Institute of Fine Arts at Çankırı Karatekin University, represented by Professor Dr Muhammad Emin Soydaş, for his assistance regarding academic and artistic matters. I also extend my thanks and gratitude to my family for what they gave me all the support and to the employees of the Central Library at the University of Baghdad and the staff of the Fine Department at the University of Baghdad for encouraging and motivating me. I also thank all those who stood with me whom I did not mention.

01/01/2022

Hussein Mohammed Ali A. Al-
Hraishawi

ABSTRACT

Thesis Title: Form and Content in Modern Iraqi Graphic Art

Author: Hussein Mohammed Ali A. Al-Hraishawi

Supervisor: Prof . Dr. Ersoy YILMAZ

Second Supervisor: Asst. Prof. Dr. Mutaz Inad Ghazwan

Thesis Type: Master's Thesis

Graphic design is a creative process that combines art and technology to communicate ideas. The vast field of graphic design generally includes print, web, and broadcasting. The research is about evaluating the works of modern Iraqi Graphic designers who use traditional methods like screen printing and etching. The research consists of four chapters. The first chapter included a presentation of the problem of research, which was identified by the researcher in asking the following question: What is the relationship between form and content in modern Iraqi graphic art? The purpose of the research was also to reveal the relationship between form and content in modern Iraqi graphic art. The boundaries of the research were set for the period between 1970 - 2000, as the most advanced period in the development of modern Iraqi graphic art. The second chapter includes the theoretical framework, which was divided into three subtitles. The first one includes the study of the form and content of the dialectic of the relationship and its philosophy in the graphic artwork; the second includes the study of the symbol in the art of graphics, and the third part touches on the study of the art of modern Iraqi graphic and its most important pioneers and analysis of their works. The third chapter presents the graphic works of the period between 1970-2000. The last chapter includes the results and recommendations.

Keywords: Form, Content, Printing Methods, Graphic art

ÖZET

Tezin Başlığı : Modern Irak Grafik Sanatında Biçim ve İçerik

Tezin Yazarı : Hussein Mohammed Ali A. Al-Hraishawi

Danışman : Prof .Dr. Ersoy YILMAZ

İkinci Danışman: Asst. Prof. Dr. Mutaz Inad Ghazwan

Tezin Türü : Yüksek Lisans

Grafik tasarım, fikirleri iletmek için sanat ve teknolojiyi birleştiren yaratıcı bir süreçtir. Geniş grafik tasarım alanı genellikle baskı, web ve yayıncılığı içerir. Araştırma, serigrafi ve gravür gibi geleneksel yöntemleri kullanan modern Iraklı Grafik tasarımcılarının çalışmalarını değerlendirmekle ilgilidir. Araştırma dört bölümden oluşmaktadır. İlk bölüm, araştırmacının şu soruyu sorarak belirlediği araştırma probleminin bir sunumunu içeriyordu: Modern Irak grafik sanatında biçim ve içerik arasındaki ilişki nedir? Araştırmanın amacı aynı zamanda modern Irak grafik sanatında biçim ve içerik arasındaki ilişkiyi ortaya çıkarmaktı. Araştırmanın sınırları, modern Irak grafik sanatının gelişimindeki en ileri dönem olan 1970-2000 dönemi için belirlenmiştir. İkinci bölüm, üç alt başlığa ayrılan kuramsal çerçeveyi içermektedir. Birincisi, grafik sanatta ilişkinin diyalektiğinin ve felsefesinin biçim ve içeriğinin incelenmesini; ikincisi, grafik sanatında sembolün çalışmasını içerir ve üçüncü bölüm, modern Irak grafiği sanatının çalışmasına ve en önemli öncülerine ve eserlerinin analizine değinir. Üçüncü bölüm, 1970-2000 arasındaki dönemin grafik çalışmalarını sunmaktadır. Son bölümde ise sonuç ve öneriler yer almaktadır.

Anahtar Kelimeler: Biçim, İçerik, Baskı Teknikleri, Grafik Sanatı

ABBREVIATIONS

Litho	lithograph
txt	textcher
sym	symbolism
exp	expressive



LIST OF THE FIGURES

Figure 1 (a) Muhammad Mehr Al-Din, <i>Untitled</i> , 1980. Silkscreen on paper, 40x60 cm, Baghdad. (Source: Al-Maliki, 2018, p. 105). (b) Muhammad Mehr Al-Din, <i>Untitled</i> , 1980. silkscreen on paper, 40x60 cm, Baghdad. (Source: Al-Maliki, 2018, p. 105)	11
Figure 2 Ghaleb Nahi, <i>Untitled</i> , 1980. Multiple print on paper Etching 40x60cm. Iraq. (Source: Qasim, 2018, p. 17).	12
Figure 3 (a) Salim Al-Dabbagh, <i>Untitled</i> , 1984. Metal print on paper 20x50cm Baghdad. (Source: Qasim, 2018, p. 12). (b) Salim Al-Dabbagh, <i>Untitled</i> , 1984. Metal print on paper 20x50cm Baghdad. (Source: Qasim, 2018, p. 12).....	12
Figure 4 (a) Henri Matisse, <i>Lady Maids</i> , 1927. Crayon Transfer lithograph. Baltimore Museum of Art. (Source: Succession H. Matisse / Artists Rights Society (ARS), New York. (b) Henri Matisse, <i>Virgin, and Child</i> , 1949. Color Lithograph, 39.4 cm x 23.5 cm. (Source: Succession H. Matisse / Artists Rights Society (ARS), New York.)	19
Figure 5 (a) Henry Matisse, <i>Navasica</i> , 1934. Preparatory drawing for Navasica printing in charcoal. (Source: general executor With the technology of the Oxford And Closing). (b) Henry Matisse , <i>Tsrtsia</i> , 1934. Preparatory drawing for Tsrtsia printing in charcoal (Source: general executor With the technology of the Oxford And Closing).....	20
Figure 6 (a) Salam Omar , <i>Composing</i> , 2008, Mix media 60 x 60 cm. Beirut. (Source: Omar, 2012, para.2). (b) Salam Omar , <i>Composing</i> , 2008, Mix media 60 x 60 cm. Beirut . (Source: Omar, 2008, para.2). (c) Salam Omar , <i>Composing</i> , 2008, Mix media 60 x 60 cm. Beirut. (Source: Omar, 2008, para.2).	21
Figure 7 (a) Mounir Hanoun, <i>Portrait</i> , 2002. silkscreen with collage 96 x 30 cm, Iraq. (Source: Qasim, 2018, p. 32) (b) Mounir Hanoun, <i>Portrait</i> , 2002. silkscreen with collage 85 x 19 cm, Iraq. (Source: Qasim, 2018, p. 32) (c) Mounir Hanoun, <i>Portrait</i> , 2002. silkscreen with collage 85 x 19 cm, Iraq. (Source: Qasim, 2018, p. 32).	22

Figure 8 (a) Paul Gauguin. *Noa Noa* , *Fragrant*, 1848-1903. Wood-block print in black ink, with touches of reddish-brown watercolor and black ink 39.3 x 24.4 cm. France. (Source: Museum of Modern Art, New York, 2004. (b) Paul Gauguin,*Noa Noa*, 1894-1895. Woodcut printed in color on Japanese paper 15.1 x 11.7 cm, France. (Source: Harris Brisbane Dick Fund, 1936)..... 31

Figure 9 (a) Edvard Munch, *Madonna*, 1895/1902. Lithograph and woodcut 85.6 x 59.3 cm. Berlin. (Source: The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York,2022. (b) Edvard Munch, *Madonna*, 1895/1902. Lithograph and woodcut 85.6 x 59.3 cm. Berlin. (Source: The Munch Museum / The Munch-Ellingsen Group , Artists Rights Society (ARS), New York,2022. 32

Figure 10 Edvard Munch, *Self-Portrait*, 1895. lithograph 450.00mm x 320.00mm. (Source: The British Museum, Bequeathed by Dodgson, Campbell)..... 32

Figure 11 (a) Edvard Munch , *Anxiety*, 1896. Lithograph 57.1 x 43.1 cm. (Source: The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York 2022). (b) Edvard Munch, *Scream*, 1895. Lithograph (Source: The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York 2022). 34

Figure 12 (a) Ernst Ludwig Kirchner, *Head of the Patient*, 1918. Woodcut on paper lined with blotting paper 588 x 434 mm. (Source: Stadel Museum, Frankfurt am Main 1953). (b) Ernst Ludwig Kirchner, *Self-Portrait (Mountain Sorrow)*, 1929. Colour woodcut from two printing blocks on wove cardboard 504 x 354 mm. (Source: Stadel Museum, Frankfurt am Main 1953)..... 35

Figure 13 (a) Ernst Ludwig Kirchner, *Portrait of Will Grohmann*, 1924. Woodcut, 55.3 x 40.7cm. (Source: Buchholz Gallery, Museum of Modern Art, New York, 1949). (b) Ernst Ludwig Kircher, *Nude Dancer*,1906. woodcut in black on buff paper, 18.7 x 17.8 cm. (Source: National Gallery of Art, 2022) 36

Figure 14 (a) Erich Haeckel, *Portrait of a Man*, 1883-1970. woodcut 69.9 x 55.7 cm .German. (Source: Artists Rights Society (ARS), New York / VG Bild-Kunst, 2022). (b) Erich Heckel, *Mann in der Ebene*,1917. woodcut 37.5 x 27 cm. (Source: Erich

Heckel / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany,2022).

..... 37

Figure 15 (a) Kathe Kollwitz, *The Survivors*, 1923. Lithograph on beige wove paper 56.2 cm × 68.5 cm. German. (Source: Bittner, Herbert. *Kaethe Kollwitz Drawings*. New York, 1959). (b) Kathe Kollwitz (1867-1945), *March of the Weavers*, 1897, Etching and sandpaper aquatint, 39.05 x 50.17 cm. Germany. (Source: Minneapolis Institute of Art,United States). 38

Figure 16 (a) Rotloff ,*Kristus*, 1918. Woodcut on laid paper 501 x 391 mm, Germany. (Source: Stadel Museum, Frankfurt am Main 1953). (b) Rotloff, *Christ Among the Women*, 1919, Woodcut, 39.7 × 49.8 cm .Germany. (Source: Stadel Museum, Frankfurt am Main 1953) 38

Figure 17 Max Beckmann , *Die Ideologen, from Die Holle*, 1919. Lithograph, on Japon paper 82.2 × 62.5 cm. Germany. (Source: Museum of Modern Art (MoMA), Indianapolis Museum of Art at Newfields, San Francisco Museum of Modern Art SFMOMA) 39

Figure 18 (a) Rafi' Al-Nasiri ,*My mother*, 1963.Wood engraving on rice paper 35x25cm. Beijing. (Source: Al-Nasiri,1963). (b) Rafa Al-Nasiri" *Girl from the marshes*,1965.engrave on wood 60 x40 cm.Baghdad. (Source: Al-Nasiri,1965) 43

Figure 19 (a) Rafa Al-Nasiri, *Transformations on the horizon*, 1981. engrave on copper 51x65 cm London. (Source: Al-Nasiri,1981). (b) Rafa Al-Nasiri, *Transformations on the horizon*, 1981. engrave on copper 51x65 cm London. (Source: Al-Nasiri,1981). 44

Figure 20(a) Salem Al-Dabbagh, *Untitled*, 1984. different media 25x25cm. (Source: Al-Dabbagh, 1984). (b) Al-Dabbagh *Untitled*, 2000. metallic print 50x30 cm. (Source: Al-Dabbagh, 2000). 46

Figure 21 Sami Haqqi,*Untitled*, 1976.Zinc 40 x 50 cm. Iraq. (Source: Abrahamic Society, 1976) 49

Figure 22 Ghalib Nahi ,*Untitled*, (n.d).Woodcut 40 x 60 cm. Iraq. (Source: Al-Maliki, 2018, p. 102). 50

- Figure 23**(a) Hashem Al Tweel, *Configurations*, 1977. silkscreen on paper 50x30 cm. Iraq. (Source: Abrahamic Society, 1977). (b) Hashem Al Tweel, *Configurations*, 1977. silkscreen on paper 50x30 cm. Iraq. (Source: Abrahamic Society, 1977). 51
- Figure 24** (a) Yahya Al-Sheikh, *Grass memory*, 1995. zinc 40 x 50 cm. Iraq. (Source: Graphic exhibition entitled More than one biography, Amman 2012(. (b) Yahya Al-Sheikh, *Grass memory*, 1995. zinc 40 x 50 cm. Iraq. (Source: Graphic exhibition entitled More than one biography, Amman 2012(..... 53
- Figure 25** Faeq Hussein, *Formation*, 1985. drilling on zinc 40 x 70cm. Iraq. (Source: Qasim, 2018, p. 21). 55
- Figure 26** (a) Dia Al-Azzawi, *Summer template*, 1982. engraving on paper 77x56cm London. (Source: Al-Azzawi, 1982(. (b) Dia Al-Azzawi *Poem by Youssef Al-Sayegh*, 1981. engraving on paper 77x56cm. London. (Source: Al-Azzawi, 1981(56
- Figure 27** Nizar Yahya, *Untitled*, 1985. Print with different materials 40 x 50 cm Iraq. (Source: Qasim, 2018, p. 26). 58
- Figure 28** Hadi Navel, *Expression*, 1989. Engraving 30x20cm. Baghdad. (Source: Al-Maliki, 2018, p. 119). 59
- Figure 29** (a) Salam Omar, *Portraits*, 2008. Silk Screen Printing 60x60 cm. Iraq. (Source: Omar, 2008, para.2). (b) Salam Omar, *Portraits*, 2008. Silk Screen Printing 60x60 cm. Iraq. (Source: Omar, 2008, para.2). 61
- Figure 30** (a) Muneer Hannon, *Etching*, 1999. Lithography on Paper 60 x 90 cm. (Source: Qasim, 2018, p. 31). (b) Muneer Hannon *Etching*, 1992. Lithography on Paper 100 x 76cm. (Source: Qasim, 2018, p. 31) 62
- Figure 31** (a) Balaam Mohammed, *Ambiance*, 2010. composition, printing With Material, Baghdad. (Source: Al-Maliki, 2018, p. 123(. (b) Balaam Mohammed, *Throb*, 2011. composition, printing With Material, Baghdad. (Source: Al-Maliki, 2018, p. 123(..... 63
- Model 32** Sami Haqi, *A woman from Iraq & letters*, 1997. Silkscreen, 70cm x 90cm, A.C. (Source: Abrahamic Society, 1997) 65

Model 33 Rafi Al-Nasiri, <i>Shifts of the Horizon</i> , 1981 AD. Copper Engraving 48cm x 48cm, , London. , (Al-Nasiri, 1981).....	68
Model 34 Salam Omar, <i>Two-part printing</i> , 1992. Zinc Engraving 50x65 cm, Aquatint Technique + Needle Drilling. Saved in the artist's archives, (Source: Qasim, 2018, p. 19)	71
Model 35 Dyna Al-Azzawi, <i>East London Landscape</i> , 1978. Silkscreen.74x105 cm, (Source: Al-Azzawi, 1978)	74
Model 36 Hashim Al-Tawil, <i>An epitaph for Iraq</i> , 2006. Zinc engraving 17x23cm. (Source: Al-Maliki, 2018, p. 112).....	77
Model 37 Mohammed Muhr Addin, <i>Untitled</i> , 1989. Lithography 50x50 cm. (Source:http: Muhr Addin,1989).....	79
Model 38 Hadi Nafl, <i>Formation</i> , 1986. Lithography 25x20 cm, (Source: Al-Maliki, 2018, p. 119)	81
Model 39 Salim Al-Dabbagh, <i>Mix Media</i> , 2000. Print (Multimedia)89x79 cm. (Source: Al-Dabbagh, 2000)	83
Model 40 Ismail Fattah Al-Turk, <i>The man & the woman</i> , 1999. Lithography 50x70cm. Baghdad. (Source: Arash Kavian, Ur Gallery)	85
Model 41 Hashim Samarji, <i>Circular movement</i> , 1972. Zinc-colored etching	87

1. INTRODUCTION

That research is of great importance by studying the art of Graphic in general and the art of Iraqi Graphic as sophisticated art with different and varied experiences simultaneously, as different typographical techniques have been used in the excavation of different materials as well as great diversity in the methods of implementation and artistic output. The researcher also followed the descriptive analytical approach in analyzing the samples selected intentionally and preparing an analysis form divided into paragraphs based on the literature of the theoretical framework and its investigations. This study is also critical and useful for developing scientific and applied departments, especially in the field of art Graphic and benefit from the experiences of Iraqi artists and the diversity of their methods and techniques in the development of science departments in Iraqi art colleges and fine arts departments. The research was an important addition to the form and content in modern Iraqi graphic art, as the current research provides in the systematic framework the definitions of form and content, but the theoretical framework provided for the current research on the dialectic of the relationship between form and content and the extent of its impact and in the detectives after which the text of the research came on symbolism and expression in the art of graphic through the development of photographers as the research included international works to the Iraqi graphic art in particular.

It also highlights the visual culture in the methods used in engraving and printing for graphic work. Adding technology and knowledge to academic lessons in art specialization is engraving and printing, which is the motivation for choosing research. The form and content of the art of graphics are basic in the artwork and its purpose is to know the form and extent of its impact as well as to know the contents that lie in the belly of the artwork.

1.1. RESEARCH PROBLEM

Graphic art or typography engraving is one of the plastic arts reliant on typography and engraving techniques in highlighting the aesthetic features of the form and content in the artwork. Graphic art is considered one of the modern plastic arts, a middle area between painting and designing and typography arts. This art has been classified within categories related to the scientific concept of the dialectic relationships between design from one side and typography from the other side; it is also called typography design. The meaning of Graphic art, in general, is the art of cutting, engraving, or treatment of wood planks, metal panels, stone slabs, or any other material to get typographical plates and plastic artistic effects, resulting from the typography process. This art has entered Iraq as a fundamental part of the plastic arts, through mutual contact by the Iraqi artists with the advanced world at that time. Most of those who worked in this field were artists.

This technical diversification has transferred to the modern Arab plastic arts in Iraq and Egypt; therefore, a generation of pioneers in this art has arisen in some Arab countries, especially Iraq, which used various techniques to highlight the form and the aesthetic and limitations of colour through engraving on wood, plastic Linoleum or Zincograph Metal engraving. Considering the above, the research problem can be identified by

Posing the following question:

What is the relation between form and content in Modern Iraqi Graphic Art?

1.2. SIGNIFICANCE OF RESEARCH:

This research has a fundamental importance in indicating the ranges of modern Iraqi plastic artists' thoughts and treatments in him dealing with form and content dialectic in creating modern Graphic art. Furthermore, this research is significant for scholars of this essential artistic field, in terms of expertise and various artistic methods.

1.3. RESEARCH OBJECTIVE:

This research presents a general survey of the modern approaches of Iraqi graphic art, with a focus on uncovering the relationship between form and content in modern Iraqi graphic art.

1.4. RESEARCH DELIMITATION:

Spatial Limits: Iraq – Baghdad

Temporal Limits: Iraqi Graphic Works between 1970 and 2000 AD

1.5. TERMINOLOGY:

The research terminology can be identified as follows:

First: The Form

"This term was borrowed from a Latin term Forma, which means a body, a structure, or a construction. The form in the artwork is considered its body and substance reflected in material, whether words, motions, dances, colours, or action figures; every artwork has a form and content" (AL-Shall, 1984, p. 123).

