

The Schools of Photography and the Ideology of the Textual Attachment of the Iraqi Artist

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The current research deals with photography schools and the ideology of textual attachment of the Iraqi artist, which highlights the photography schools and the ideology of textual attachment in the work of the Iraqi artist. In the Greek-Classical Civilisations and Modern Euro-American Civilisation the attachment of Athens and Spartans with Paris and Berlin can be seen in the creation of art, literature and philosophy. This confirms that textual attachment is inevitable, which allows monitoring of these relationships. It is an important station of study for its most important schools in Western art, and the extent of the changes that face this art and its connection to the ideology of the Iraqi artist. Through textual attachment, no sect, movement, or school has settled, except that another contradiction and difference in its vision has emerged. Despite that, it remains connected to it and its predecessors from attachment, so that these movements carry within their folds aesthetic elements that correspond to what the Iraqi artist aspires to. The research topic included, according to the general context of its structure, two frameworks, the theoretical framework and the practical framework. The theoretical framework included the problem represented by the extent to which the ideology of textual relationships among the Iraqi artist in schools of photography is revealed in works of the Iraqi artist in Western art. The aim of the research was to uncover and show the ideologies of textual attachment to the works of the Iraqi artist. As for the practical framework, it contained the research community and the analysis of samples to conclude the research with the most important results and conclusions.

Key words: *Photography schools - ideology - textual attachment.*

Introduction

Oil painting schools are important in Western art, because of the aesthetic and moral values they bear related to multiple meanings and connotations. Successive oil painting schools offer



their own philosophy, style, features and distinctive general features specific to them, which has encouraged the ideology of the Iraqi artist of all kinds in general and the art of photography in particular to seek out , intentionally or unintentionally, textual connections with a variety of ideologies to coincide with different schools. Despite the historical roots of Iraqi art, including its great importance in building its human civilisation, and since the Iraqi artist has the first building block in building landmarks of art since ancient times, the process of attachment remains a continuous process throughout the ages, which allows the Iraqi artist to influence and be affected by the rest of the arts through the artists of his schools, without moving away from the aesthetics of the schools and his traditions in forming private schools for him, so the question of the problem lies in the following: -

-To what extent is the possibility of revealing the ideologies of textual relationships among the Iraqi artists in schools of photography in Western art?

The Importance of Research

-The research represents its contribution to a critical reading of Western works with the ideology of attachment to the works of the Iraqi artist:

-Reviving Western works with a new artistic vision through the textual ideology of the Iraqi artist.

Research Objective

-Disclosure and demonstration of ideologies of textual attachment to the work of the Iraqi artist.

Research Hypotheses

Western oil painting schools can be used in modern Iraqi art.

Benefiting from the ideological transformations of the Iraqi artist and its association with Western painting schools.

Research Limits

Objective limits: The current research is determined by the study of Western painting schools and the role of the ideological attachment to the Iraqi artist.

Terms Defining

1. A school: A group of philosophers, thinkers, or researchers who embrace a specific doctrine, or say it with a common opinion (Al-Feki,2007).

School: “Doctrine of literature, art and others”(Kees et al,2000).

2. Photography: It is the use of paint, wood, or colours on a surface such as paper, fabric, wood, or glass (Al-Hamad,1992).

-Photography: photography is an art that requires the photographer to have creative colour testing processes and a superior ability to create designs and shapes. Colour is the most important aspect of photography, but rather the essence of photography (Dewey,2011).

-Oil painting: photography is done mainly with colour, and the art of photography - as Herbert Reed notes, includes five main elements: rhythm lines, condensation of shapes, emptiness, lights, shadows, colours, and colour is the most important of these elements but is the essence of photography (Hassan,1999).

3-Ideology: (name) plural: Ideologies, which are a group of opinions, ideas, beliefs and philosophies that a people, nation, party or group believes in (Hammas, 2001).