Moreover, the form is defined as "the interface of artistic formations and internal human identity and structure in favour of expression. The form function is essential to make the content of the artwork public in a way that helps highlight the aesthetic feeling of the literature or artistic piece, to illustrate life facts, and the fact of the feelings and emotions" (Eid, 1978, p. 178). As for Jerome, the form is "a term indicating the method by which the elements take their positions in the work to each other, and the method in which each of them affects the other" (Jerome S. , 1974, p. 340). The form is also defined as "the main formulation of the substance or the material, while the body is the general concept of the form and collection of forms and elements" (Abbo, 1982, p. 196). In his definition, Professor Faraj Aboriginal tried putting a dividing line between the form and the body; he made the body concept as a collection of forms.

The form is also considered "something that includes some organization" (Gillam, 1968, p. 24). Furthermore, the form," which the artist adopts is the main element in the artwork, and what surrounds this form is the ground content. The artist should create a strong relationship between them so that the ground (content) does not overshadow the form" (Abu Hantash, 2000, p. 43). Form follows function (Sami, 1966, p. 48). One of the main functions of the form is to feel the strength of the content and to organize its elements according to interconnected relationships that depend on the form, its variations, and structures. The form has aesthetic functions related to the recipient's response and perception and drawing his attention toward the graphic artwork. Thus, the form is the essential determinant of the sensual and expressive value, especially in its ability to make the content or the substance public in graphic art formation. Moreover, the formal structure is what determines the aesthetic value in graphic art; creative forms are acceptable and reasonable for the recipient, who is always looking for artwork related to authenticity and contemporary.

Second: The Content

There is no doubt that every artwork consists of "a form that has a content; the form is the outer covering and its content is what the form contains, including implications, symbols, tunes, ". (AL-Shall, 1984, p. 63) The content is not achieved and cannot be interpreted and understood without the existence of the form since form and content are two overlapping concepts and cannot be separated, particularly in graphic art, as every artwork has content, substance, or theoretical substance, importance, and components of which can be revealed through the form or the general body of the artwork. Content is the unity of all elements that make up a thing: its internal properties and processes, connections, contradictions, and its approaches. Different things may be composed of the same elements, so the content is the qualitative pattern of the connection between the elements in a certain thing, which makes the structure of the form and gives it its relative stability and determination (Fathy, 1986, p. 333).

"The dialectical relationship between form and content is one of the most important internal sources for developing things and phenomena, for their transformation into other things and phenomena" (Al-Mokhtasar, 1986, p. 460).

2. FORM AND CONTENT: THE DIALECTIC OF THE RELATIONSHIP AND ITS PHILOSOPHY IN THE GRAPHIC ARTWORK.

There is no doubt that any work of art, whatever its type, is in front of a major trend that does not accept dispute or controversy, i.e form, and content, which dates back to its philosophical ancient, and modern beginnings. The issue of the relationship between form and content is eternal, as many philosophers and thinkers agreed and disagreed with this. Some of them gave preference to form over content, and some of them preferred content over form, while others, as we see, gave importance to the two and refused to separate them, "as in their opinion it is one inseparable unit. As for the content is the meaning that this form carries and conveys to others who come to see this work" (Bassiouni, 1965, p. 85).

That is, "the expressive content is only one dimension of the artwork, as the complete artwork is the one that is good or bad from an aesthetic perspective. When we attribute value to it to some extent, "we must talk about matter and form in addition to expression because expressive content is not valuable without form that regulates and refines it" (Jerome S. , 1974, pp. 396-397.).

Art is art, its purpose is to express the freedom of enjoyment, intellectual relaxation, and the delivery of the relevant goal in the appropriate manner and at the appropriate time. Simultaneously, it generates inimitable minds and artistic knowledge that present aesthetic ideas for a purpose or a thing.

"According to the American critic Herbert Schiller, extremism was said, "Form is everything, while content is nothing" (Al-Sarraf, 1973, p. 240). From this, we understand that "shape" for Sheler possesses a high and great ability to perform various and many functions with renewed innovation because it also leads to the emergence of an aesthetic phenomenon that unites with the rest of the other elements with an emotional expression with the shape and its connection with the elements, where the artwork is achieved according to an organized vision through arranged contexts rather than the imagination and artistic expertise of the artist himself.

He also believes that "form is not represented except when the artist shapes the material, the subject, the emotion, and imagination into an organized work that is self-sufficient and has its inherent importance." The form clarifies and the form enriches. The elements that the artist chooses from his material medium are arranged in the artwork in a way that doubles its charm and vitality and strengthens the emotional connections of the form and form regulate the complexity. It is possible to create a piece of music or a huge novel, a creation that is replete to the fullest extent, yet the form gives beauty and organization simultaneously, "the form unifies, it gives the artwork that total character and that self-completion that makes it stand out from the rest of the experience and seem a world in itself" (Jerome S. , 1974, p. 339).

As The Italian philosopher Benedetto Croce, it is obvious that he favors the other hand, by saying that he "refuses to differentiate between form and content. He rejects trends that emphasize content in art only, as well as trends that emphasize form in art as well" (Haider, 2001, p. 103).

He also emphasizes the unified artistic interdependence between form and content, and through this premise, we see that the content before its interaction and integration into the artistic work is, above all, an idea latent in the artist's mind, and it is difficult to realize it except through the completion of the form because content without internal relationships cannot give a result within the realm of creativity, this is why we see that form and content are closely intertwined, and the separation between them may cause a kind of fragility and instability for both of them. Therefore, the relationship remains dialectical and eternal between them and any defect in "work does not always result from a deficiency in the artist's skill, but rather, the shortcomings of the form also come from lack of content" (Hegel, 1980, p. 129).

The American philosopher John Dewey also refuses to distinguish and differentiate between form and content or form and idea, "since what consciousness achieves toward content is in establishing a rebirth of the form" (Zuhair Sahib, 2006, p. 217).

The relationship between form and content is intertwined with each other in terms of the presence of space and mass and the surrounding color and the extent to which this affects the relationship of other elements.

Therefore, the relationship between form and content is what leads to the achievement of effectiveness and the expressive and aesthetic goal that motivates the artist to achieve the plastic achievement according to what the imagined vision sends in addition to the associative motive between them as the form determines the content and the content is the essence of the form and all this does not prevent the domination of the form completely over the content, but it presents the content aesthetic and an aesthetically capable style. Therefore, "the art form is not separated from the aesthetic value itself, because the art form or the artwork, in general, is the embodiment of beauty as a single unit, where it represents its sensual phenomenon and the value of the thing or its goal is linked in Art is in the form in which it is produced, as is the case with the form of a temple, "mosque or building in general. This matter is of particular importance for art, which is used to express in form any value or content" (Khaled, 1998, p. 233).

2.1. FORM IN GRAPHIC ART

It must be remembered that the form is one of the basic elements of any work of art, and this is clear through some of the trends of philosophers, thinkers, and other artistic trends. The form is the scope from which the artwork is formed, regardless of the type of work, whether the work is graphics or drawing. Therefore, we must give the form great and utmost importance, based on which the subject is formed and according to the artist's view and vision toward the idea and its content. We also should not forget that the elements are linked in a chain that is interconnected around the formation of the shape and its output in a better form. The presence of the form in art is solid and sober in creating an aesthetic impression about showing other artistic elements as the effectiveness of the form increases the aesthetic of the artwork and structure of the formation with flexibility and flow. This is due to the mental image conjured in the artist's imagination, which gives the form wide dimensions and a broader agreement and a vision in which reality and imagination differ, and it may be familiar and unfamiliar so that it is ready to accept or reject by the recipient. In other words, the artwork may leave an impact, whether it is negative or positive. The important person has performed the task, or rather, the idea that must be conveyed to the viewer's mind, as we said earlier.

Therefore, the formation is centred on several elements that combine to form the idea of the artwork, which are different innovations with several meanings, based on which the artistic construction of the form is accomplished, which leads to the presentation of the internal content to the outside and its manifestation, if we know that elements that make up the form, "the form of the artwork no longer exist, and each element of the form is nothing but a factor that helps build this form and show it clearly" (Radi, 1986, p. 14).

The effectiveness of the form and its aesthetic activity is related to the extent of what it stores of ideas, despite the abstraction that leads to its structural reductions through simplified combinations that provoke emotional motivation in us. The form is as simple as a point if it is limited to itself or great degrees of complexity, "composition, and intertwining, all of its various forms express the state of stability or tend to preserve human experience" (Muhammad, 1986, p. 38).

" Form is a collection of several elements, it must contain these elements, and the character of the form is how these elements are combined" (Santiana, 1986, p. 120).

Therefore, the form moves according to expressive and aesthetic necessities to achieve relative stability to some extent by organizing the elements involved in its external content toward the internal coherently and mutually through the intellectual and spiritual imagination that the artist gives to the figure by-laws or systems to show what is visible and reduce the visible details clearly and understandably as environmental and social pressures affect motivating the artist to invest in work or artistic formation in general and ceramic formation in particular.

Therefore, the artist with original excellence can search for what sparks his imagination and stimulates his emotions in nature from images and many transformations that are related to showing the liberated and developed forms within the artist's intuition in general and graphic art in particular, which informs him of this renewal to create and manufacture artworks through the process of application and achievement or he may be inspired by cultural objects or ancient legacies, As British art historian Herbert Edward Read says: in his book (The Present of Art) "Civilization is what gives form its form" (Zuhair Sahib N. H., 2006, p. 56).

So there is an influential force that arises between the artist and his artistic work in creating or making a form that contains an idea and translates this idea through this formation or artwork, That is, there is a repetitive, continuous, and sequential tug of war that centres around the concept of shape and how to apply this idea and formulate it in some way which makes the artist in a state of instability to achieve it in a way that satisfies the artist's imagination and general taste and strengthens the mental and intellectual relationship between them in an orderly and orderly manner as drafting is an organizing process for the plastic relations within the artwork, "those relationships that build the work on architectural foundations, and without this formulation, the idea remains, or the emotion remains in a wildfire situation as gravel collapsed from the top of the mountain" (Mahmoud, 1980, p. 68). Therefore, the form is one of the basic and artistic elements that compose the artwork, as the form falls within the clear visual perceptions that affect sensory how the artwork is received with its components, interpretations, and expressive and aesthetic connotations. Aesthetics usually attaches a high value to form in art, as the value of the artwork depends on the form rather than the subject (Wahed, 1982, p. 364.).

As Plato expresses, in his emphasis on form, "The forms are not, as it is thought, the beauty of living bodies and images, but rather the beauty of straight lines, circles, and all other shapes" (Ali S. , 1982, p. 40).

Therefore, the geometric shapes and how to build them depend on the artist's ability in their creative formulations through the construction of synthetic units through which the creation of new forms of aesthetic quality is reached. Therefore, "form, then, is everything, but form, when it is emptied of everything related to meaning, only a little of it, remains" (Wahed, 1982, p. 364).

This is consistent with the views of Italian philosopher Benedetto Crotsha, who says, "Art is the aesthetic truth in form and nothing but the form" (Abdel, 1986, p. 23). Artwork is a form that contains the idea and its content, and this does not mean that we lose sight of the material used in it because the material is basic in graphic art.

Therefore, "form seeks a goal, an end, and is the source of perfection. Thus, form becomes identical to the essence of things, while the matter is reduced to a secondary status of insignificant value" (Fischer, 1971, p. 154).

The artistic form derives its visual presence from the artist's interior because the process of forming the form and expressing it is a characteristic that is distinguished and unique to the artist largely, which gives the form importance and effectiveness with a direct impact.

2.2. COLOR IN FORM AND CONTENT IN GRAPHIC ART

Colour is one of the basic elements in the art of graphics. From the age of plastic art, it occupied the centre stage in the artwork since the Romanticism of the French artists Al Greco (1791-1824) and Delacroix (1798-1863) and the English artist Turner (1775-1851) and Constable (1776-1837). It grew more for the Impressionists in their analysis of light in colours that were placed in fragmentation to give sparkle and joy. Its importance increased among the Expressionists in terms of placing strong and bold bright colour spaces in its uses as colour contrasts to escalate the drama of the artwork, and colour became the line, form, and subject of the Abstract Expressionists. It was extensively used as a dye. "If the extension is a characteristic of natural matter, then the colours, sounds, smells, and taste are all second qualities that do not exist in themselves, but rather their presence in our minds" (Ahmed, 1970, p. 32). It is important in printing and its uses in various types of printing such as screen printing and printing on wood. etc.

Colour became the means and end. It is both form and expression in the abstract expressionism works of Bullock Worthko, Klein, Hartung, Cobra Group. We cannot differentiate between what you see as a shape and what you see as color because the color is just the interaction of the shape of anything toward the light rays by which we perceive it. "Nevertheless, color plays an important role to play in art because it has a very direct effect on our senses, emotions, and imagination" (Herbert, 1970, p. 34). The color strengthens the structure of the painting or weakens it at other times. There are two types of continuous harmonization between the color response, and the formal response within the same painting. "The interaction and interweaving between color

and shape is a matter of a degree of complexity and diversity. So that we cannot set a rule or law that defines a correct relationship between them" (Fayez, 1970, p. 146).

The strength of the works of the artist Muhammad Mehr al-Din is due to the sharpness of the first colors and the glow of the second colors, and the strength of the structure of the paintings of Rafi' al-Nasiri, Ghaleb Nahi Salem al-Dabbagh, Sami Haqqi, Yahya al-Sheikh, as shown in Figures (1,2) and other artists, due to chromatic extravagance and mixing of opposing colors on which it depends on. "There is a crude belief based on the fact that there is no agreement between the two colors red and green, and there are indeed degrees of red and green that do not agree or go along with each other, shown in Figures (3) "but there are other degrees that are consistent, and only a person with a high color sense can perceive these degrees" (Fayez, 1970, p. 144).

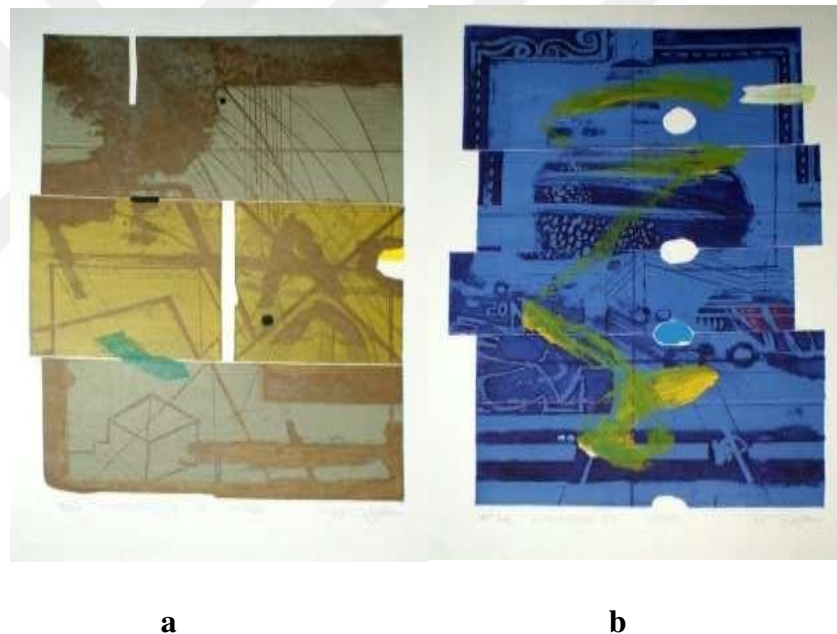


Figure 1 (a) Muhammad Mehr Al-Din, *Untitled*, 1980. Silkscreen on paper, 40x60 cm, Baghdad. (Source: Al-Maliki, 2018, p. 105). (b) Muhammad Mehr Al-Din, *Untitled*, 1980. silkscreen on paper, 40x60 cm, Baghdad. (Source: Al-Maliki, 2018, p. 105)



Figure 2 Ghaleb Nahi, *Untitled*, 1980. Multiple print on paper Etching 40x60cm. Iraq. (Source: Qasim, 2018, p. 17).

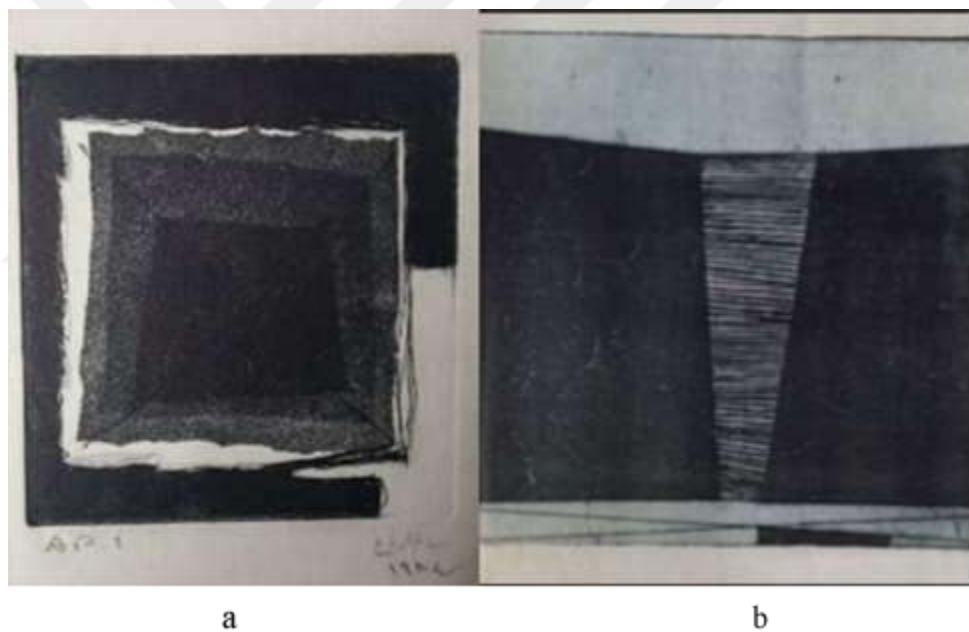


Figure 3 (a) Salim Al-Dabbagh, *Untitled*, 1984. Metal print on paper 20x50cm Baghdad. (Source: Qasim, 2018, p. 12). (b) Salim Al-Dabbagh, *Untitled*, 1984. Metal print on paper 20x50cm Baghdad. (Source: Qasim, 2018, p. 12).

For some artists, color took precedence over other elements of painting. Delany says only color is form and subject. Others, such as Paul Klee, say I am a photographer and color is one thing. Cezanne emphasized that: When color is available, "the richness of the form obtains its fullness, and Van Gogh speaks of a certain power of color that awakens within him during his work and is different and stronger than all that he had previously felt" (Shaker, 1987, p. 141). The effect of colors is not a sensory effect on its results, even if it appears in it. Rather, it is in the end an emotional, emotional, psychological effect.

The Hungarian critic Ernst Fischer emphasizes the content: "To put our word frankly: it is content, does not form, that determines the first. It is content that generates form, not the other way around. Content comes first" (Fischer, 1971, p. 174). The truth is that the form is not a container for the content, but rather it transcends the content, and as Croce says, "The image is full of content, meaning that the feeling is the feeling that is pictured, and the image is the image that is felt" (Benedetto, 1964, p. 64). The French writer Albert Camus (1913-1960) balances between image and content, saying, "Whether modern art succumbs to the vertigo of abstraction and visual blindness, or resorts to the whip of naive brazen realism, it will only be the art of tyrants and slaves, not the art of creators, or creators, and every work of art." In which the content dominates over the image, or in which the image dominates the content, it is a failed work that only involves a false unity" (Ibrahim Z. , 1972, p. 224). These propositions may be consistent with realistic and expressive diagnostic works and may not be consistent with the propositions of modern art that are concerned with form, "and it does not mean that the content is unimportant, but the content in itself is not art" (Schneider, 1984, p. 64.). Kandinsky stresses the importance of form, "whatever its characteristics, it is an expression of its content and derives its direct aesthetic power with chromatic harmony, "and it produces beauty directly and that internal necessity when it meets in complete harmony with the means of expression" (Ahmed, 1970, p. 56). "Meaning is not a subject that needs to be determined, but an effect that one experiences" (William, 1987, p. 43). Which means the openness of interpretation to several connotations. Psychologists say that meaning is always a context, "and there is no meaning for an isolated feeling. Two mental processes must exist, at least, to establish a meaning" (Ali Z. , 1971, p. 168). Which means the involvement of

perception and imagination, or intuition and expression. As for the content of the formalists and structuralists, they have a different opinion from what we have forgone according to Hegel, Fischer, Sartre, and Camus. They deny the meaning and say, "We prefer to deny the existence of the meaning at all if the meaning offends the appreciation of the artwork" (Abdel, 1986, p. 11). The structuralist Michel Foucault (1962-1984) says, The meaning was probably nothing but a superficial result, gloss or foam, Italian philosopher Benedetto Croce emphasizes that "the content is not trivial and worthless, but in contrast, "it is the point from which expressive truth branches out" (Abdel, 1986, p. 11). This is what is usually called psychological criticism, which means the same artist, and thus the content is linked to it, especially when the Germans are. Thus, the content is related to the subject according to the Expressionists, the themes of war, death, love, freedom, conflict, work, glorification of the earth, religion and the tormented Christ."However, psychologists will not find the slightest difficulty in showing us that there is a close relationship between the subject [and expression], with evidence that the artist's examination of his subjects almost reveals his character" (Zacharias, 1972, p. 47) The subject is not a pretext or an accident for the Expressionists in general. It is not by chance that Spanish painter Greco, Dutch painter Rembrandt, French artist George Rowe impersonalized by the character of Christ peace be upon him in their works or the theme of war according to the German Expressionists Bechman, Gross, and Colts. And for Picasso Guernica and the massacre of Korea or Bacon or Fourett turn to the tortured man, prisoner or, or themes of dread and sadness in the works of Artist Kate Colts, the themes of life and death, screaming and mystery in the works of Norwegian painter Edvard Munch, anguish, and despair in the works of Van Gogh, irony and women in the works of Belgian artist James Ensor

As a result, form, and content are two sides of the same coin, which is the artwork. In expressive painting, the form carries the subjective and collective content of conscience and emotions, which are the essence of modern expressive painting. Even if the familiar content disappeared, abstract expressionism has its widest implications for aesthetics and expression of human existence and the cosmic vision of life.

3. SYMBOL IN GRAPHIC ART

3.1. SYMBOL CONCEPT

Everything in existence is a symbol of something. Humans try transforming everything that surrounds them into a symbol of expressive significance. Natural shapes, "geometric or botanical abstract shapes, and even the things that he manufactures, may all represent his symbols" (Gustaf, 1984, p. 345).

Therefore, many philosophers and intellectuals have been interested in studying the symbol, "so different concepts and opinions emerged that dealt with the symbol by study and analysis, as the philosophers interpreted the symbol according to their vision. It refers to an existing thing and takes the place of the thing as if it is so that it is known through this signification directly, whether according to what was termed custom or approved by traditions long ago" (Hassan H. M., 1986, p. 113). Immanuel Kant believes that the symbol is in and of itself. He says, "The symbol, after being extracted from reality, becomes a separate, independent nature in itself, and there is no relationship between it and the material thing, except with the results" (Alftho, 1986, p. 38)

As for Hegel, the symbol is defined as "an external thing, a direct given that directly addresses our intuition, but this thing is not taken and accepted as it exists for its own sake, but in a much broader and more general sense " (Hegel., 1973, p. 11).

The symbol, then, is subject to interpretation, and its interpretations and meanings vary greatly. The symbol is the beginning of art, where it can be considered a stage before art, where the old artist does not consider that what he does of drawings and sculptures is art, rather, he considered it merely an expression of what he felt or felt, or as a means of communication between him and his group, and between him and the unseen forces that controlled him and his life, and whose first concern was to please her and avoid her anger. Using the symbol to communicate with the surrounding community and environment. "The use of symbol in art goes back to the eras of the Paleolithic era, as well as to the ancient graphic arts. . . Man has a unique ability to perceive symbols or describe them." (Attia, 1996, pp. 39-43).

The symbols, as Austrian writer Fischer sees it, were "of great importance to the first human, as they had an organizational function within the group or working group because they conveyed the same meaning to all members of the group" (Fischer, 1971, pp. 40-39). Symbols for the first human being are like a language for us now, through which we can organize all the affairs of our lives. However, the German philosopher Ernst Cassirer pointed out that language is not only a means of communication, nor is it the only tool for that matter since the function of language is to understand the physical reality of man and to constantly create it. It is not limited to the communicative function, as it is not the only tool that performs this role, but indicative systems work to "depict the world and create it continuously and among these systems. Religion, myth, art, science, history, and more" (Pierre, 1990, pp. 14-25).

Ernst Cassirer defined a concept of the symbol in which he relied on a philosophy specific to the human species in distinguishing it from the animal. In his opinion, "man is distinguished from animals by what can be called the symbolic system. Man does not live in a purely material world, but in a world of different symbols such as language, religion, art, myth, and civilization, and all of these represent symbols of human civilization" (Attia, 1996, p. 53). It achieves a fabric of high symbolism and all progress and development in human thought through the increasing and accumulated experiences are only complexing this fabric and enhancing its ties.

"Cassirer pointed out that the process of coding is to give what we perceive symbols, linking them with what they represent" (Attia, 1996, p. 53). The symbol acquires its symbolism through what it represents. For example, cave paintings are symbols of that period.

Cassirer stresses that human symbols are not just a set of connotations that refer to some meanings, ideas, or perceptions, but rather are "a complex network of shapes or images that expresses human feelings, whims, emotions, hopes, and beliefs." (Ibrahim., 1996, p. 278).

American philosopher Susanne Langer agrees with Cassirer that she points out that "the special forms of expressive verbs, gesture, song are nothing but symbolic transformations" as she agrees with him in her vision of a man in being "a ram's animal

that creates symbols and uses them" (Ibrahim., 1996, p. 10). Accordingly, we can say that man since ancient times have been depicting the elements of nature surrounding him, not by imitating them or transferring them from reality as they are, but by encoding them and expressing his emotions and thoughts differently through gestures or gestures or what left of symbols and shapes drawn on the walls of caves, he symbolizes those shapes to express his feelings, that is, he conveys his thoughts and feelings through the abstract symbolic expression of the form."The creative artist, in his civilized environment, could represent in the forms of inanimate objects, animal and human forms, and cosmic phenomena the spiritual essence and establish a relationship between this essential and its natural form. content and formality, and this is the characteristic that distinguishes these symbolic forms" (Zuhair, 2002, p. 37). This is what was known after that the analogous magic.

The artist represented the essence and content in symbolic forms and a link between them, i.e. Between the essence and the external form of the symbol. It is as if the symbolic forms he has like a bowl pour the essence, content, or idea into it, to appear in front of him in a visual way that is a symbol of it.

When a person creates symbols, he tries expressing his inner feelings and feelings, which Susan Langer in the human conscience define as what we can feel. . .Beginning with natural sensations, pain, comfort, joy, and other complex emotions and mental tensions. "However, she distinguished between the artistic symbol and art as a symbol, the symbol can be used in the art without being a symbolic art" (Radi, 1986, p. 37). The artistic work is indivisible because it is one unit interconnected with several structural and intellectual relationships. It cannot be divided or its content understood except as one unit within one system. And the process of our analysis of symbols occurs within a single framework, not as symbols separate from each other, as the artistic work is nothing but a group of elements that fragmented with different concepts, interpretations, and connotations.

Herbert Read explains why man-created symbols that he is distinguished from other living beings by what he called self-awareness. To express his thoughts, feelings, and himself. For a long time, the man had used symbols to reach some meanings, which make art an expression of inner human feelings.

The interest in symbols has emerged in the field of psychology at the beginning of the twentieth century, as workers in this speciality were interested in determining symbols and their relationship to the psychological process. "Everything is due to the artist's personal experiences, as his works are nothing but a means to vent or to bring about psychological balance from pent-up desires" (Hauser, 1973, p. 49)

That is, it is a method through which the artist tries unloading the human soul, as it is a process of transformation and directs to a symbolic goal expressed so that every symbol in the human memory has a meaning directed by the action of his desires. "Each artist has his way of understanding and expressing the human conscience. . . and this expression is not the clearest way of the symbol." (Radi, 1986, p. 55).

3.2. THE HERITAGE SYMBOL IN GRAPHIC ART (FORM AND CONTENT)

Both form and content as a symbol within the graphic work share the function, and since the heritage symbol is part of the components of nature, the environment, and the heritage, (the function is the main determinant of all forms in nature. to me:

3.3. THE HISTORICAL FUNCTION OF THE HERITAGE SYMBOL IN GRAPHIC ART:

Graphic artists used the ancient historical symbol in most of their graphic works, especially those works related to historical and heritage content, emphasizing the role of civilization and presenting it in an artistic style characterized by objectivity and functional aesthetics, achieving cultural and intellectual communication in graphic design, especially book designs, that transformation, and technical artistic development are highlighted through advanced modern means of presentation.

There is no doubt that among the priorities of the graphic artist is to achieve interdependence and intellectual and artistic communication between the old and the new by deriving the heritage symbol and using it in his artwork, such as the artist Henri Matisse In the painting of "Virgin and Child" When he used lithography 1949, where he used symbols in his painting by adding simple shapes, This is following his desire to search for expressive means, as he was attracted to them with great sensitivity and

high level of transparency, to embody his different expressive language in lithograph, metallic, and woodblock images, which he paid the most attention and achieved in which he achieved tremendous development and resounding success, had a great impact on the opposite development of the artistic compositional effects of some of the ancient figurative drawings executed in lithography the delicate poetic flowing lines carefully engraved shown in Figure (4).



Figure 4 (a) Henri Matisse, *Lady Maids*, 1927. Crayon Transfer lithograph. Baltimore Museum of Art. (Source: Succession H. Matisse / Artists Rights Society (ARS), New York. (b) Henri Matisse, *Virgin, and Child*, 1949. Color Lithograph, 39.4 cm x 23.5 cm. (Source: Succession H. Matisse / Artists Rights Society (ARS), New York.)

Also, his print "Navasaica" is dedicated to a scene from the novel that highlights the beauty in the composition. Ulysses, who descends to the beach, is encountered by three mermaids standing together and they are similar in heads, with faces all covered with one oval body to generate the expressive and aesthetic of these huge shapes, and this is evidence that "Matisse" He drew it from one model, where we see the bodies in it crowded and filled the blank space of the painting, and this painting was preceded by two drawings preparatory for this printed: Figure(13) As for his publication "Tesrtsia" figure (5,a), it is related to a scene that took place in a public neighborhood of The neighborhoods (Dublin) where Mattis made three drawings, The first of which is a preparatory drawing with a charcoal pencil for "Etude" and the second for "Jim Buzz" making light and graceful movements with her body that filled the entire void of the painting he had inspired from his old memory, while the third is a complex and

intertwined composition with suggestive gestural movements of human shapes and bodies that he had adopted Matisse once and for all to implement It in his metallic prints “Tsertsia”, figure (5,b) where “Jim Buzz” appears with its simplified movements, and it is closely and completely connected with other feminine bodies full of vitality and barbarism, with a uniqueness and distinction that is unmatched compared to the rest of the other metal plates executed with the technology of Forte, in which he achieved complete harmony And the surprising reduction of the clean, elegant lines engraved in black and white, "its shapes bear colors of distortion that we did not know before" (Mohammed, 1995, p. 473).

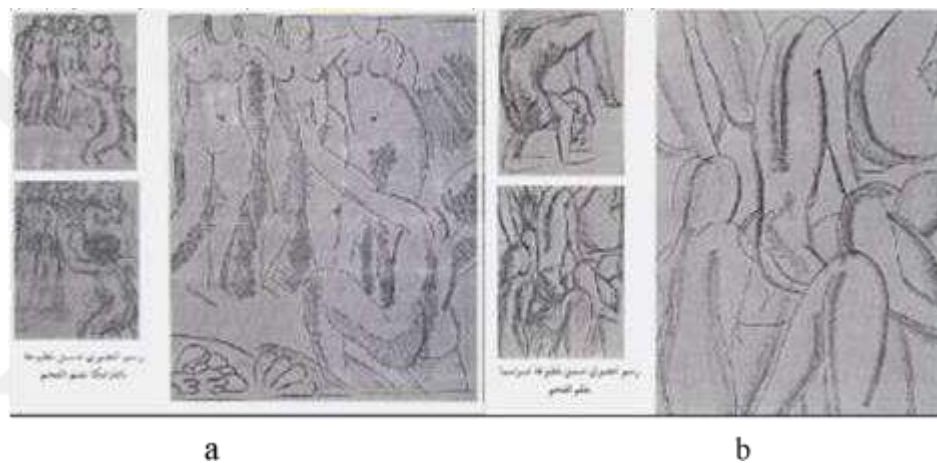


Figure 5(a) Henry Matisse, *Navasica*, 1934. Preparatory drawing for Navasica printing in charcoal. (Source: general executor With the technology of the Oxford And Closing). (b) Henry Matisse , *Tsrtsia*, 1934. Preparatory drawing for Tsrtsia printing in charcoal (Source: general executor With the technology of the Oxford And Closing).

Salam Omar also practices the production of his works consciously and intentionally, able to perform it, and the difference in his equipment does not constitute an obstacle. Through my theme and technique, Omar could then subject many materials under the influence of intuition, experimentation, and achievement, and consciously and intentionally accomplish his artistic printing and non-printing work through many methods, techniques, and naturalization, which prompted him to cut zinc bars into irregular geometric shapes, which produced a printing work. Abstract full of signs and symbols open to interpretation. Figure (6).

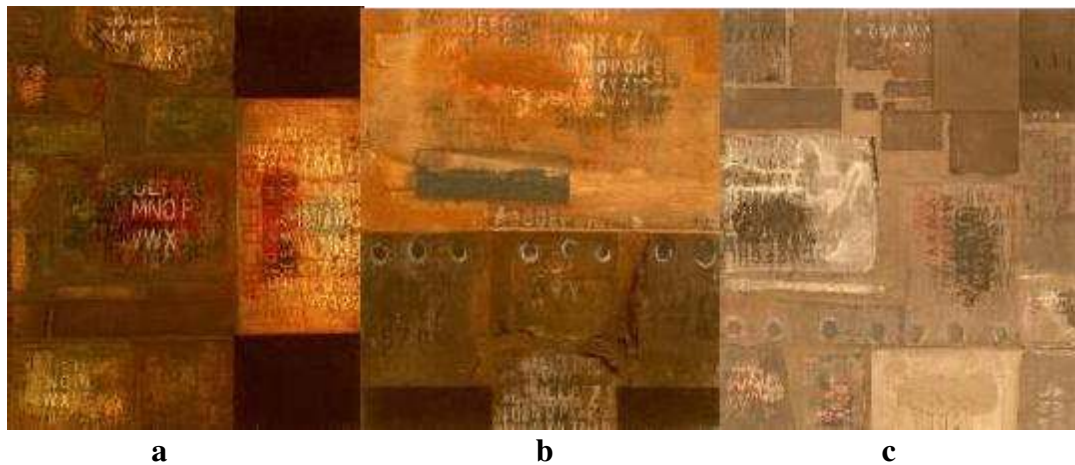


Figure 6 (a)Salam Omar ,*Composing*, 2008, Mix media 60 x 60 cm. Beirut. (Source: Omar, 2012, para.2). (b) Salam Omar ,*Composing*, 2008, Mix media 60 x 60 cm. Beirut . (Source: Omar, 2008, para.2). (c) Salam Omar ,*Composing*, 2008, Mix media 60 x 60 cm. Beirut. (Source: Omar, 2008, para.2).

While the graphic artist "Mounir Hanoun" (1952) strives to spread an atmosphere of diversity in the use of his artistic elements while praising his graphic and other works, which are characterized by a design skill in building relationships starting with him from his choice of the word on which he works by relying on photographic formations that he repeats or corresponds to on The two sides of the artwork or in the middle to reach the construction of a diverse visual work on its surfaces, "which is closer to a deep-vision inferential formula that searches for horrific manifestations in human life" (Al-Khamisi, 2009, p. 178). This design skill in evoking the elements of the painting and its construction depends mainly on balanced geometric formulas and the principle of repetition, contrast, and technical austerity. Figure (7



Figure 7 (a) Mounir Hanoun, *Portrait*, 2002. silk screen with collage 96 x 30 cm, Iraq. (Source: Qasim, 2018, p. 32) (b) Mounir Hanoun, *Portrait*, 2002. silk screen with collage 85 x 19 cm, Iraq. (Source: Qasim, 2018, p. 32) (c) Mounir Hanoun, *Portrait*, 2002. silk screen with collage 85 x 19 cm, Iraq. (Source: Qasim, 2018, p. 32).

3.4. THE CULTURAL FUNCTION OF THE HERITAGE SYMBOL IN GRAPHIC ART:

Heritage and civilized graphic art have been influenced by modern artistic trends, through the diversity of printing techniques and style of thinking, as well as the development of plastic art, which witnessed several important transformations, such as cubism, whose thought was led by the Spanish artist Pablo Picasso, as he approached the abstraction of natural forms into geometric shapes that approached in some sense the complete abstraction of the form with the ambiguity of the content sometimes. Until others came to abstract everything down to mere shapes, colors and blocks scattered here and there in the painting, including Mondrian, Juan Miro, and Kandinsky. The graphic has been greatly influenced by the transformations of plastic art, especially the art of painting. These arts appeared for the first time in Germany, and these designs were not focused on the process of formation or creation per se, "but that the main point revolved around the issue of our dealing with alienation, with strange worlds, with strange people, and strange civilizations, then it is related to the

ethics of our cultural policy external" (Gazun, 1988, p. 43). The purpose of the random use of symbols and images was to use modernity in graphics.

From the foregoing, there is a strong relationship between the heritage symbol in shape and form and the cultural semantic content of that symbol, through graphic art, which is the most important bright similarity for any civilized country.

3.5. THE SYMBOL IN GRAPHIC ART

The symbol plays an important role in the construction of modern plastic art. Plastic art took another new direction, far from embodying reality with its idealism, and away from the forms that imitate it, after its works were characterized by realism and expression. "by using symbols through which he could express what is going on in his mind in meticulous detail and with a distinctive shorthand and simplification of form. Mediator " (Stroke, 1996, p. 60).

The use of the symbol in plastic art has historical roots extending through the stages of human life. The need to use the symbol as a means of communication between the individual and his society led to the creation and creativity of symbols to replace words and realistic forms. Since ancient times, man has practiced various types of arts and tried expressing his feelings and surroundings, "whether animate or inanimate, through them" (Lucif, 1995, p. 13). Therefore, we must understand the society that produced these forms. The works of fine art were collective, not individual. We do not find among the works of fine art an individual characteristic of a person, and this is evidence that the power is in the hands of society as a whole. The function of art is to serve society and express it as a single unit. The artist "believes that he and each individual, in general, can bear any qualities or features that other individuals or even the whole group possess."

Through art, the man could "create and revive an imaginary world, which he could not find in the concrete reality, and he used it as a weapon in the hands of the human community in its struggle for survival" (Zuhair, 2002, p. 21). This illusory world was embodied in front of it in the form of symbols that gained importance through society. Thought, society, and the surrounding environment in addition to many other factors are controlling the quality of the accomplished symbols. Art does not exist by and for

itself, but rather it is a vital interaction between nature, though, "the elements of nature and the elements of the environment and society and their reflection on it. Art isolated from life did not exist in any time and place" (Ovsianikov, 1979, p. 340).

Art is associated with a set of intellectual relations on which it depends on explaining its meaning, and to form a conceptual image of the structure of a work of art, "we must have accurate and clear information about the general state of thinking and surrounding habits" (Berthelemy, 1970, p. 35).