Ideology: is a set of ideas that includes a vision and a blueprint for social change. Ideologies are patterns of political convictions that highlight normative visions in life and these visions usually include specific positions on the nature of man and the relationship between the individual, the state and society (Ibrahim,1998).

Karl Mannheim also defines Ideology in its broadest sense, as it means the general structure of the spirit of an historical era or social class (Al-Wakeel,1998).

However, the most integrated definition defines ideology as the overall pattern of ideas, beliefs, and general trends inherent in certain behavioural patterns. It helps to explain the moral underpinnings of real action, and works to guide it, and to the pattern of ability to justify personal behaviour (Ayoub,1983).

The researcher agrees with the definition of Anthony Giddens - procedurally: that ideology is any form of ideas that justifies the subjugation of a group or class, to a group or another class, while giving some kind of legitimacy to this subjugation, and this is consistent with the subject of the research.

Attachment: is two things are attached: they hold each other (Al Saeed,1988).

-**The text:** This is the apparent surface of literary and artistic production, the texture of the words organised in the authorship and coordinated so that it imposes a fixed and only form that could not be done as a way (Hamid, 2001).

Research Community

The current research community included artworks with textual relationships with artists from the 1950-1990 era, and specialised in oil painting works obtained by researchers after reviewing the published and documented illustrations of these works in books, magazines, archives and the international information network. 40 artworks have been restricted to different artists on the era specified above.

The Research Sample

In order to sort the research sample, the researchers randomly assigned a specific classification for artworks, and that sample was chosen according to the research title requirements from the textual attachment ideology, so four artworks were chosen for the purpose of analysis.

Research Methodology

The current research problem has been determined - its goal and sample in the researchers' descriptive approach to the method of analysis, where the work was described on the basis of the effect of the textual attachment of Iraqi artworks to Western artworks, and then an analytical reading of the effect of those relationships in Western painting art on Iraqi photography.

Philosophy of Oil Painting Schools in the Twentieth Century

After the French Revolution in 1789 and the collapse of the feudal system in Europe, a fundamental change occurred in the concepts of photography schools, to give the artist freedom from the artistic traditions that were used in previous schools.

The principle of simulating reality has been rejected, and visual forms are no longer adhered to as a basis for art. The last years of the nineteenth century witnessed ideological shifts in European society in terms of private ideas to express an artistic revolution, in which art moved from vision and philosophy to new vision and philosophy, through methods, techniques and concepts in all its aspects, "the commitment to simulate nature as it was previously in people, things and perspective is no longer significant" (Hamid, 2008). These events have evolved, objective development in the movements, doctrines, and art schools, to become highly

intertwined at the social level, offset by the artistic field, to encourage the specialist and philosophers alike, with those changes. Despite the tendency of those works to the primitive nature, common sense and the arts of the ancient world, enable critics to be familiar with the aspects of these aesthetic trends, whether ancient or modern, by examining lights that help explain many of the phenomena. Some scholars interested in studying anthropology, such as "c." J. Crevaux and G. Brough Smith called attention to the importance of primitive artworks in South America and Australia ... while G. Fritsch praised the depiction of the Negro Bushmen tribes (Nabil, 2015) whose material was directly drawn from different sources and eras to revive. The artist's imagination produces artwork belonging to a graphic school, be it like the old classical artist, or even the modern artist, with different images and methods of performance in each of them.

Photography Schools and Its Renewal Vision in the Twentieth Century

The end of the nineteenth century until the twentieth century witnessed the emergence of photography schools as a reaction to two different new artistic currents, in their goals, philosophy, and aesthetics, represented by neoclassic and romantic classics, which in turn differed from the style of Rococo and Baroque, the first of which is derived from the ancient Greek and Roman heritage. The second gave the imagination and exaggeration the dominance in photographing subjects, which allowed the way for oil painting schools to move away from all the laws that were imposed on them previously, to give birth to an art that has its advantages and characteristics on the artistic scene. As it appeared in Europe and, in particular, Paris, a leading centre in the field of plastic art, which the Paris School called a group of artists who had a great role in entrenching new principles and vision of art through photography schools. This allowed them with different artistic movements in terms of methods and vision of their artists, The field of photography is the most important field of plastic arts in response to the movement that calls for the rejection of the "Rococo" style of decorative tendency and artificial elegance. The leaders of this artistic revolution asked the artists to photograph topics borrowed from the history of peoples with a new vision and style, as they called for a reference to the classical Greek models, whether in the subject or in the method of implementation. These new movements were characterised by the nobility and seriousness of the subject (Goda, 2008).