The artist in his creative experience behind the graphic artist is linked to social thought in all its fields and implications and problems in a dynamic way that exchanges influence and influence on the main drivers in the structure of thought, and despite such a fact, the artist becomes a collector of human and social relations as he is affected by his external environment.

Since the first moving force in that life is religion and the idea of sanctification, the artist realized the importance of this element in his life and its impact on him. He noticed that supernatural forces dominate and influence his life greatly, which made him believe that it is a goddess, so he embodied her inhuman, masculine, feminine, or animal forms and tried encoding them by combining some animal and human characteristics in one work. He gave her a responsibility or a job or more, as she is responsible for him, and he added some of the human qualities such as feelings and gave her some of the human organs and gave her other qualities, such as the need for food, drink, and housing.

All the forms used by the artist are nothing but a metaphor from the surrounding environment. Animals, plants, and even inanimate objects found in works of art in their symbolic form are only realistic forms in their origin, but they were stripped of their realism when logic cast its spiritual and religious implications on them. It has different connotations and sanctity meanings. The symbol was considered sacred if it was found in a sacred place, such as the temples that were established to serve the gods. The artist's vision of reality was a special vision and different from the visions of others, so the symbol replaced reality, and the symbol had a strong impact.

The effect of the symbol "is derived from a semi-celestial power that belongs to the artist alone, that is, a drawing of what is not necessarily visible to the eyes of the individual connected to the earth." (Andrei, 1979, p. 8). 'It represents through the symbols that a special world creates, created through that symbolic artistic form to become symbols. "Many works of art begin by representing the scenes with all their elements in a realistic style that simulates their forms in nature, but over time they lose their realistic specificity due to the factors of modification, reduction, and simplification, acquiring forms. . . abstract and here this form becomes mere symbols" (Andrei, 1979, p. 16).

The artist was aware of reality, but he does not imitate it in his works but rather analyzes and synthesizes the realistic form with his vision to produce another form away from the original form from which it was taken. Therefore, he looks at the things surrounding him with his view, so he abstracts and reduces what he does not consider necessary, to show the essence at the expense of the external form. Therefore, symbols appeared and were the best way for him to express what was on his mind.

The symbols carried immortal ideas Abdul temporal and spatial stages and included in their content intellectual connotations, in which the plastic discourse was directed toward the absolute and the unlimited, to symbolize those forces controlling it. "The visible physical resemblance can be replaced by an invisible spiritual link that is the symbol" (Hobage, 1978, p. 61). The symbol is the link between it and the absolute. Therefore, his works were characterized as holiness, and they are loaded with the implications of social thought.

The plastic artist tried building his distinctive personality and created many renewable symbols, which were inspired by either the environment, modernity, civilization, or others. Or it may be creative through his vision away from all those influences.

The researcher believes that plastic art in Iraq is artistic creativity, in which the artist tries delivering his message to the recipient through his symbols embodied with different contents, connotations, and meanings according to the difference and multiplicity of symbols. It tries to create a balance between the active struggle of the

subject and his intent and between the set of references and the pressures on the structure of thought.

This is about plastic art in general. As for graphic art, many graphic artists in Iraq used symbols of various kinds (environmental - social - political - religious..) Within the graphic achievement because they noticed its inherent energy in its ability to express and deliver the artist's message to the recipient. Through the symbolism of shape, color, and movement.

3.6. SYMBOL AND COLOR

Psychologists have paid much attention to the effect of colors on humans on a physiological basis. Some experiments have shown that "Red or yellow causes the heart to beat faster in humans and raises the tension of arterial pressure as does the excitation of the parasympathetic nerve, while green, blue, and black have an opposite effect, which can be compared with its sympathomimetic effects (Para Thymatique) and children's homes. The colorful surroundings influence light blue and green seem to promote happiness, and red seems to increase aggression. Scientists divide the psychological effects of color into two types:

1. Direct Effects can show something or a composition that expresses joy, sadness, lightness, or heaviness.

2. Indirect effects It is variable according to the recipient, "and its source are due to emotional connections and impressions automatically generated by the effect of color" (Hammouda, 1981, p. 131).

As Martin Lang mentioned in his book, *Character Analysis Through Color*, the psychological properties of the color is red: a strong color with vitality motive, yellow: a stimulant for philosophical thought, green: understanding and calling for confidence, greenish-blue: sensitive, orange: a favorable color for the social soul. The color of the symbol plays an important role in defining its meaning and significance. Color is stimuli of attention because of its effective effect on the human being in terms of sight, as well as because the surrounding environment carries different color variations, which is a major process in sensory perception, it creates a strong and fast impression.

For the recipient, it increases the intensity of his attention and interest and creates symbolic effects for him. In some societies, (black) symbolizes sadness or melancholy, "while for the artist Matisse he is completely devoid of these feelings. He is a luminous black that conducts a beautiful dialog with other colors such as pink and yellow and green" (Muller, 1988, p. 235).

Each color used has its significance and meaning that stems from the feelings it projects to the recipient and affects him. Vibrations occur in the recipient's soul because of the feelings that color emits in the recipient's soul, inspiring him with thoughts that comfort and reassure him and others that disturb him. (Red), for example, has many interpretations, such as the color of fire, which is a symbol of life and death simultaneously, and it is a symbol of blood. "Blood in the human body is a condition of life. . . and outside the body, it expresses wound or death" (Syring, 1992, p. 419). The same is true for the rest of the colors, as they may carry contradictory meanings simultaneously, depending on their time and place. "White is a symbol of hope, purity, and joy for Arabs, but it is a symbol of mourning and the dead in China" (Syring, 1992, p. 428).

Accordingly, color is of great importance in interpreting the symbol, as it performs a "communication function based on the symbols and revelations that these colors achieve through the diversity of their symbolic connotations that are linked to sensations through the organic or symbolic emotional responses that color evokes related to cultural values and traditions" (Saleh, 1982, p. 86).

The color of the symbol is of great importance in the arts, especially in the art of graphics, as it is highly effective in informing the recipient of the artist's message, and we can indicate its importance through the following:

- 1.** The use of colors is a symbol of an idea. It expresses a specific idea or a group of ideas based on previous experiences and knowledge.
- 2.** It gives the artwork some realism by using colors that lead to grabbing the attention of the recipient toward the artwork.
- 3.** Color affects the memory of the recipient through its association with certain ideas.

4. Colors add movement to the artwork through the contrast, hues, and shades they give. Some colors work to deceive the eye, through which a symbol can be highlighted and the witness's attention is drawn toward him.

"Yellow appears at its true distance, green, blue, and violet appear far away, while red appears close to the eye superficially, and this is called the perspective effect of colors¹" (Hammouda, 1981, p. 117).

The color emphasizes through the shapes it forms, declaring its importance through the color giving that appears on its surface.

Thus, artists find in their use of colors a symbolic language in expressing both abstract and tangible ideas that appear through their artwork. "The language of colors address emotions and the soul with symbolism as old as a man" (Hammouda, 1981, p. 135). Color is used to distinguish between the components of shapes and to show the important elements in the artwork

Therefore, the color of the symbol is of great importance, as it gives the symbolic form vitality and movement and gives it an aesthetic and sensory value. It expresses an idea or a group of ideas together based on previous experiences and experiences of the artist and recipient at the same time.

From the above, the researcher sees that perceiving the color of the symbol is a physiological and psychological process that begins with the sense of color and then it is perceived and then when it reaches the brain, the psychological stage begins in which the interpretation generated by the color begins.

¹ Perspective effect of colors: (reactions that cause a sense of distance or proximity from the colored surface).

4. EXPRESSIONISM IN GRAPHIC ART

4.1. EXPRESSIONISM CONCEPT

Art belongs to the category of expression, and graphic art in its form and expressive content from the age of the caves to this day in its general concept, and proceeding from this concept to the expressive graphic elements like a modern artistic direction, Expressionism, as a movement and direction, express subjective feelings more it expresses objective facts and is based on raising these feelings at the expense of the external life, even if this leads to exaggeration and distortion of natural manifestations. "Humanity from anxiety, conflict, and crises, and the second we create extravagance and exaggeration in physical conditions with distortion and transformation in the methods of expression and methods of performance" (Hassan M. H., 1982, p. 82). Although Expressionism "identifies with Germanic art and culture, it is not a Germanic, northern, but rather European, rather global phenomenon in the twentieth century" (Amhaz, 1981, p. 229). And the first conciliatory reference to the association of the term expressionist with the visual arts appeared in Germany in April 1911, and this happened in the twenty-second exhibition of the Berlin separatist group. It was established in (1905) in Dresden and by the artists of the group (The Blue Knight), which was founded in 1910 in Munich. . . "However, expressionism intended to cover a stage of German culture extending from 1905 until the emergence of National Socialism in (1933)" (Horst, 1989, p. 9). The truth of the matter is that Expressionism is a clear German tendency because it was a comprehensive human tendency that probed the depths of the human soul through art, As for the emotional expressive view, "it is what makes us touch things directly as they are in their objective material nature, and before ideal elements intervene in them, but feel the participation or emotion of things" (Ali A. R., 1989, p. 85). As Bradley and his colleague say, "All space has become a dream for the expressive arts. He does not see, he imagines, he does not paint" (Mccaffle, 1987, p. 271). The evaluation of these things has become in the sense of vitality, expression, and self in our element, and not according to the criteria of classical beauty and the quality that prevailed previously, Feelings and sensations are presented first and as a pillar of German Expressionism say, "There is no living art without emotion or feeling. Without passion, art becomes a craft" (Horst, 1989, p. 81).

4.2.EXPRESSIONISM IN GRAPHIC ART

Expressionism appeared at the beginning of the twentieth century as a protest against the order and laws in the work of art, and it appeared that the printing surface was subjected to spontaneous and automatic influences not subject to the calculations of the strict technique and to become an important and complementary part of the artistic composition. Expressionism reflected the state of turmoil and anxiety and represented a new reality on the art of engraving and printing. Its origins, we find, may be represented by a great and comprehensive cultural renaissance blending with the entire European art currents, "in addition to bold initiatives in harnessing new methods in the lithography plan. German artists deal with all this by referring to the sources of imagination and intuition, and by projecting the individual situation on nature and man and on what the work of art represents" (Mahmoud A. , 1996, p. 122). Expressionism continued its influence on European art until 1925 and during the decade that German Expressionism lived from (1910-1920) it left its great influence on European art, and not only that, but it was so strong that it imprinted the whole century with its character.

While we find the artist Edvard Munch (1863-1944), whose oil paintings did not achieve as widespread as his graphic works., He translated his visions into lithographs and woodcarving pleading, like Gauguin, see figure (8) in the roughness of the medium, "a way to charge his message with new force. Dissatisfaction with the traditional medium was common among artists in the late nineteenth century and there was an astonishing revival of a penchant for all colors of graphic art that invaded illustrations, poster designs, and prints" (Bowness, 1990, pp. 125-126).



a

b

Figure 8 (a) Paul Gauguin. *Noa Noa , Fragrant*, 1848-1903. Wood-block print in black ink, with touches of reddish-brown watercolor and black ink 39.3 x 24.4 cm. France. (Source: Museum of Modern Art, New York, 2004. (b) Paul Gauguin, *Noa Noa*, 1894-1895. Woodcut printed in color on Japanese paper 15.1 x 11.7 cm, France. (Source: Harris Brisbane Dick Fund, 1936).

Munch in his publication *Madonna* (1902), which depicts a woman in sensual ecstasy, and on the sides extends a drawing representing sperm and below the fetus – symbolizing to munch, the unwanted life that stems from sexual pleasure, and its curved and wavy lines create a halo-like effect around the woman.

Technically, it is close to the shape and movement of the lines in the woodblock prints, and this halo shape increases the strength of the symbolism and drama in the image, especially in this rare copy, which Munch added the watercolour manually after printing see figure (9,10).



a

b

Figure 9 (a) Edvard Munch, *Madonna*, 1895/1902. Lithograph and woodcut 85.6 x 59.3 cm. Berlin. (Source: The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York, 2022. (b) Edvard Munch, *Madonna*, 1895/1902. Lithograph and woodcut 85.6 x 59.3 cm. Berlin. (Source: The Munch Museum / The Munch-Ellingsen Group, Artists Rights Society (ARS), New York, 2022.



Figure 10 Edvard Munch, *Self-Portrait*, 1895. lithograph 450.00mm x 320.00mm. (Source: The British Museum, Bequeathed by Dodgson, Campbell).

Then, when we examine the rare edition of Munch's portraits *The Scream* in 1893, the most famous is a series of his works on the same subject, which he performed in Berlin, where Munch lived for several years. In this lithographic painting, we find the artist "expressing similar movement The wave is constantly paralleled by vortex-like lines,

strongly suggesting the effect of sound waves disturbing and distorting the visual scene. Munch's use of line predicted the zigzag curves used by Art Nouveau artists" (Malins, 1993, pp. 61-62). And this work, like most of Munch's works in which he makes perspective lines meet so quickly that it challenges our sense of reality And brings infinity disturbingly close, And many other Expressionists.

"Have used perspective to express the same attitude toward space - the distance overlap one another, so that it becomes Our journey into the picture is a stray rush" (Malins, 1993, p. 103). The expressionist Munch's goal in his works is to rebuild the world in its inner state "so that the nature represented in the artwork has no significance, except to the extent that it is transformed to reflect a human condition. inner sense" (Mahmoud A. , 1996, p. 126). Technically, Munch was not satisfied with printing but added a simple touch to it manually after printing with watercolors after printing. An accompanying text appears at the bottom of the image: I heard a great cry pass-through nature, and in his other lithographic publication called *The Anxiety* 1896), the work has technically executed a performance that resembles the backs of woodblock prints and the shape of the zigzag and undulating lines given by the cutting and slitting machines in the relief printing on wood. The great ability of lithography to show and the technical ability of lithography to absorb all the renderings of other printing methods. Additionally, Munch presented with a seemingly endless array of techniques with which to express subjects tainted by existential anxiety and emotion. "Angels of Fear, Grief, and Death stood by my side." Since the day I was born." The oppressive religious milieu, which he lived under his father's confinement, led to radiant visions, nightmares, and anxiety see figure (11).



Figure 11 (a) Edvard Munch , *Anxiety*, 1896. Lithograph 57.1 x 43.1 cm. (Source: The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York 2022). (b) Edvard Munch, *Scream*, 1895. Lithograph (Source: The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), New York 2022).

German Expressionism had, since its inception, adopted a technique based on "distortion of forms and violence of idiomatic and unrealistic colors and worked on investing. These data were in an attempt to stand faced with a society that was suffering from complex problems. and looking for primary values, and to express their position on this reality, the representatives of the Al-Jisr group resorted to calligraphy" (Mahmoud A. , 1996, p. 124). The importance of expressive graphics increased their interest in the activities required by society, such as the implementation of book covers, illustrations, and advertisements that overlap with the requirements of society. The artist's opinion on human issues with his reality see figure (12), especially issues of change and continuous transformations in reality and social life. "German artists expressed all this by referring to the sources of imagination and intuition, and by projecting the individual situation on nature and man and on what the artwork represents" (Mahmoud A. , 1996, p. 122).



Figure 12 (a) Ernst Ludwig Kirchner, *Head of the Patient*, 1918. Woodcut on paper lined with blotting paper 588 x 434 mm. (Source: Stadel Museum, Frankfurt am Main 1953). (b) Ernst Ludwig Kirchner, *Self-Portrait (Mountain Sorrow)*, 1929. Colour woodcut from two printing blocks on wove cardboard 504 x 354 mm. (Source: Stadel Museum, Frankfurt am Main 1953).

Woodcut in print made an important element of Expressionist works in Germany "the images of the (Bridge), with their bright, flat, unbroken colors, thick terrain, and lack of perspective, reveal their unmistakable gratitude for French brutality, but their excess and excessive subjectivity separate them from always savage" (Bowness, 1990, p. 153). Since the traditions of art printing in Germany were more present than in France, this extended to the establishment of multiple exhibitions and with a wide audience presence, which gave the art of printing opportunities for flourishing and transformations. Shapes on the works of futurists and cubist.



Figure 13 (a) Ernst Ludwig Kirchner, *Portrait of Will Grohmann*, 1924. Woodcut, 55.3 x 40.7cm. (Source: Buchholz Gallery, Museum of Modern Art, New York, 1949). (b) Ernst Ludwig Kirchner, *Nude Dancer*, 1906. woodcut in black on buff paper, 18.7 x 17.8 cm. (Source: National Gallery of Art, 2022).

The effects of this awareness began to appear in the works of the artist Ernst Kirchner (1880-1938) and he was distinguished by colored prints and sought to combine the primitive influences with the cultural aspect that appeared in the production of many printed works. His graphic prints, which demonstrate his importance as an inspiration to many of his contemporary artists, his prints of nude dancers in black and white were clear and indicative of this maturity in awareness of events Kirchner's 1909 pictures carry an emotional charge in which psychological interpretations appear, "and the presentation of the scene is something beyond the ordinary event Kirchner's fascination with the bridge's collection of woodcarving and lithographs fascinated Kirchner with the movement of the big city, especially its worst side, the sex workers, the dancers, and the clowns" (Bowness, 1990, p. 153).

And it appears Erich Heikal (1883-1970), who presented a color in the containment and filling of spaces, as the simplified or engraved shapes are the results of sharp

angles and arches that meet irregular formations and was found in the method of prominent engraving on colored wood using several forms see figure (14).



Figure 14 (a) Erich Haeckel, *Portrait of a Man*, 1883-1970. woodcut 69.9 x 55.7 cm .German. (Source: Artists Rights Society (ARS), New York / VG Bild-Kunst, 2022). (b) Erich Heckel, *Mann in der Ebene*, 1917. woodcut 37.5 x 27 cm. (Source: Erich Heckel / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany, 2022).

While the works of the artist Keta Colvites (1867-1945) showed her influence on the miserable and oppressed poor, and her lithographic publications investigated social issues, and her most famous publications entitled *The March of the Poor*, which describes the departure of a group of poor craftspersons and included in it the tragedy and ugliness of war see figure (15).



a

b

Figure 15 (a) Kathe Kollwitz, *The Survivors*, 1923. Lithograph on beige wove paper 56.2 cm × 68.5 cm. German. (Source: Bittner, Herbert. *Kaethe Kollwitz Drawings*. New York, 1959). (b) Kathe Kollwitz (1867-1945), *March of the Weavers*, 1897, Etching and sandpaper aquatint, 39.05 x 50.17 cm. Germany. (Source: Minneapolis Institute of Art, United States).

While the works of the artist (Karl Schmidt-Rottloff 1888-1985) depict marches in which people, as part of the Christian tradition, commemorate the cross, portraits, and nature. Types of drawing and simulation of representation in the work of drawing with charcoal, pastels, pencils, and others see figure (16).



a

b

Figure 16 (a) Rotloff, *Kristus*, 1918. Woodcut on laid paper 501 x 391 mm, Germany. (Source: Stadel Museum, Frankfurt am Main 1953). (b) Rotloff, *Christ Among the Women*, 1919, Woodcut, 39.7 × 49.8 cm. Germany. (Source: Stadel Museum, Frankfurt am Main 1953).

As for the artist Otto Müller (1874-1930) with his colorful lithographic works depicting nude women bathing, as the human figure is characterized by black skin, he made a group of colored lithographic works representing (Gypsies).

The artist Max Beckmann (1884-1950) presented a group of paintings that represented life under the influence of wars. He directed his immersion in the subjects depicting anxiety and fear to present his characters in several faces using lithography and embodied in his expressive style of the subject that situations that society lived in war conditions as in figure (17)



Figure 17 Max Beckmann , *Die Ideologen*, from *Die Holle*, 1919. Lithograph, on Japon paper 82.2 × 62.5 cm. Germany. (Source: Museum of Modern Art (MoMA), Indianapolis Museum of Art at Newfields, San Francisco Museum of Modern Art SFMOMA).

4.3. MODERN GRAPHIC ART

The march of graphics began in the century after the "Institute of Fine Arts recruited the Polish artist Professor Roman Artemowski in the year (1959 AD) to teach this art in it. Then, the Institute at that time-imported printing machines, one for zinc and the other for printing lithography, which is used and old machines, but they are sufficient for a simple school start" (Rafi, 1997 , p. 39). And it formed the nucleus of a graphic art workshop at the Institute of Fine Arts after it was founded year (1962 AD).

The Polish artist Artymowski Roman Hulag-Artymowski. (1919-1993) played an important role in the Iraqi graphic scene as the true founder of graphic art in the century. In Iraq, the artist Salem Al-Dabbagh confirms that "foreign teachers in Iraq have an educational and artistic impact, as Artmovsky came to Iraq in the year (1962) to study a new subject, which is graphics, and the truth is that the art of graphics greatly underestimated us. Still abstract and realistic, he derives his realism from nature. He was a painter interested in light, horizon, sky, and earth, and this influence continued on him until a certain time" (AlSaid, 1988, p. 55).

4.4. GRAPHIC ART IN IRAQ:

To study the development and transformation of graphic art in Iraq, these temporal transformations must be divided into the following:

4.4.1. First - The Pioneer Stage:

Graphic art constitutes one of the most important plastic arts that first emerged in Iraq from the early thirties at the end of the fifties of the last century, as the painters formed that the first initiative in the emergence of this art and the generation of pioneers constitutes a solid foundation for the plastic movement in Iraq and this basis is undoubtedly linked to a special climate That generation helped advance a pioneering movement whose traces still exist today, as results and general ideas about art. This movement is linked to prominent and specific names in a way that reflects us and the new generations, its uniqueness, and the value of the many efforts, as these pioneer Iraqi artists could establish the general values of the plastic movement and formed a real competition between them, "and the importance of the pioneers lies in reflecting the effects and experiences of what they gained from the practical and theoretical studies that they learned from schools European academies" (Kamel, 1980, p. 191).

And between the year (1931) the Agricultural Industrial Exhibition and the year (1939) the return of envoys and the establishment of the painting branch at the Institute of Fine Arts movement began and looked to the development of the serious artistic movement because of the experiences and studies obtained from the returnees, who were formed from them and their colleagues, "the first generation or the generation of pioneers The artist Aram Shukri and the artist Faiq Hussein were the first envoys to

Europe, followed from Atta Sabry, Hafidh Al-Droobi, Jawad Saleem and Suad Saleem" (Salim, 1977, p. 49).

The Friends of the Art group were established in 1941 in Baghdad and included most of these artists returning from Europe, including Akram Shukri, Jawad Saleem, Atta Sabry, Suad Saleem, and Hafidh Al-Droobi, as well as early adopters such as Abdul Qadir Al-Rasam, Hajj Mohammad Saleem, and the first Iraqi graphic artist Issa Hanna. Then, he joined the pioneer's group, which was founded in 1950. Later, Noori Mustafa Bahjat, Khaled Al-Qassab, Faeq Hassan, Ismail Al-Sheik, Kadhim Haider, Mahmood Sabry, Khalid Al-Jadir, Qahtan Al-Madfa'i, Mahood Ahmed, Sa'ad Al-Tai, and many others joined them. The Baghdad Modern Art Group was also established in 1951, as it was founded by the artist Jawad Saleem, to include Lorna Seleem, Shaker Hasan Al Sa'eed, Tariq Madhlloom, Mohammad Ghani Hikmet, Abdulrahman Al-Kilani, Rasool Alwan, Khalid Al-Rahal, Faraj Aboriginal, Naziha Saleem, and Jabra Ibrahim Jabra. The artist Hafidh Al-Droobi founded the Impressionists group in 1953. Issa Hanna also excelled in silk screen printing. He was a pioneer of this printing art in Iraq. The pioneering artist, Issa Hanna, belongs to his artistic vision to Impressionism and, which prevailed in Europe, He makes you feel the climate and heat of the East, "and shines in his control over the external line in his artwork, including silk screen printing" (Adel, 2008, p. 238).

4.4.2. Second: The Sixties

The decade of the sixties is the basis or the pillar for developing graphic art in the century for two reasons, the first is the emergence of the first generation of Artmovsky students at the Institute of Fine Arts and the Academy of Fine Arts, the most prominent of whom were artist Hashim Samarji, artist Salim Al-Dabbagh, artist Yahya Al-Sheikh, and artist Mahdi Mutashar and the artist Mahmoud Ali, all of whom played a major role in the Iraqi graphic production. The second reason is the return of expatriate artists to the homeland, such as the artist Rafi' Al-Nasiri in the year (1963 AD) after he finished his studies of graphic art from the Central Academy of Arts in Beijing, and the artist Ghaleb Nahi (1964 AD) after That he finished his studies at the Academy of Arts in Rome, as well as the artist Mohamed Mehr El-Din, who finished his studies at the Warsaw Academy of Arts

And the year (1965 AD) was full of plastic and graphic exhibitions, "as Rafaa Al-Nasiri held his first exhibition in Baghdad that year at the Czechoslovak Institute, as well as the artist Kazem Haider, who held his first and second personal exhibition (1966 AD) and Ismail Fattah Al-Turk in his first personal exhibition" (May Mudhaffar, 1968, p. 22).

In the same year (1965 AD), and on the occasion of the end of the school year and the graduation of the first batch, "the Baghdad Academy of Arts held a special exhibition of graphics from the products of Polish Artmovsky students on the Hall of the National Museum of Modern Art in Baghdad, and then it was transferred to East Germany and displayed in a hall The important Berlin after adding works by Ghaleb Nahi, returning from Italy, and Rafaa Al-Nasiri, returning from Beijing. This is the first graphic exhibition outside Iraq, and even the first art exhibition outside Iraq" (Rafi, 1997 , p. 40). The exhibition was held in the fall of that year

1-Artist Rafi' Al-Nasiri* In 1963 he returned to Baghdad and the experiences of Rafi' Al-Nasiri came "the first in which he summarized his romantic-popular tendency in drawing the human rural atmosphere. The theorist is a clear humanistic tendency before it became a contemplative tendency in the seventies" (AlSaid, 1988, p. 178). And he participated in the graphic exhibition that was transferred to Berlin (1965), and in (1967) Rafee received a fellowship from the Gulbenkian Foundation, a global cultural institution, including the Portuguese Diggers Association Gravura, and this association has large studios for the arts of engraving and printing. printmaking, such as zinc and copper engraving and lithography Lithograph, "The session lasted for two years, at the end of which we held an exhibition at the Galleria Gravura, a well-known hall in Lisbon. From this exhibition, the association chose three of Rafi' Al-Nasir is engraved works prints for publishing and marketing, and I had completed (150) editions of each work" (May Muzaffar, 1968, p. 71). There was the issue of searching for identity and using the Arabic letter, Rafi' Al-Nasiri says (in the late sixties I found myself automatically siding with the Arabic letter with all its aesthetics and plastic capabilities, to obey it and create from it my color spaces and expressive forms with an abstraction approaching the spirit of the Bedouin who sees in the extended distance things that the son of the city does not see: Small vocabulary and simple symbols, with

their various relationships and mixtures, "a strange and familiar world simultaneously, and they are vocabulary that only reveals themselves to those who contemplate the universe and nature deeply" (May Muzaffar S. A.-N., 2010, p. 84).

The same applies to scattered letters, numbers, and lines. They are all signs that move within the circle of the daily event to provoke a wound in the memory to see figure (18), when it talks about the splendor of the horizon, while it witnesses the last solar thread.

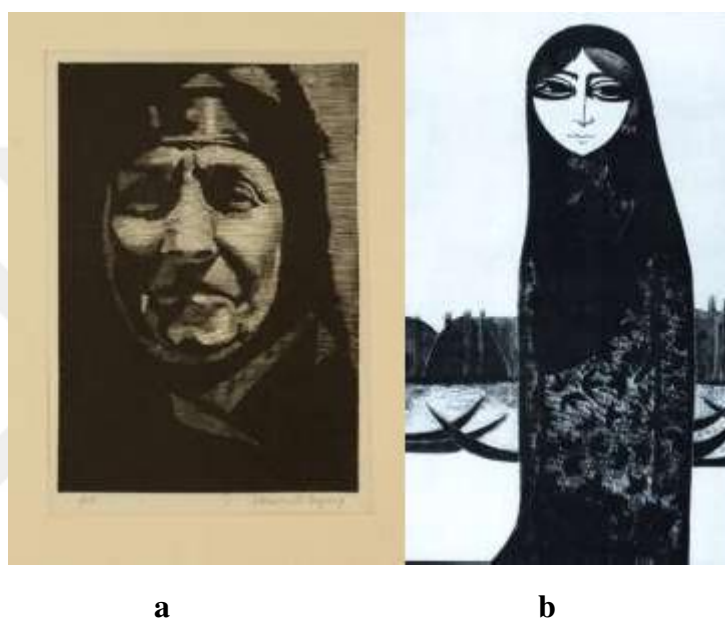


Figure 18 (a) Rafi' Al-Nasiri ,*My mother*, 1963.Wood engraving on rice paper 35x25cm. Beijing. (Source: Al-Nasiri,1963). (b) Rafa Al-Nasiri" *Girl from the marshes*,1965.engrave on wood 60 x40 cm.Baghdad. (Source: Al-Nasiri,1965)

"In 1989, Rafi' Al-Nasiri left teaching at the Institute of Fine Arts in Baghdad, to devote himself to his artistic work, as he devoted his time to producing his artwork, dividing his working hours between engraving, printing, and drawing, that The most prominent product of the portfolio includes five works entitled (Greetings to Baghdad), which he completed in the professional, engraving and printing" (May Muzaffar S. A.-N., 2010, p. 85)."The new thing that appeared in the works of Al-Nasiri, which he began to implement in Amman, is what the formations of the work show of the intimate fusion between the space of the earth and the outer space below, that the fusion of the

mass with the void has vanished, the horizon line that had long separated them in its previous stages to the two sides clashing" (May Muzaffar, 1968, p. 37).

"Al-Nasiri's works executed during the last decade include three groups that were executed using different techniques: acrylic on canvas, acrylic on paper, and engraving on zinc. The material that the artist uses to express his thoughts and feelings has a decisive impact on the results of the work. These techniques and subjecting them to his method to access his vision, that the beholder of all his works finds alone in the work, and a careful search in the details of the experience and then realize the great variables that follow in the series of these works that are the product of a continuous visual search for the external scene as much as they are digging in the memory of the artist and his conscience." (May Muzaffar, 1968, p. 51) see figure (19) .



a

b

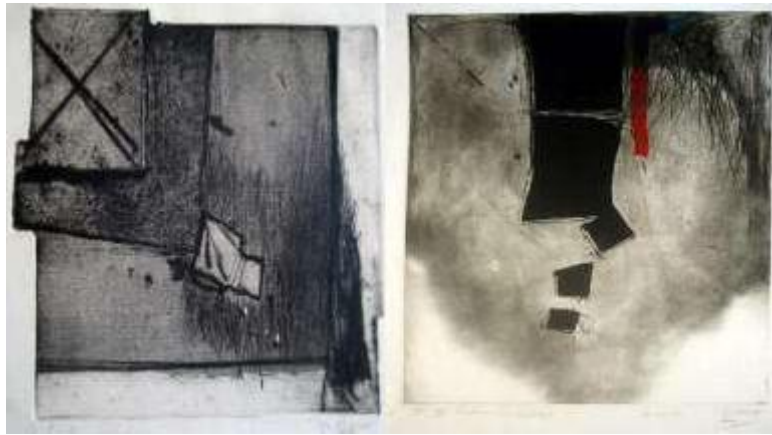
Figure 19 (a) Rafa Al-Nasiri, *Transformations on the horizon*, 1981. engrave on copper 51x65 cm London. (Source: Al-Nasiri,1981). (b) Rafa Al-Nasiri, *Transformations on the horizon*, 1981. engrave on copper 51x65 cm London. (Source: Al-Nasiri,1981).

2- Artist Salem Al Dabbagh: His work is characterized by a relationship of geometric shape in space, and his works are distinguished by the fact that his works consist of a gray ground and gradations of neutral colors that progress to the formation of a dark mass. Al-Dabbagh developed an unparalleled awareness of his artistic style and graphic experience, which is represented in "giving importance to the philosophical aspect in the research process between the duality of the subject and the objective, as the self and its psychological projections were reflected on the objective vision to activate the state of fragmentation between forms and contents and the consequent

direct knowledge of the secrets of the successful construction of the artistic text" (Muhammad Ali Alwan, 2011, p. 55).

The artist Salem Al-Dabbagh was unique among the distinguished artists of his generation with a special relationship with the outside world, and the most important feature of this relationship is that it was established or established from a mystical structure merging with the subject as an external manifestation of a more complex and textured internal structure

geometric abstraction Salem Al-Dabbagh had an excessive sensitivity to indoctrination The recipient is a lesson in prosperity and the quiet sequence to the vision, "Perhaps Salem A-Dabbagh had revealed through his artistic experience an aesthetic position related to the outcome of the characteristics of abstraction, specifically about his abstract research themes and technical procedures that take from the formulation of the graphic scene, a fulcrum for crystallizing the technical dimension In terms of material tests, the type of ink and printing color, as well as the mechanisms for showing texture" (Muhammad Ali Alwan, 2011, p. 56). In terms of style, the mass dominates the scene through its carefully calculated employment with the remaining space of the work and focuses on the sensitivity of technical performance, highlighting the aesthetic aspect of the work. Rather, Al-Dabbagh remained faithful to the values of graphics in the completion of his work, such as reducing his work to two or three colors and sensitivity delicate for single color gradients see figure (20).



a

b

Figure 20(a) Salem Al-Dabbagh, *Untitled*, 1984. different media 25x25cm. (Source: Al-Dabbagh, 1984). (b) Al-Dabbagh *Untitled*, 2000. metallic print 50x30 cm. (Source: Al-Dabbagh, 2000).

3-Artist Hashim Samarji His production was characterized by a lot of freedom in styles, techniques, and ideas, and Samarji presented, for the first time in Iraq, the style of visual art op art engraved on zinc and in an ingenious technique. "Through its vertical lines that give the viewer a sense of movement and semaphore recording at the same time" (AlSaid, 1988, p. 175).

Rafi' Al-Nasiri says, commenting on Samarji's works in their joint exhibition in Beirut: "After a period of departure from the academic style, the vision differed to the extent that the lines became vertical, and until the real image of the final stage of maturity emerged, which is an image that adopts moving European forms with an oriental spirit, "and from here we notice the triangles The sharpness that takes different and sometimes opposite directions, the artist Hashem Samarji has been able to translate the big issues from Western tendencies to Eastern sobriety supported by a good and expert tactic" (AlSaid, 1988, p. 176). He adds "In the art of Hashim Al Samarji, the surprise of reality is a rogue arrow in a curve that takes the eye, that it fell innocence, joy, And astonishment, and it is as close as possible to pure music" (Jabra, 1986, p. 41). "As for Hashem Samarji, he was also working on the inspiration of decoration as a system in artistic change, that could replace the visual art that he was obsessed with, the limit of glut and that the follower of his artistic stage to show the extent of his

mastery of geometric abstraction at first and in a graphic spirit, which adorned him to develop his vision increasingly after following up His graphic studies in Lisbon, like his colleagues Rafi' Al-Nasiri and Salem Al-Dabbagh, as soon as he returned to Baghdad, began his interest in developing Arab decoration, taking advantage of visual art" (AlSaid, 1988, p. 77). which are the closest artistic movements to decoration.

4-Artist Sami Haqqi

The pioneering Iraqi artist Sami Ibrahim Haqqi (1935-2012 AD) is considered one of the most important Iraqi artists in graphic art print engraving and graphic design, as he completed his specialized higher university studies (Ph.D.) At the University of Dresden in Germany in the early seventies of the last century. Since the beginning of his artistic career, Sami Haqqi has drawn a specialized approach in graphic art, especially his invention of the third surface printing technique, as he adds several layers to the material he is engraving on, and then he can accomplish several layers that may be three or four with a change in the colors used, and he had studied This printing technique was developed and developed during his specialized studies in Germany.

Most of his first graphic works were an epic dialog that dealt with the political, revolutionary, and economic reality in the fight against exploitation and freedom for people. An important and worthwhile attempt to determine the intellectual and ideological paths and directions of Sami Hakki formed by the elements of forming his graphic painting. Sami Haqqi was interested in the details of faces, especially the artist's face, himself, that he is himself, amid the person searching for options for life... He embodies the woman. She is the mother he loved and continued to suffer from her loss. Strong and clear about the role of women, especially the Iraqi mother, in building the family and the mainstay of life. Because she is Ishtar, the inspirer of love, fertility, and growth, as he used to emphasize. In one of his works in his German expatriate at the beginning of the seventies of the last century, in which he placed a child and behind him a picture of the artist himself, while placing several postal envelopes and private messages. He wanted to send a clear message that when he was young and became old, he still writes letters to his tender mother and remembers her tenderness and

beauty Her spirit are in his diaspora and his estrangement, full of longing and nostalgia for his mother's arms, is an expression of the homeland.

Sami Haqi put women in his first interest, and he embodied her in several images in his graphic works and artistic paintings. Women have become reduced to many of their body components and other details engraved on wood at one time and zinc at another time. He also embodies her in her abstract form, to highlight the face with its beauty in bright, seductive colors.

Sami Haqqi began to search for a new style for his art that blends between graphics on the one hand and drawing on the other, as his first style began with the formation and birth, heads, color blocks, and leftover letters, newspapers, intense color blocks sometimes, transparent at other times, as he put for us a new and different style. As his graphic works were limited in their colors, shapes, sizes, and submissiveness to their engraved material, most of his paintings in this period depended on a geometric spatial division in which blocks, colors, and shapes were distributed, especially the faces he drew with different formal variations from one painting to another. Hidden behind the colors and shapes of the painting suggests a global symphony of Beethoven, Bach, or even Mozart. Sami Haqi's first blocks formed a global consistency with the international art movement at the time and German, Dada, and Surrealist expressionist currents that were traveling on both sides of the Rhine River between France and Germany.

Sami Haqqi's artistic experiments continued to develop his new style until he began to take a new structural character in the painting's architecture, as he placed a large color block at the top separated by a line or a transparent shape to place a small color block at the bottom of the painting, and sometimes, on the contrary, those color blocks were faces Sometimes single or double at other times, and it may even be two sides of one person, it is the duality in revealing the complex personality that needs interpretation, deconstruction, and analysis to gain access to the knowledge of its unknown components, which the artist can determine through the study of color, shape, material, direction, and size to determine And to reveal its meaning see figure (21).

He returned to Baghdad after completing his studies at University Dresden Germany and held an exhibition of his printing works in the hall of the National Museum of Modern," Art Sami Haqqi is trying all possible methods of engraving and has recently

settled on silkscreen printing and has produced wonderful works that include new techniques such as the use of photography and gluing" (Al-Nasiri, Rafi', 1997, p. 46).



Figure 21 Sami Haqqi, *Untitled*, 1976. Zinc 40 x 50 cm. Iraq. (Source: Abrahamic Society, 1976).

5-Artist Ghaleb Nahi The artist Ghaleb Nahi is one of the most important artists of graphic art and engraving in Iraq. He studied the art of graphics related to drafting because he was working as a jeweler. However, Ghaleb Nahi did not leave drawing but rather used the possibility of graphic art in oil work techniques. "Ghaleb Nahi's topics were related to women, still life And some studies of nature, Ghaleb Nahi tried combining the graphic artist and graphic artist skillfully" (Kamel, 1980, p. 27).