Therefore, oil painting schools were characterised by a different vision, although their work was not free from the past in terms of form and content from the rest of the schools. Before the new classical school with its philosophy and handling of topics, the brutality that originated in the twentieth century also has an extension of the above, especially stemming from their imagination and out of reality for them. It has an impact on the schools that then rolled out, following in their wake the Cubist movement which rejected the simulation principle (Goda, 2010).

The Concept of Ideology

The first appearance of the term ideology is at the hands of the French thinker "Distut Dutrassi" (1754-1836), as he stated in his book "On the Queen of Thinking" which he defined "as the science of ideas and more clearly he used to say: that ideology is the science that studies ideas in the sense (Gouda, 2007). The broad meaning of the word ideas, can be viewed as i.e. the totality of consciousness realities in terms of their characteristics and laws and their relationship to the relationships they represent, especially their origin (Mohamed and Abbas, 2003). The basic idea around which "the concept of ideology revolves around is to define the indicative frameworks in which the interpreter reads and understands the text, as well as explaining the explanation of the textual relationship that exists between works of art in a conscious or unconscious way to support his artistic vision, for every relationship has a pragmatic goal in the end" (Christopher, 1982).

On this basis, "Christopher Butler" divides the text into three regions (Madi, 2009):

1. Subject and related ideas within the text.
2. The imaginary context or position presented by the author within the text for the regularity of the topic and ideas so that they acquire their meaning and significance, and this position or context is the first frame of reference to find the significance (which he calls the accompanying text).
3. Then the real historical context of the text (which he calls CONTEXT, that is, the historical era depicted in the text as we know it by reading history away from the text,) and this historical context is the second frame of reference to find significance and define meanings.

Textual Attachment

"Textual attachment" is a type of intertextuality, and it means the relationship or relations between a text and the texts it contains, or re-imaging to accommodate it and simplify it according to its concept. Interpretation refers to the methods by which the textual attachment has been made, as it is understood that it is the inclusion of texts within another text (Abu Hijleh, 2011). Therefore, the textual attachment under the name of intertextuality, is in English and Arabic literature a critical term intended to have similarities between one text or another or between several texts " (Al-Sheikhly, 1982), a term coined by the Bulgarian philosopher Julia Kristev (1941) to indicate the interrelationships between a particular text and other texts, but rather the interaction of stylistic systems, and including interrelated relations. The importance of the term has grown in structural and post-structural theories, and it is one of the modern semiotic terms and concepts. It is a procedural concept that contributes to the dismantling of the Sunnah of the texts and their reference and their relation to other texts. It is difficult to define accurately the concept of intertextuality as its definitions and designations that seek to

surround it have multiplied. It revolves around the evocation of a text with another text, and it is an inevitable relationship between a subsequent text and a text - or texts - previous, as artistic text - or non-technical text is not born out of nowhere and is not found in a void, because the text is a must because the artwork is part of an ancient and extended lineage tree. Just like a human being, it does not come from nothing” (Attia, 2007).

This paved the way to "the textual relationships involved in the structure of the artwork, the importance of its inclusion through the artist's ability to use it to satisfy the text with indications and suggestions that add meaning or interpretation to a situation or establish a relationship between them and the course of work" (George, 1992). Since the artist's previous experience on various topics, within his field of work, he fused at the heart of his existence in the form of certain cases and manifestations, "to show these new experiences and memories that may be stored have been organically integrated into the core of self-building, to nurture the present observation as food of the imagination, to reappear with the new subject matter of expertise to oversee the newly creative subject's expressive nature (Attia, 2011). Therefore, the textual attachment of relations between texts can be divided as follows (Attia, 2000).