Ghaleb Nahi is considered the first to like graphic art, as he represented the sixties generation and the second generation after the pioneers. Lost Studied the art of engraving and printing in Rome And Deal with graphic art as a professional and creative, He mixed the subjective idea with the mystical color to interact and overlap with the identity, bearing within it the obsession with simple art features easy to attend with symbolic connotations close to reality, And it was a problem, we find it present in most of his actions, and it is embodied by its tense, hidden psychological dimensions and its treatment by external movement see figure (22).



Figure 22 Ghalib Nahi ,*Untitled*, (n.d).Woodcut 40 x 60 cm. Iraq. (Source: Al-Maliki, 2018, p. 102).

6 - The artist Hashem Al-Taweel

The artist Professor Dr. Hashem Al-Taweel is a founder of graphic art and graphic design in Iraq. His artworks, especially graphic art, are known for their originality and artistic specificity, which are related to Iraq's heritage in terms of symbol, form, and significance. They are works characterized by originality in their artistic and semantic content. And an identity for the artwork in plastic painting with the mixing of those words and letters in colors between harmonious and contradictory, which constitute an aesthetic element that attracts attention and contributes to achieving the process of aesthetic and objective communication for the recipient or the connoisseur.

Dr. Hashem Al-Tweel style crystallized in using the method for distributing blocks, shapes, and spaces according to a harmonious organization with a rhythm that depends on proportionality and symmetry sometimes. Or it attempts to combine drawing, printing, and collage, as the connoisseur of Dr. Al-Tawil's work can notice this.

Sometimes the writing tape or the letter formation is at the top of the panel, while the blocks and shapes containing the layouts that represent human faces or masks or human bodies, eyes, and symbols, which are placed at the bottom of the panel rhythmically and proportionally, and sometimes the lettering or written straps are placed vertically in the panel or In the form of an arc that has no end or beginning as

if the borders of the painting had cut the literal tape, while we note that the artist had placed some blocks or semi-geometric shapes at the top and center of the painting to occupy the space with a sovereign center as if the written or letter tape revolves around that center in an illusory movement see figure (23).

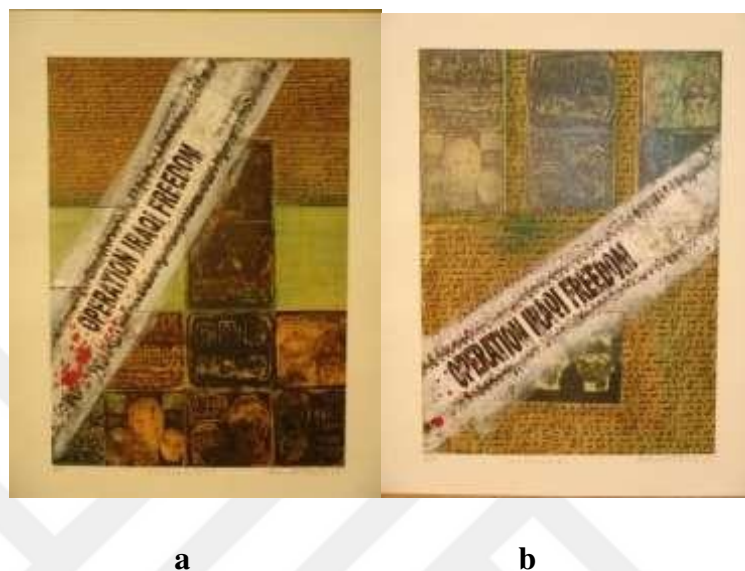


Figure 23(a) Hashem Al Tweel, *Configurations*, 1977. silkscreen on paper 50x30 cm. Iraq. (Source: Abrahamic Society, 1977). (b) Hashem Al Tweel, *Configurations*, 1977. silkscreen on paper 50x30 cm. Iraq. (Source: Abrahamic Society, 1977).

Some of the works of Dr. Hashem Al-Taweel was distinguished by their tendency to poster art. In two important works, he dealt with the political issues to which his homeland Iraq was exposed, his suffering in his exile, and his longing for his homeland, as if he wanted to express his feelings and foreshadowing that surround him while he is in exile, as he lives worry and pain in conflict with him and his country, as he watches his country in a state of war and destruction. What he embodied in these works when he wrote a text addressing world public opinion and referring to Iraqi Freedom Operations, as the painting turned from its aesthetic function to a political function that lives in a changing and changing space-time that can influence the Iraqi and non-Iraqi recipients. The artist embodied the long-time present and the future in his paintings, which are close to the poster art, as Dr. Al-Taweel is also a pioneer. In his other paintings, the artist dealt with Arabic calligraphy or lettering formations in another way, as he placed several writing or lettering tapes in the space of the painting with the stability and repetition of the blocks or shapes that he places under the painting. He also dealt with the forms of Islamic domes and arches, which he was influenced

from two angles. "The first aspect is the ideological and intellectual references of Hashem Al-Taweel, and the second aspect is the great influence of Islamic art due to his academic specialization in the history of Islamic art and the ingenuity of its formation and its cognitive, intellectual, and aesthetic achievements from the art of photography (Ghazwan D. M., 2021)", sculpture, engraving, or the Arabic engraving that is termed upon. The art of the arabesque. The artist Dr. Hashem Al-Taweel also excelled in his other artworks, as well as the graphic art, which is the art of murals through his works, which were characterized by a special style in terms of the general form of the work, some of which took a cubic or stereoscopic shape with various details, the artist decorated it in most of its aspects and the work was continuous and integrated and takes A path that depends on the continuity and strength of the movement, in which he placed verses from the Noble Qur'an with traditional symbols such as Um Sabi' Oioon, masks, human faces, palms, traditional decorative units, and others

4.4.3. The Seventies:

At the beginning of the seventies, a group of Iraqi graphic artists returned to Baghdad, and in them Artist Yahya Al-Sheikh who returned From Yugoslavia, held his first personal exhibition in 1972 in the hall of the National Museum of Modern Art, followed by the return of artist Sami Hakki, "who had completed his artistic studies in Germany, and then held a personal exhibition for him in the hall itself Then came to the artist Mehdi Moutashar And the work executed Silkscreen silkscreen that he had implemented it in France, so he held his exhibition as well, and then the Iraqi graphic artists continued to return to the homeland to settle and exhibit there, including the artist Faiq Hussein, who studies in Spain, and Ardash Kakavian, who resides in France" (Rafi, 1997 , p. 42). And Hashem Al-Taweel from the United States at the end of the decade.

1-The artist Yahya Al-Sheikh returned after completing his studies at the Lubiana Academy of Art - Yugoslavia in 1972, a school is known for the efficiency of its professors of engraving and printing artists. He held a personal exhibition for him in the hall of the National Museum of Modern Art see figure (24).



Figure 24 (a) Yahya Al-Sheikh, *Grass memory*, 1995. zinc 40 x 50 cm. Iraq. (Source: Graphic exhibition entitled More than one biography, Amman 2012(. (b) Yahya Al-Sheikh, *Grass memory*, 1995. zinc 40 x 50 cm. Iraq. (Source: Graphic exhibition entitled More than one biography, Amman 2012(.

2-Artist Faeq Hussein returned from Spain in 1974, after he completed his studies at San Fernando School and held his exhibition in the hall of the National Museum of Modern Art, "Fayeq Hussein's works are distinguished by a deep graphic understanding and a sense that he gained from his studies in Spain and the study of her unique art in graphics, which increased his affiliation with contemporary graphic art, fundamentally, technically, and subjectively" (Rafi, 1997 , p. 45), Faeq Hussein is a founder of the group of innovators, he was a humanist in another way, so his tendency, which he always expressed in his artistic vision and style, no matter how developed, represented him as the human being while he was in a purely fateful state. He did not deal with his human aspect as a subject of research, "but rather as a psychological, neither social nor object condition. Here, the intellectual and cultural development in Iraq in this regard, and it hardly seems clear except in literature and art, is represented by Faeq Hussein more than others" (AlSaid, 1988, p. 180).

"But Faeq Hussein's vision was expressing his own human and psychological position, or let's say that he was picking up from this general position a specific case, which is

the human becoming the imprisoned person, the dying person, or the dead person, which is expressed through graphics because he is the most capable of reflecting and translating feelings via tech" (AlSaid, 1988, p. 180).

Faeq Hussein was the human being who is stripped of any identity but his humanity so He presents his world, as it is few symbols and references if we say that his relationship is weak with heritage, history and the epic "and it is most important conversations About the humanity of his works, he said The tragic tinge in my drawings is an extension of the city's climate, but it is not a scar for the city, nor is it nostalgia for what is fleeting, but it is the confirmation and restoration of the city" (AlSaid, 1988, p. 180).

"The works of Faeq Hussein in his exhibition in 1976 represent to us as a form and effect using the shadow of a man sitting in a cubic space, within a public space that is sometimes distinguished by clouds and sometimes pulled by a base of cracked earth, that the expressionism of Faeq Hussein is the expressionism of a distressed human being by his nature even through data modern technology " (AlSaid, 1988, p. 181).

The monitoring of the environmental relationship in the artwork is based on the capacity of representation and expression of the symbols of the ocean and the place through a stylistically realistic signifier under the invocation of the implications of "the meanings of the implications." Contemporary forms this confusion as an important element in the artistic expression see figure (25). The artist's graphic art represented a solution to address the image of his life through multiple scenes of the simple inhabitants of the villages and the most remote from the influences of contemporary civilization. The artist Mazen Sami shares the same concerns, who takes the same form of abstraction bearing its connotations, so austerity Chromatism and simplification are the salient features, as the artist draws on experimental experiences in the use of multiple techniques on the surface.



Figure 25 Faeq Hussein, *Formation*, 1985. drilling on zinc 40 x 70cm. Iraq. (Source: Qasim, 2018, p. 21).

3- Artist Dia Al-Azzawi Through his works in Graphic or quash or Chinese ink drawing, and if we go back to his works in the mid-seventies, we will find that it explodes "a deep graphic sense, and when he executed part of it by engraving on zinc, this love turned into adoption and a clear affiliation to him, but he did not continue on this method of engraving when he found what he wanted in the printing of silkscreen, and he produced several works, including using many colors in one edition, to ensure his style in graphic art To achieve beautiful large-sized works, such as the group of pendants and the body anthem group, which depends on the lines, adding to it some few colors to create the desired atmosphere, and Al-Azzawi was unique in his works among Arab artists" (Rafi, 1997 , p. 46) see figure (26).

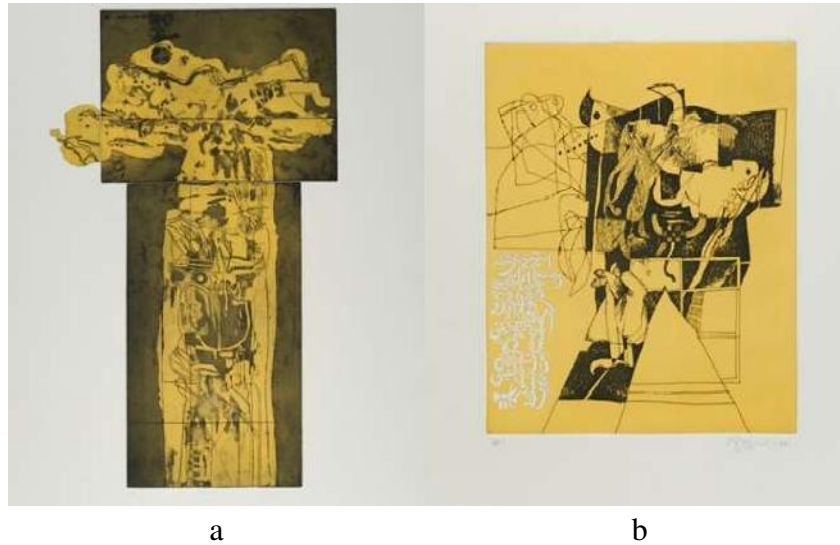


Figure 26 (a) Dia Al-Azzawi, *Summer template*, 1982. engraving on paper 77x56cm London. (Source: Al-Azzawi, 1982(. (b) Dia Al-Azzawi *Poem by Youssef Al-Sayegh*, 1981. engraving on paper 77x56cm. London. (Source: Al-Azzawi, 1981(.

4.4.4. The Eighties

This period is considered important in Iraqi graphic art, as it was characterized by maturity and the return of some artists from abroad after completing their studies and the emergence of artists, including

1-Artist Amad Salman Dawood a pioneer of graphics at this stage was born in 1958 and went to study in Bologna after completing the prestigious Warsaw Academy, He was one of the outstanding students in it, and then he left it to Sweden and settled there. Ammar Salman was one of the most prominent students of the graphic branch at the Institute of Fine Arts in Baghdad because he is skilled in his technical tools, especially in planning, "which provided him with a solid foundation and ease of implementation and expression of his ideas, especially when he was engraved on wood or zinc and then printed what he engraved on paper" (Rafi, 1997 , p. 46). Where the artist Ammar Salam Daoud in Warsaw could add experiences and modern techniques in the field of graphics Bologna was unique to it from the rest of the socialist countries at that time "Summarizes his ideas and reduces his forms to a few lines and a few human features symbolizing the face, body parts, or parts captured from nature and the environment, and all this in relatively small paper spaces that he prints by engraving on linoleum

and in black and white only. Which was won by the International Intergraph Exhibition in Berlin in 1987 and was printed as a poster for the exhibition that covered most of the walls of East Berlin at the time" (Al-Nasiri R. , (n.d), p. 148). Therefore, what distinguishes Ammar's style is "his solid graphic linear technique is a feature of his previous works and at the beginning of his early artistic career, but in these works, he is still one of its signs despite playing on its various performance capabilities" (Al-Najjar, (n.d), p. 34). And all of these were poured into the formulation of his style in the manufacture of his works, in which it is equal to digging the personalized body and digging its austere or colorful surroundings.

2 - the artist Nizar Yahya (1963) he has studied Graphics at the Academy of Arts in Baghdad, where his studies were distinguished by his practice of engraving and printing outside the limits of the established methodological lessons, as Rafi' Al-Nasiri says, because of his proximity to some students of the graphic branch at the Institute of Fine Arts, including Nadim Mohsen Kofi (1962). And he benefited from his experience working in the field of blacksmithing for some time, "which made him bold in dealing with zinc metal and cutting it into many shapes according to his printing designs. An artist from the first grade of the eighties generation in Iraq and now" (Al-Nasiri R. , (n.d), p. 152). While we find that Nadim Mohsen Kofi (1962) studied engraving and printing at the Institute of Fine Arts in Baghdad from 1980-1985, then studied engraving at the Academy of Arts Baghdad (1986-1990), then studied design in Hugs school for Kensten Uchtert in the Netherlands from (1996-2001), thus Nadim Kofi has touched all forms of artistic expression and its techniques see figure (27).



Figure 27 Nizar Yahya, *Untitled*, 1985. Print with different materials 40 x 50 cm Iraq. (Source: Qasim, 2018, p. 26).

However, another artist belonging to the eighties generation who came from Kirkuk to Baghdad during the war to join the military service is the artist Heimt Mohammed Ali (1960). "and printing at the Institute of Fine Arts, Baghdad, mid-seventies" (Al-Nasiri R. , (n.d), p. 154). Hemet benefited from his relationships with artists to develop his expertise, and then, "following in the footsteps of his older brother Medhat, he travelled to Japan and established relationships with many artists and poets with whom he worked on artistic projects such as art notebooks, poems and publications in limited copies, as well as in Paris, such as Michel Butor and André Peltier, as well as with the great Arab poet Adonis " (Al-Nasiri R. , (n.d), p. 154).

As for the artist's experience, "Hadi Nafal" which is mixed with a mystical tendency and stylistically treats it with his special graphic techniques, as his works are embodied in what the self-dictates through the geometrical form the dialectic of analysis and synthesis of formal building systems, by reemploying traditional printing media and a test that restores formal structures, which is interspersed with human scenes and treat it expressively see figure (28).

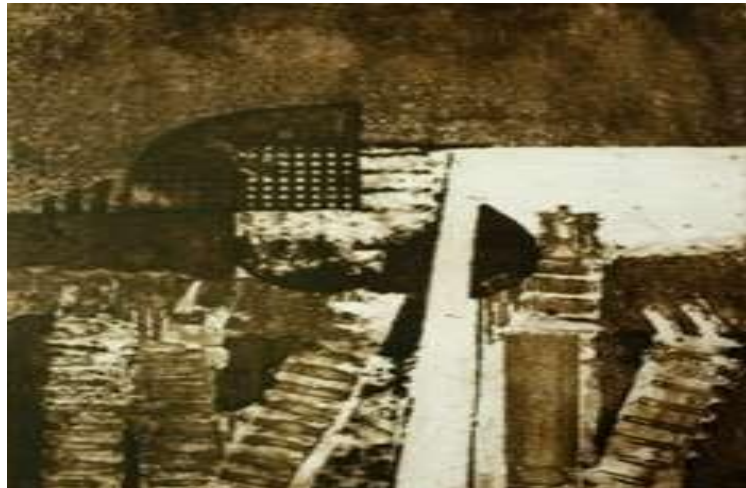


Figure 28 Hadi Navel, *Expression*, 1989. Engraving 30x20cm. Baghdad. (Source: Al-Maliki, 2018, p. 119).

The "artist" accomplishes his works using various techniques, as he often performs several treatments on his printing surfaces to produce various appearances on his work surfaces and with austerity chromaticity, which requires experience and practice on the material that the artist has been constantly experimenting with. The multiplicity of materials also factored in the embodiment of expression, as the elements of the form are multi-displayed.

4.4.5. The Nineties:

A new war comes at the beginning of the 1990s and then has its consequences on the Iraqi formation scene in general and on graphics in particular. It was an added factor that pushed other numbers to travel and emigrate, following the approach of those who preceded them at the beginning of the previous decade. One of the most prominent immigrants was Rafi' Al-Nasiri, who moved to live in Amman, Jordan in 1989, and remained in it until he died, and one of the distinctive events at the beginning of this decade is the establishment of a professional Salam Omar (1960) as part of the 1992 Hawar Hall building in Al-Waziriya, Baghdad, as well as the artist's work Hayyan Abdul-Jabbar With the establishment of his workshop in Al-Saadoun Street in Baghdad in 1997, and the Al-Mizan Hall workshop, which was also founded by the artist Salam Omar, and then his brother Abdullah Omar supervised its management and implementation of printing works. From the Iraqi graphic works until 2003 and

for many artists, a large group of colored, black, and white works of the late artist was printed. Ismail Fattah and Hashem Hanoun and Saadi Al Kaabi and Nouri Al-Rawi and for the artist Unees Badros and Khalif Mahmoud and the artist the Swiss Artist

Elaine Peterson and the artist Amer Al-Obaidi And the doctor Alaa Bashir Samira Abdel Wahab and the artist Dr. Mahoud Ahmed and, as for the technical aspect, most of the works were conducted by etching on zinc with acid, and some of them were done by downloading single colors with four or three clichés, and some were conducted by the modern printing method, similar to a four-color printing machine offset in what resembles a simulation of the spallation technique used in offset printing. That is, yellow first, secondly, red, thirdly blue, and fourthly black, sorting the work into four colors, i.e. films. We lightly feel the zinc sheets, and then we etch them with acid and we deal with it using manual techniques for deep engraving techniques such as etching with acid, aquatint, and direct needles.