1. Identical symmetry: in it the present and absent texts (which are associated with it) share all the subjective characteristics, and here the difference comes for reasons other than the internal structures of the present text, such as the effect of the new context on it.
2. Symmetric harmony: in it the present and absent texts share many of the subjective characteristics.
3. Similar harmony: in it the present and absent texts share a few of the subjective characteristics.

The Concept of Textual Attachment from the Viewpoint of Philosophers

Perhaps, a number of concepts of a term may multiply to give similar meanings to the same subject, as Michael Bakhtine (1895-1975) and Roland Barthes (1915-1980) indicate that textual attachment is a type of intertextuality where he mentions "two sisters." "That intertextuality" is a network of textual relationships, and the process of interpreting the text and discovering its meaning or preview is the process of following these relationships (Attia, 2010). Likewise, Barthes adds that the meaning of the nature of intertextuality always leads the reader to new textual relationships, and in the introduction to "Michael Worten and Judith Steal, a set of articles on intertextuality indicates that textual relationships are inevitable" (Attia, 2011). It shows that textual attachment and methods overlap are not limited to a specific time period, but are of continuous communication so that intertextuality takes multiple roles in artwork and the literary text is not excluding philosophical texts. Social, economic and cultural in its general form, and this is what Bakhtin meant in this field, and when Bakhtin attends a speech in three ways:-

1. An attachment based on dialogue: depends on interaction, dynamism, and generation and does not depend on affixing or cutting, but rather on how to reach a compatible dialogue between the new and the old. Adopting the principle of stylisation and distinguishes from direct method, with that immediate awareness ... Creating the stylised method, and through it acquires new significance and significance (George p.,1992).
2. Hybridisation: It is linguistically descended from the field of biology and means the combination of two texts or two speeches, and it is of two types: the first is conscious intentional hybridisation, and the second: subconscious non-purposeful hybridisation, which is the bulk of textual attachment. It must be controlled, while the unconscious second is the basis of the dynamism of the text, and it depends on mixing two different texts and a reason for dialogue, acculturation, etc.
3. Special dialogues: they are related to narrative narratives, the intertwining of texts and contiguous sounds, socialist realism (and the personal image of religious and mythological subjects), and the words of the powers of relations between people, the forces of intertextuality and vice versa, "and when the level of ideology and the level of interdependence declines, we leave the field of personal relations or Humanities to get into the natural sciences " (Barthes, 1982).

Iraqi artist and his artistic vision

Modern art expanded the concept of art, so that the formal composition in the twentieth century no longer follows the ideal principle of simulation, and the standards of classical beauty in visual arts, with the same rules that the artist relies on in presenting his ideologies, his modern tendencies have multiplied in terms of inspiring new topics in art, because of the schools and trends presented by the square that differ in their unconventional view, inspired by ancient art with an aesthetic vision consistent with the spirit of the times blending in with the spiritual side of these works, "considering that contemporary art with its progressive trends is an extension of artistic experiences in its evolving movements from before prehistory to date, despite the fact that contemporary graphic schools take a reactive nature in their methods and methods of performance, disparate, as it was the conditions and methods of ancient art, which ends with the impressionist (influential) movement, which is the last of its evolutionary episodes in that long chain " (Al-Jaza'iri,1977).

In addition, oil painting, in its various directions, due to its symbolic expression, the authority of its colours and lines, and its transparency, is a source of richness that sharpens artistic imagination, because it generates to the artist unconventional ideologies that revive the sense of the world, disguise the masks and reveal what is behind them, because the world now no longer accepts one interpretation, so its number will have the aesthetic that the artist who was searching for from the past added to his present, and this is what Jung mentioned to him by

saying: The collective unconscious of primitive models, which is the best way to ward off the common imbalance in the spirit of the times (Abu Hussein,2018).