1- Artist Salam Omar who studied graphics at the Institute of Fine Arts in Baghdad and graduated in, Hadi Nafal states that: Salam was a self-made person in making his experience in engraving and printing, and that he taught himself by seeking to benefit from many contemporary Iraqi graphic artists in the mid-eighties when he was a student at the institute and after graduating

With a lot of technical ingenuity and innovation, Salam Omar uses the effects of graphics to interfere in the manufacture of his entire other artistic production, such as his use of Silk Screen Printing with drawing and coloring in his paintings like Andy Warhol, especially in the production of his group of works called Sacred Faces, as well as printing on multiple plastic panels and transparent glass in his group of works on the civil war in Beirut, as well as using Stencil to write letters and words in a group. His works are at an earlier stage in Baghdad see figure (29).

Salam Omar practices the production of his works consciously and intentionally. He is capable of his tools and the difference in his equipment does not constitute an obstacle. He has sufficient experience and confidence to craft his artistic work with skill and proficiency. We rarely find a counterpart to the Iraqi artists at home, who focus most of their attention on expressing my theme and technique, and then Omar

could subject many materials under the influence of intuition, experimentation, and achievement, and consciously and intentionally accomplish his artistic printing and non-printing work through many methods, techniques, and naturalization. As for his printing works in the method of sunken engraving on zinc, Salam Omar tends to the aesthetics of technical appearance, which led him to cut zinc battens into irregular geometric shapes, which produced abstract printing work full of signs and symbols open to interpretation.



Figure 29 (a) Salam Omar, *Portraits*, 2008.Silk Screen Printing 60x60 cm. Iraq. (Source: Omar, 2008, para.2). (b) Salam Omar, *Portraits*, 2008.Silk Screen Printing 60x60 cm. Iraq. (Source: Omar, 2008, para.2).

2- The graphic artist Muneer Hanoon (1952) The artist strives to spread an atmosphere of diversity in the use of his artistic elements while he praises his graphic and other works, which are characterized by a design skill in building relationships "starting with him from his choice of the word on which he works by relying on photographic formations that he repeats or corresponds to on Both sides of the artwork or in the middle to reach the construction of a diverse visual work on its surfaces, which is closer to a deep-vision inferential formula that searches for the horrific manifestations in human life" (Musa Al-Khamisi, 2009, p. 178).and that this design skill in evoking the elements of the painting and its construction depends mainly on balanced geometric formulas and on the principle of repetition, contrast and technical austerity, Munir Hanoun talks about his artistic work and says My works, above all,

stem from a philosophical concept in an abstract way of the issue of human anxiety, such as suffering, struggle, and marginalization for that individual who has nothing left to make him able to challenge,.. "and photography in my work appeared in 1998 as a need Urgency of the stage we are going through to present them as realistic documents about everything that has gone around revolves and will revolve in our world, and it is a reflection of abstraction" (Musa Al-Khamisi, 2009, p. 178) see figure (30).



Figure 30 (a) Muneer Hannon, *Etching*, 1999. Lithography on Paper 60 x 90 cm. (Source: Qasim, 2018, p. 31). (b) Muneer Hannon *Etching*, 1992. Lithography on Paper 100 x 76cm. (Source: Qasim, 2018, p. 31).

3-The artist Balasim Mohammed Jasim (1958), who grew up in Kufa, completed a study at the Institute of Fine Arts, Baghdad (1975), the branch of graphics and Arabic calligraphy, and then completed the same specialty, the graphic branch at the College of Fine Arts - Baghdad, and the subsequent stages of graduate studies, "and through what I specialized in Personal, the graphic branch in 1980, "the Faculty of Fine Arts, which was opened for the first time by the late artist Ghaleb Nahi" (Hassan M. , 2013, p. 402). In (2000), he obtained his doctorate at the University of Baghdad, who taught graphics and printing at the College of Fine Arts (1995–2005) and established a graphic workshop and computer center at the college in 1998 As we find in the experience of the artist Balasim Mohammed contemporary appearances, which requires access to the technical and artistic circulation of the graphic painting, from which the artist immerses his formulations within the possession of a conscious performative that transcends the limits of imitation see figure (31).

The artist has taken the form as his internal expressive system, which is commensurate with his visual speech, and his figures frame a set of flowing lines in harmony to determine the structure of the form. This is why the artist decided to choose a technique that leaves the artist's hand the right to practice instant and intimate rituals in addressing the void that permeates the color blocks, symbols, and lines that disappear. Sometimes it appears.

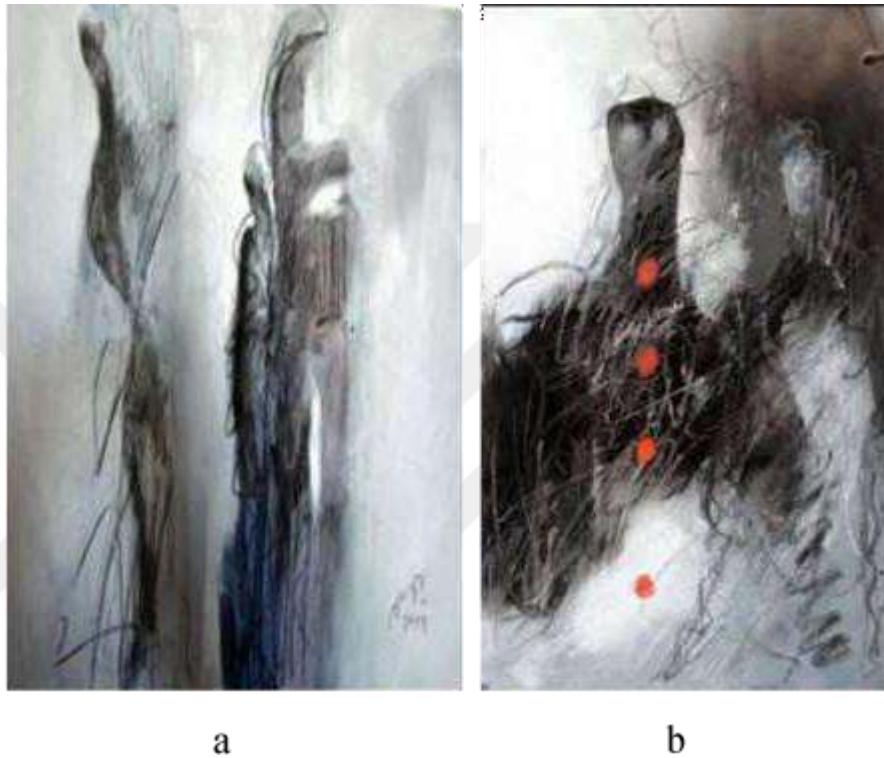


Figure 31 (a) Balaam Mohammed, *Ambiance*, 2010. composition, printing With Material, Baghdad. (Source: Al-Maliki, 2018, p. 123) . (b) Balaam Mohammed, *Throb*, 2011. composition, printing With Material, Baghdad. (Source: Al-Maliki, 2018, p. 123)

5.

RESEARCH PROCEDURES

5.1.RESEARCH METHODOLOGY:

In analyzing the sample, the researcher relied on the descriptive-analytical method in analyzing and interpreting the samples to reach results that serve the purpose of the research.

5.2.RESEARCH COMMUNITY:

The research community has graphic works in Iraqi art to uncover and analyze the form and content for the printed works within the period from (1970 –2000) and the research community specialized in the printing and digging works after reviewing the graphic works through sources such as art books, magazines, exhibition guides, published artworks in websites concerned with temporary graphic art in the information network and department of Arts museum.

5.3.RESEARCH SAMPLE:

The samples were classified according to the main engraving and printing methods (intaglio printing, planography, window printing, embossed printing) and were determined by printing works executed on paper and by printing inks, and the sample was intentionally chosen for the following reasons:

1. Its representation of the research community.
2. The difference in employing methods of printing and the various forms and contents of the chosen samples.
3. The samples delivered variation and diversity in performance, subjects, and used techniques.

5.4.RESEARCH TOOL:

The researcher relied on the theoretical framework indicators that he reached to analyze the research sample incommensurate with form and content subjects in graphic artwork.



Model 32 Artist name: Sami Haqi.

Graphic artwork name: A woman from Iraq & letters.

Dimensions: 70cm x 90cm

Year of completion: 1997 A.C.

Type of graphic technique used: Silkscreen

Source of documentation: (Abrahamic Society, 1997)

General Description:

This graphic work contains an Iraqi woman in her traditional costume, behind her is a square shape in which linear configurations are formed in Arabic letters that are intertwined with each other.

Technical Analysis:

1. Shape:

The current graphic artwork is distinguished by the fact that it is composed of several shapes gathered through its local and folk symbols through the form an Iraqi woman and the symbols or the writings that appeared in the square behind her. The shape of an Iraqi woman's face was conducted close to reality with the presence of a moving expressive value, shown by the softness of features and the Iraqi woman's appearance and the characteristics of her appearance, the woman appearance is also considered an accentuation of identity and belonging to the land. As an obvious and distinctive symbolism to announce the land / Iraq, The face of the Iraqi woman in this artwork also imitates the power of the presence of the figure realistically and expressively. The lettering formations behind the woman also embodied the presence of the figure as a kind of connection to the place and depth of belonging.

2. Shape systems:

The form of the current graphic artwork through the presence of two formal elements, the first is the center of sovereignty in the graphic artwork, which is represented by the shape of the Iraqi woman, and the other formal element is represented by the square shape that contains writings or linear formations that overlap and intersect with each other. The graphic artwork is built based on an inverted pyramid and is composed of two blocks. The upper square block containing the Arabic linear formations rests on the base of the inverted pyramid represented by the figure of the Iraqi woman

3. Content:

The content of the current graphic artwork represents a kind of attachment to the place and belonging to it, as it expresses the sociological content in revealing the significance of the Iraqi woman's form, characteristics, identity, and nature of the composition, as well as the strength of her social distinction between different environments, especially the environments close to Iraq and its social, ideological and other formations. The shape of the Iraqi woman also represents a highlighting of the religious contents in preserving the traditions of religion in terms of the type of head covering or what is known as "Abaya" in the Iraqi traditional costumes. The Arabic calligraphy placed by the artist within the top square is considered a sort of proof of the Islamic and Arabic philosophical implications of belonging to the land, traditions, customs, and other local, national, and even national features.



Model 33 Artist name: Rafi' Al-Nasiri

Work name: Shifts of the Horizon

Dimensions: 48cm x 48cm

Completion year: 1981 AD, London

Type of graphic technique used: Copper Engraving

Source of documentation: (Al-Nasiri, 1981).

General Description:

The graphic work includes a circular shape that includes letters and numbers in which linear formations are formed, and behind it a circular color gradient, as we see at the top of the artwork formations overlapping each other, completed in neutral colors, And at the bottom of the artwork, we see the use of the Arabic letter with a strong and influential color layer.

Technical Analysis:

1. Shape:

The experience of the artist "Rafa Al-Nasiri" formally formed a visual language in the multiplicity of composition, and the aesthetics of the thesis that he embodied, expressed in letters and numbers, which are distinguished by their aesthetic dimensions. From his intellectual, historical, and folkloric stocks, the letter has crept to the bottom of the painting, sometimes it's digital, and sometimes it is Arabic. The letter crept to the bottom of the painting, sometimes it was digital, and sometimes it was Arabic. This problem was addressed by the artist with repetitions and reductions that are not without experience in printing and producing forms.

2. Shape systems:

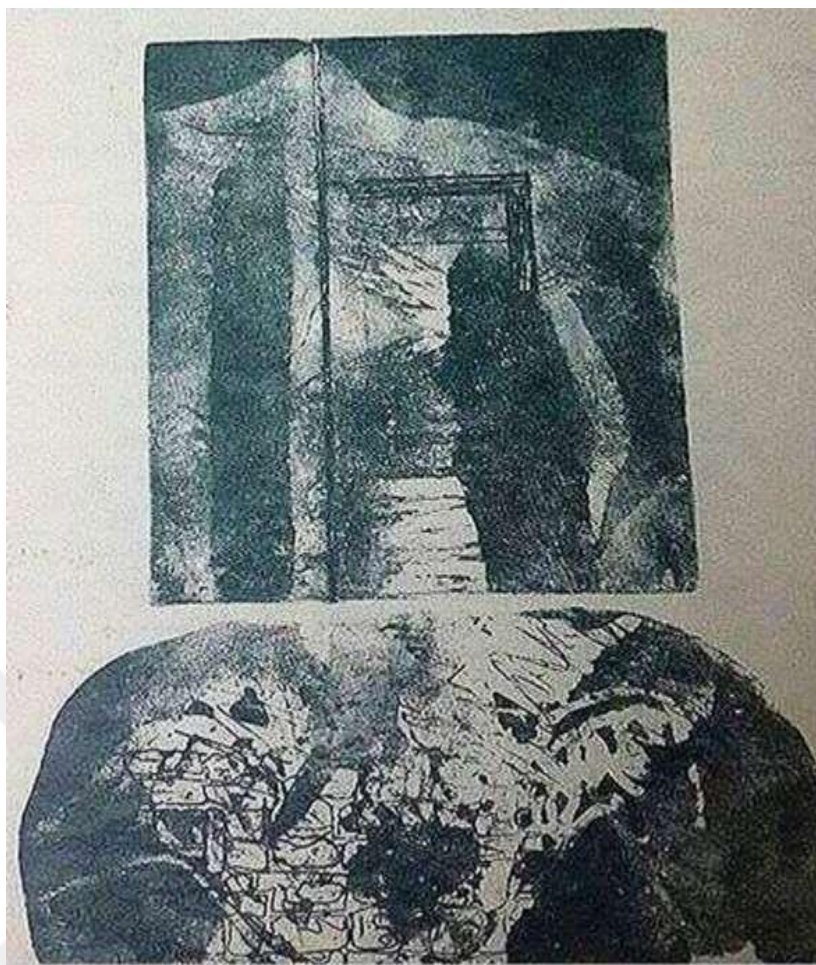
The graphic artwork is built based on the axial shape that contains the Arabic linear formations, which represent the mixing of two colors in a beautiful gradual way while highlighting a strong and affecting color layer on the formations in the painting.

3. Content:

The contents of his graphic works are from the sources of nature, but with his subtle, gradual, and abbreviated abbreviations, as his works appear as realistic impressionist and not abstract, short in details, so he combines the expressive dimension of nature, and the aesthetics of the movement of lines in a way that overlaps with the details of its formative units, so we find the artist expressing the "aesthetic" content. Because it is permeated at the heart of the artistic experience, the artist has given his works an aesthetic power, with, which he tried reaching the depth of his new aesthetic vision. Therefore, the "Nasiri"

artist is subjected to sensory reviews. He soon separated between the artist and his environment on the one hand, and what the artist gained experiences and techniques, whether they are eastern or western, as his works carry complex expressions and embodied forms, installed in layers.





Model 34 Artist Name: Salam Omar.

Year of completion: 1992

Dimensions: 50x65 cm

Type of graphic technique used: Zinc Engraving, Aquatint Technique + Needle Drilling

Source of documentation: (Qasim, 2018, p. 19)

General Description:

The engraving technique has a presence and extension in contemporary graphic art, with its advantages and characteristics for the surface through dusting, deletion, and addition. It impacted the engraving works, such as the work for the artist Salam Omar entitled Composition (1992), which is done in the method for engraving on zinc, despite being executed one color, black, but the artist resorted to cut the surface of the zinc plate into two separate parts to distribute the shape on it and engraved each of them separately.

Technical Analysis:

1. Shape:

The artist dealt with the upper rectangular part, using aquatint and acid etching techniques, and direct dry etching with a sharp instrument (Dry Point). In the same way and technical treatments, the artist dealt with the lower part of the other staple, which was cut in the form of a curved semi-circular irregular geometrically, and it was treated with the same illustrative techniques for the first staple piece, and the reliance of the artist on the energy within the spontaneous space of the technical performance and what is left by acid and aquatint and scratching the engraved lines and the diversity of touches from the effects of aesthetic values gave him the ability to move away from the realistic diagnosis of the form, so he relied on abstraction and the openness of the visual text to interpretation sometimes unclear features.

2. Shape systems:

The current work of art is based on the structure of the complex form, as it is divided into two parts, the upper part is rectangular, which was done by the aquatint method of one color, while the other form is a semi-circular curved irregular geometrically. The graphic artwork is built based on a hierarchical complex of two blocks, the upper rectangular block resting on the semicircular formation.

3. Content:

That the artist has completed his artistic edition with a few copies 6 edition lock number to demonstrate that the content of the aesthetic value granted using the techniques of intaglio printing exceeded the functional aspect and the expressive aspect of copying and multiplicity that often characterizes the art of printing and engraving.





Model 35 Artist name: Dyna Al-Azzawi

Name of work and year of completion: East London Landscape (1978)

Dimensions: 74x105 cm

Type of graphic technique used: Silkscreen

source documentation: (Al-Azzawi, 1978)

General Description:

The work consists of a black area covering the middle of the work. There are symbols, signs, dots, letters, eyes, leaves, a cut head, a heart, circles, and holes. In the lower part of the work, ahead in a side position and with front eyes similar to wall arts and hand fingers, the composition is limited to a black stripe from the bottom, which may indicate a funeral or a scene of war or death, while on the lower side is a white area whose purpose is to be like a formation that settles from the bottom and rises toward the top. Where the artist began by preparing the initial design, sorting the colors and distributing the shapes on five virtual screens, directly and manually, and using transparencies to transfer only the blue-colored parts of the shape from the main design, then drawing them on a sheet of paper by defining the spaces and coloring them in black using gouache or poster colors to get a solid space. Then it is photographed and printed on a transparent black photographic film, then the artist Al-Azzawi repeats the same process of sorting the violet color and the shape manually and drawing it in black on a second time to make a film image of it, until the same steps are done five times the same as the number of colors in his work, to get five films each of them is used in the sensitization process that is made by preparing the silkscreen by coating it with a photosensitive substance consisting of a gelatinous substance mixed with sodium picramate or ammonia Bichromate Ammonic. Then it is moved to the photosensitization process imaging by using the imaging device imaging box by placing the film and then placing the prepared screen on the table of the imaging device, and exposing it to light for a period of (4-6 minutes) for the interaction to occur that turns the photosensitive substance into a fixed and frozen substance that is not affected and doesn't dissolve in water, then the artist washes it and dries it so that the first cut in blue is ready for the printing process.

Technical Analysis:

1. Shape:

The Iraqi artist also used in most of his paintings shapes with an atmosphere that tells an event or refer to a connotation derived from the heritage, and here we touch an abstract thought by achieving proportionality between the composition and the surrounding space and the equivalence in the blocks and the balance of each other, as well as suggesting the fluidity of the middle formations and their flexibility for modification and extension, as we find in the artwork abstract shapes and plant formations that overlap with each other and from below we find shapes that suggest the horse's head in neutral colors that all meet under the framework of abstraction.

2. Shape systems:

The graphic artwork is built based on a complex consisting of three irregular formations using neutral colors that may indicate war or death by highlighting various forms of craftspersons and various abstract shapes overlapping with each other.

3. Content:

The contents presented by the artist are to present art that confirms its continuity with the roots of his culture and heritage of his nation, with a high aesthetic value arising from a cultural stock that shuns the re-consumption of old or traditional forms, as it acts as its forms were designed to carry the contents of heritage decorative elements.



Model 36 Artist name: Hashim Al-Tawil

Name of work and year of completion: An epitaph for Iraq (2006)

Dimensions: 17x23cm

Type of graphic technique used: Zinc engraving

source documentation: (Al-Maliki, 2018, p. 112)

General Description:

The artwork consists of a square area covered with several colors. If the artist uses Arabic words with an atmosphere that tells what happened to him or connotations derived from the Arab artistic heritage by using the Arabic letter, we find in the middle of the artwork a rectangular-shaped piece in which the artist used abstract shapes painted in neutral colors and words Arab old patterns.