The influence of Iraqi artist by Western arts

Iraqi art underwent a number of sources and influences that created its formal structure, including the concepts and aesthetics it holds, through various Western schools with all its doctrines and trends, especially with the most expressive of human problems, including the expressive school, which has a lot of space for Iraqi painters in addition to realism, symbolism, and others, artistic styles spread from their European source to other artists, a rapid transition not for the purpose of imitation, but to add a new characteristic to the artwork and with a vision that is in line with the culture of the times, blending with what the artist inherited from art works that address the mind with logic and passion, with the feeling to be a culture that has a diverse life in the arts, this is what justifies that "photographing the same experience is undoubtedly not a repetition as long as the artist presents a second plastic art work and not a reproduction, as we sometimes find some artists who draw the subject several times, this is not a repetition as much as it is a psychological state (phenomenon) that may be limited to finding (a sensory equivalent to that emotional and mental meaning that this subject implies) for the artist himself " (Sturrock, 1986).

Concerns about art continued as an outcome of experiments carried out by the Iraqi artist in an attempt to shed light on problems he finds extremely important, to raise questions among the masses, which indirectly announced the beginning of an era of cultural artistic contact precisely with the civilisation of the West, and the result of friction that occurred from the entry of the British to Baghdad, which encouraged and opened the way for young people such as "Akram Shoukry, Faek Hassan, Ata Sabry, Hafez Al-Droubi, then Jawad Salim to learn in Western countries, the origins of art, to find new horizons through that learning in creating educational artistic institutions that rise to the aspirations of artists to communicate their ideologies and their cause so that maturity becomes clear. In seeing the Iraqi artist, this led to the creation of specialised movements in photography, Iraqi art, and out to nature, such as the artist Faek Hassan, similar to the European artist represented by the Barbizon School Community, and he left the studio as the Impressionist School Group did, as well as the founding of the community in (1940) influenced by artists such as Paul Gauguin and Rousseau, and even the works of the artist Pablo Picasso, Primitive making them an aesthetic vision of those works, which had an impact on the subsequent artistic career despite "any authentic artwork was never a mere repetition or hesitation of anything that was previously found. Indeed, there are works that tend to be merely authorship or mixing of elements that I have chosen from previous works." In 1945, the artists created the Society of Fine Arts to show the features of Iraqi art in a manner that bears the identity of the artist in the contemporary Iraqi art movement, after that, the artist's studio, Hafez Al-Droubi, was established in 1942, to form these events into new concepts of Iraqi art. John Doe points out that the purpose of art is to reveal excellence, it does not



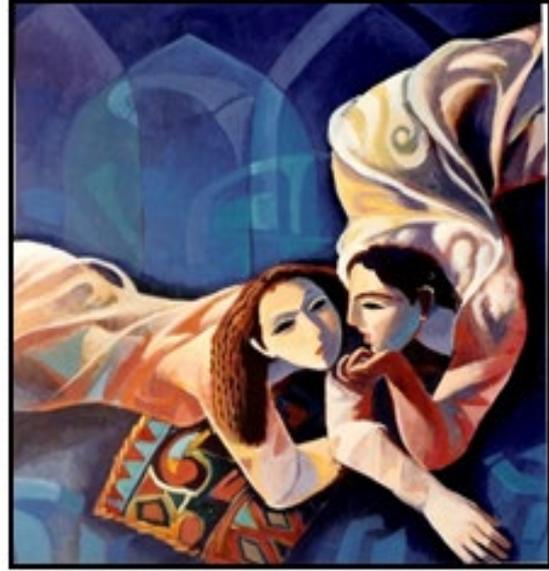
contradict the focus of art on what is holistic and sentimental, and the artist's focus on things as distinct and carries the identity of the artist, and represents themselves, transforming them into aesthetic subjects. ”

In addition, some artists such as Yarima, Gabesky, and Matushak, as well as Kenneth Wood at the time, have a great influence on the Iraqi artist through those concepts and methods they put forward, the fact that the artistic movement during that period is rapidly changing through the multiplicity of schools, so the Iraqi artist has followed these developments in the artistic movement, which made him go beyond the academic style and adhere to the national personality and expression without restrictions, because they formed artistic movements with a mature vision and artistic awareness that reached its scope with the Impressionist group in Iraq and beyond, to prepare a turning point towards the modern method to distinguish them from others to reveal the artist's ability to deal with European art with a new vision and style, to exceed the boundaries of those schools and attitudes, as Jabra Ibrahim Jabra points out by saying: "The return to ancient Iraqi arts has a modern aesthetic through that" (Allan, 2011).

The sharp conflict between Iraqi artists' methods and aspirations has led to qualitative budding, formal fissures and content transformations, during which advanced humanitarian concepts crystallise among artists. To describe the artist, Shawkat Al-Rubaie, by saying: The fortieth decade is considered "the decade of enlightenment or the great decade in the history of cultural renaissance in Iraq" (Barthes, 1998). During the acceleration of the artistic styles, the Impressionist Group was founded in (1953), led by the artist Hafez Al-Droubi, drawing its subjects from nature to express the inner artist's world without imposing restrictions that make it an instrument that serves specific purposes, similar to artistic movements in America, such as the American regional tendency that emphasises local characteristics in depicting scenes, the rural everyday life that spread during (1930) (Da Vinci, 2005).

Data Analysis

Sample No. 1.



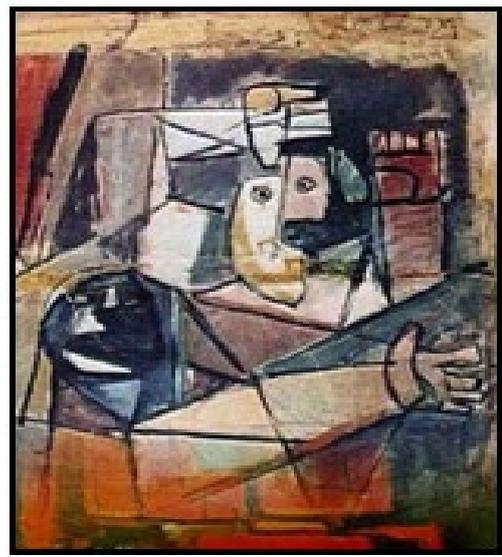
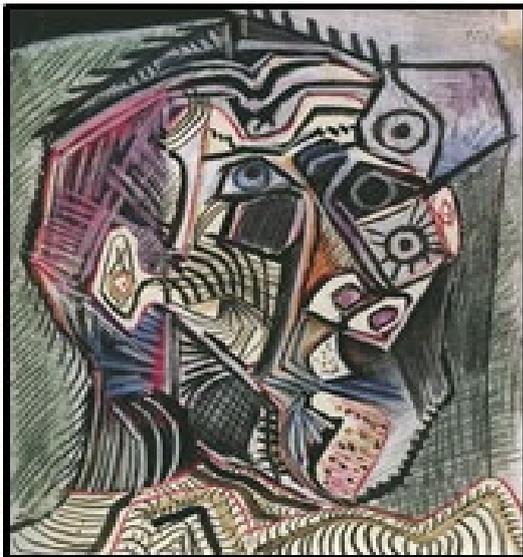
Artist: Sadiq Tumma **Business name:** Untitled **Year of production:** 1995
Size: 70 x 50 cm **Technology:** Oil on Canvas **The owner :** The National Museum

The Description: The artwork represents a woman with a young man, in perfect harmony, as if they were swimming on a magic carpet, they remain alienated despite their bodies, there is a continuous dialogue between them, to show the strength of emotion clearly.