Technical Analysis:

1. Shape:

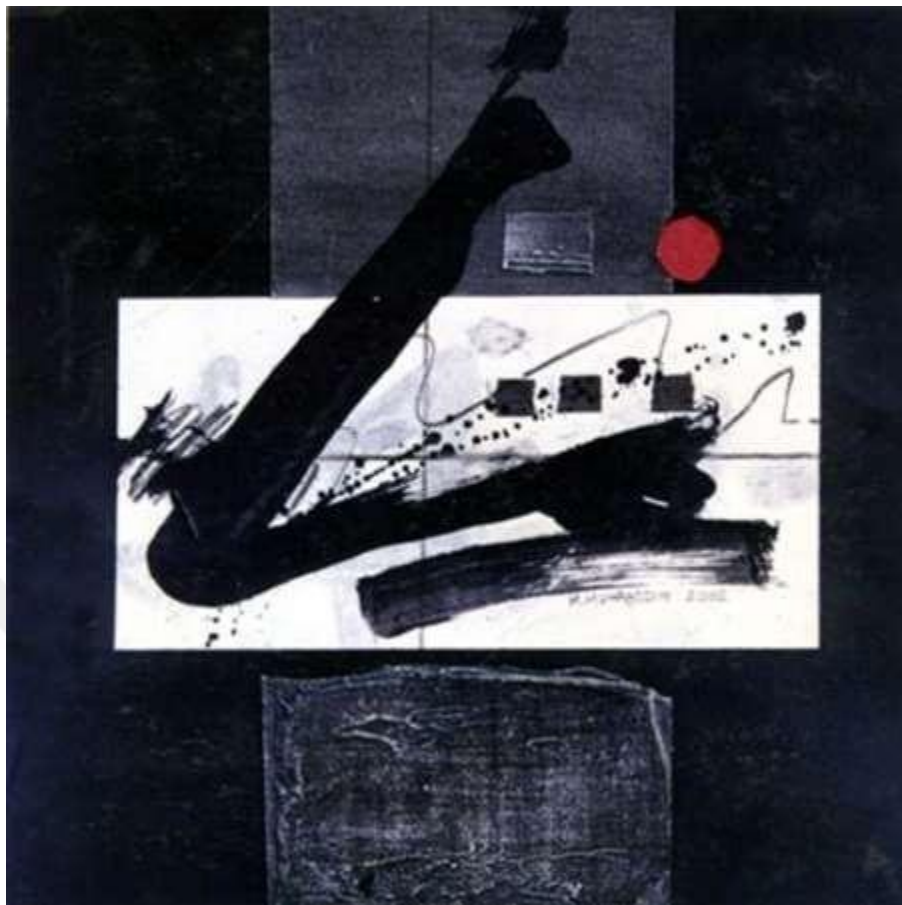
He took from the internal movement of the letter in building the shape of an architectural formula, as its vocabulary swims in space as a formative value that carries expressive energy. The artist also used Arabic words in an atmosphere that tells an event or refers to a connotation derived from the heritage in most of his paintings. He employed the Arabic letter and here we touch on abstract thinking by achieving proportionality between the composition and the surrounding space, the equivalence of the masses, and the balance of each other.

2. Shape systems:

The current graphic artwork formed the strength of the presence of the element of Arabic words and letters and the abstract shapes used in the middle of the work. The first is based on the second, where the current artwork is built on a vertical basis consisting of two overlapping blocks together.

3. Content:

The content of the current graphic artwork represents a kind of attachment to the place and a sense of belonging to it, as it expresses the aesthetic cultural content in revealing the Arabic letter, its features, and its composition, as well as the aesthetic value of the letter and the extent of its cultural impact on society. It avoids recreating the old or traditional forms, as it acts as if its forms were designed to carry the traditional decorative element



Model 37 Artist name: Mohammed Muhr Addin

Name of work and year of completion: *Untitled*, (1989) Baghdad

Dimensions: 50x50 cm

Type of graphic technique used: Lithography

source documentation: (Muhr Addin,1989)

General Description:

The graphic work includes a square shape that includes shapes that were used freely, and it includes two lines representing the center of the work subtly, in the middle of the work, there is a rectangular block that may be the center of the subject. The artwork shows a circular shape in red at the top of the rectangle, and here note that this artist has proposed a new style within the Iraqi graphic field, which is the contrast between the formulation of the printed painting and the graphic acts. The artwork at the bottom includes an irregular rectangular block used abstractly.

Technical Analysis:**1. Shape:**

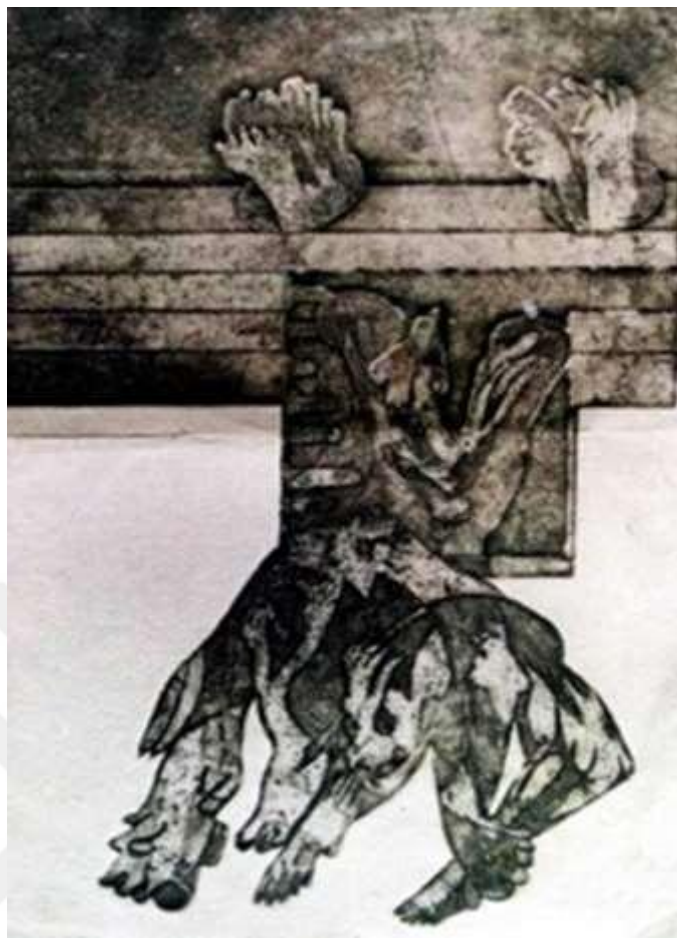
The graphic artwork is composed of several forms that met through its symbols, as the artist transcends the dimension of time and place, which deepened the idea of absolute freedom, which was reinforced through the multiplicity of codes and symbolic forms that it transmits through the aesthetic messages the visual surface and for this message, it must be a new and effective visual medium carrying these ideas, as the artist's techniques were characterized by continuous experimentation, and pre-planning the work, bypassing spontaneity and emotionality in dealing with his graphic works.

2. Shape systems:

The form of the current graphic artwork is the strength of the presence of the element of freedom in the use of shapes and the use of symbolic connotation in the artwork in the form of a circle, so the current graphic artwork is built on an axial basis composed of two opposite blocks.

3. Content:

The content of the current graphic artwork represents a kind of performative and technical hosting that gave the “artist” experience its continuity in creating what is different and highly influential in the artistic production and generating an effective vision that tests its pictorial necessity because of contradictory aesthetic relations in the construction of the graphic surface from overlap or deviation from the framework of the regular space for the surface.



Model 38 Artist name: Hadi Nafl

Name of work and year of completion: formation, (1986) Baghdad

Dimensions: 25x20 cm

Type of graphic technique used: Lithography

Work documentation source: (Al-Maliki, 2018, p. 119)

General Description:

The current graphic artwork includes human scenes used with various materials in the embodiment of expression. Therefore, the work is composed of several blocks. At the top, a cross-sectional block is formed, from which formations come out in the form of a human hand and geometrically organized transverse lines. The embodiment of the work may be as dictated by the self through the geometric form.

Technical Analysis:**1. Shape:**

The graphic artwork is composed of regular shapes that mix with a mystical tendency and stylistically treat it with its graphic techniques. In the dialectic of analysis and synthesis of formal building systems, by reemploying traditional print media and by testing that restores formal structures which is interspersed with human scenes and treated with an expressive sense, and the multiplicity of materials affected the embodiment of expression as the elements of the multi-appearance form, the performative designation on the printing surface, the rigor in the implementation and the multiplicity of its surfaces in the Oasis edition enrich the work aesthetically.

2. Shape systems:

The current graphic artwork formed the strength of the presence of several components and complex formations based on each other, so the current graphic artwork was built based on an inverted pyramid and a compound of two blocks, the upper rectangular block containing the formations rests on the lower formation "the base of the pyramid.

3. Content:

The contents presented by the artist from the multiplicity of materials in the graphic artwork and regular forms because the artist accomplishes his work with various techniques, as he expresses the philosophical and ideological content as he often performs several treatments for his printing surfaces to produce various appearances on his work surfaces and with austerity colors, which require experience and practice on the material that the artist has been persistent through experimentation to show.



Model 39 Artist name: Salim Al-Dabbagh

Name of work and year of completion: Mix Media (2000)

Dimensions: 89x79 cm

Type of graphic technique used: Print (Multimedia)

source documentation: (Al-Dabbagh, 2000)

General Description:

The current graphic artwork includes a group of squares that have merged to form one mass. This transparent mass, despite its blackness and the silent shape, contains delicate edges or hairs that work to shake the silence of the square framed by thin fabric, to create emotions and interactions or determine the idea of accepting it to which it belongs and psychologically contain it. It expresses the vision of the forms.

Technical Analysis:

1. Shape:

This work of art is distinguished by the fact that it is composed of square shapes united to form a single mass. Al-Dabbagh proceeds with his philosophy from the staticity of geometric shapes and has reached results in the essentiality of shapes and the abstract energy that the square possesses that accepts possibility and variance in a way continuously dynamic because the shape of the square includes an open vision and includes dimensions static and kinetic in that together and on this basis.

2. Shape systems:

The current artwork is built on a composite axial basis through the merging of several square shapes to form one transparent block despite its blackness. This block is the focus of the artwork.

3. Content:

The content of the current artwork represents the essence of the forms and the aesthetic energy possessed by the square, which adopted a bold stance in the field of experimentation in its abstract style. The artist reached an equation that the mass is parallel to the void, as his monochrome works suggest, which is the black if we consider that white is the absence of color that is achieved by black and its gradations to break the intensity of monotonous homogeneity with these lines and squares that allow color contrast, a technique that seeks to enhance celebration internal communications and intersections.



Model 40 Artist name: Ismail Fattah Al-Turk

Name of work and year of completion: the man & the woman (1999) Baghdad

Dimensions: 50x70cm

Type of graphic technique used: Lithography

source documentation: Ardash Kavian, Ur Gallery

General Description:

The current graphic artwork included a man and a woman printed in a square shape, meaning that the artist was surrounded by the human body. These bodies also consist of several symbolic formations, such as the symbolism of the hand and the irregular lines used freely, and in the other figure, there is a black rectangular block that is irregular in shape, adding to the shape a signification enthusiastic and influential.

Technical Analysis:

1. Shape:

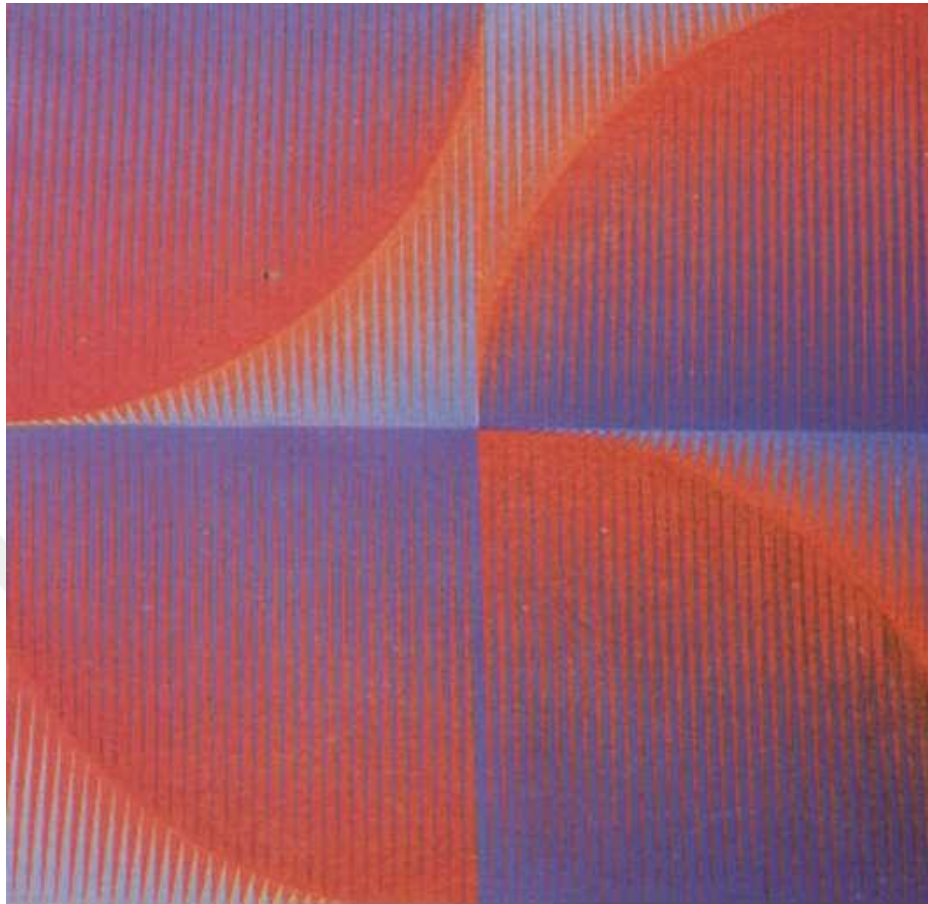
The forms of this artwork were characterized using the diversity of sources of expression at the level of the material and form, and the invocation of the myth through experimentation and his experiences influenced using graphic techniques are the experience to achieve his goal of blending heritage and the environment with contemporary expressive style.

2. Shape systems:

The current artwork is built on a composite axial foundation through the merging of two elements with free lines and symbols representing the man and woman.

3. Content:

The contents of the current artwork are the artist's attempt to employ the color energy in the legendary recall in a contemporary concept, as the artwork expresses the legendary content in revealing the expressive relationship between men and women through the symbols used in the artwork, such as the hand and irregular lines.



Model 41 Artist name: Hashim Samarji

Name of work and year of completion: Circular movement (1972)

Dimensions: 21x30 cm

Type of graphic technique used: Zinc-colored etching

source documentation: (Samarji,2017)

General Description:

The current graphic artwork includes geometric shapes consisting of a triangle, a square, a semi-circle, and horizontal lines sometimes in the upper direction and sometimes in the lower direction. The current artwork is divided into four parts, each part of which bears a semi-circular shape in a specific direction, with the use of two colors in gradient layers.

Technical Analysis:**1. Shape:**

The current artwork was distinguished as it relies on the art of optical illusion as a concept of visual arts in building forms of artwork, as it is based on two levels, the first vertical and horizontal explanatory, which were set in a way that brought them to a mathematical equation for the visual dimensions. The artist also used geometric shapes such as the square, triangle, and circle in the installation. The structure of the painting through the intersecting and parallel lines is the symbolic structure of the work.

2. Shape systems:

The current artwork is built based on a composite of several Indian shapes to form a block, allowing the recipient to be deceived by the shapes as they move on the surface of the painting, taking advantage of the element of deception to form a complex system of lines and visual shapes.

3. Content:

The geometric shapes used in the current artwork indicate the content of the symbolic value, as the artwork expresses the aesthetic content of the ingenuity of using geometric shapes by drawing semi-circles on each part of the artwork divided according to regular squares and horizontal and vertical lines, which is a kind of proof of the aesthetic contents of the artist.

6. RESULTS

After the analysis of the models, the researcher reached the following results:

- 1- The structure of the form in modern Iraqi Graphic was associated with the cause of permanence, as the Iraqi artist rushed to reveal the feelings of the self and its feelings in a way that is the secret of permanence in form after the artwork is free creatively challenging the world of feeling described as limited as in the sample (5, 8, 9, 7).
- 2- The Iraqi artist realized through expression his psychological freedom by displacing pictorial systems and flipping their priorities from the outside to the inside, as an area of free self-expression, allowing him to depart from traditional patterns, and to replace aesthetic systems opposite or paradoxical to him, as in the sample (6,5).
- 3- The principle of composition as the primary founder of forms takes the task of destroying logical relationships inside and outside the form so that it dismantles the bonds through which things are accustomed to meeting and is an end to achieve sudden, surprising, and exciting as in the sample (7,4,3,1).
- 4- The necessities of content, where the content or idea to be embodied in the graphic artwork directly interferes in the identification of the basic joints of the artwork, in other words, the relationship of form to content has become interrelated due to the necessities imposed by the content on the form as in the sample (8.1).
- 5- Iraqi Graphic work techniques have invested in computer software in colour and linear sorting and shape processors with its total elements and vacuum, contributing to the speed and ease of completion of the final design of the work. (5)
- 6- The techniques of the art of printing and drilling can show the formal transformations of each type, direction, and style of artistic trends and methods as in the sample (4).
- 7- Colour became a dominant and influential pillar in fine art until it became a complete and influential style in art, especially Kralik art because of its association with several aspects, including emotional, sensory, and critical in art, as well as in the cognitive aspect, which was represented by cognitive visual transformations, as in the sample (2,10,4).
- 8- Graphic art has created a technical field that accommodates technological transformation and changes through chemical treatments and various materials such as oils, acids, and paper types and the diversity of inks varies in the equipment and tools as in sample (7,6,4).

6.1.CONCLUSIONS

- 1- Through the multi-copy feature that allows for greater circulation of typographical works and through the ability of various printing techniques that allow the publication to embody diverse ideas and achieve a greater prevalence of the Iraqi artist.
- 2- Fine art, particularly Iraqi graphic art, works according to the confirmation of the consumerist character advertising and communication, as a speech reflecting the effectiveness of the general context of popular culture.
- 3- The juxtaposition of shapes in graphic print has achieved an aesthetic dimension. In the masterpiece of completing the artwork and we have adopted the function of the elements and foundations as a collection of organizational influences for the structure of the works of art.
- 4- The Iraqi artist found through expressionism that he has a reality not spontaneous but that he has his will and his thematic material and structure and has complete independence is distinct from the current reality, but this administration is the closest and truest of the external reality of the artist and the most important influence in his sensory vision and aesthetic response.

6.2.RECOMMENDATIONS

- 1- The possibility of enriching theoretical and applied lessons in the faculties and institutes of fine arts, thereby establishing the expansion of the thesis dealing with modern graphic art conceptually and practically. A large number of exhibitions of graphic art, with its archaeological role, contribute to the enrichment and development of aesthetic taste.
- 2- Import books dealing with printing topics, especially topics of form and content, to enrich by addressing the relevant institutes and colleges in foreign countries.
- 3- The development of computers is located in the faculties and institutes of fine arts because they play an important role in the design of the work before starting it.
- 4- Encouraging students to take up specialized research topics in the arts of the graphic.

6.3.PROPOSALS

The researcher proposes to conduct the following studies and research:

- 1- Form and content in the works of German expressionism.
- 2- An analytical study on colour in form and content in the art of graphics.
- 3- An analytical study on graphic techniques in Iraq.

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CURRICULUM VITAE

Personal Information

Hussein Mohammed Ali A. Al- Hraishawi

Date of birth and place	Iraq ,Baghdad.	16.11.1997
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Graduate	Çankırı Karatekin University Institute of Fine Arts Graphic arts department	2022
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Undergraduate	University of Baghdad ,College of Fine Arts, Plastic art department ,Graphic Art	2019
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