The Analysis: The Iraqi artist has created relations with the photography schools with the work of the artist, "Mark Chagall," related to a new system in which the themes are consistent and the distance and space in new ideological relations are distant from the common tradition that has become commonplace, to float the positive ability in these relationships to restore the experience in a way that attracts attention to a world different from reality, so that the atmosphere of tranquility filled with the magic of mystery that revolves around them dominates, as if he drew his dreams with singing and imaginative illusion, as he mixed reality and illusion in a dreamy legend, and in the style of legendary imagination with the innocence of childhood, to discover the free pulse of the life of vivid colours in order to express the love and joy that delights, as if colours approach the solar spectrum to inspire the atmosphere of innocent childhood, so that the artist is free from all the rules of art because the classical school represents the accuracy of details, balance and depth, to unleash his imagination in drawing those scenes that address emotions before logic, based on the ideology of the artist attached to him, the meaning has a dimension that represents the level of awareness that contributes during

the process of meditation in extracting its essence, making the work a form that realises a created sense, a sudden union between the original and the new work, which is compatible with the one stored in the memory, the artist, to produce new creativity. So the form took the simplicity of composition, to make the smooth texture, and to diminish the shadows and the perceived depth aesthetic value to him, as he achieved a balance between the background of work and the clothes of men and women with those lines that suggest the connection between the far and near, taking the repeated movement between the carpet and the clothes, a visual line from the bottom up to draw the viewer's attention in line with the artist's vision of his environment, generating new artistic creations that mix the present and the heritage through the domes and the floor, to make room for imagination and raise its supremacy for harmony on the basis of the unique principle of excitement and visual stimulation that achieves a sense of beauty and visual pleasure, to embody the invisible in the visual, to unleash through the reflections of the connoisseur to build an emotional bridge between them.

Sample No. 2



Artist: Faek Hassan **Business name:** The Man
Size: 60 x 40 cm **Technology:** Oil on Canvas

Year of production: 1980
The owner : Personal

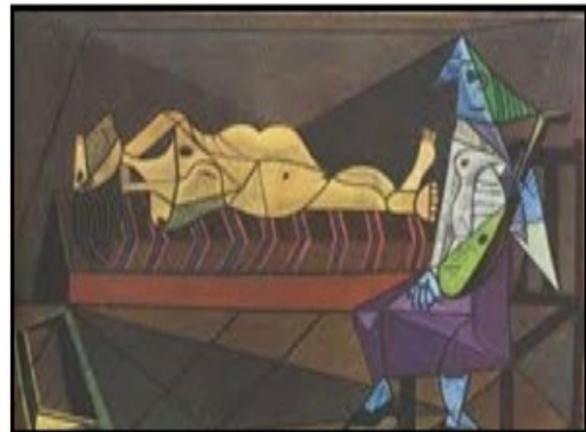
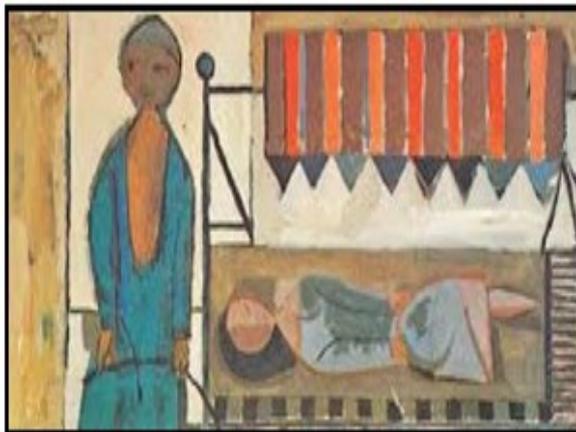
The Description: The artwork expresses a linear formation resulting in superimposed geometric patterns, to create from these shapes and intersecting lines two different people closer to cubism.

The Analysis: The Iraqi artist has attached to the work of the artist Picasso a new vision and concept in terms of design and body shape, to suggest a state of attack, to represent the artist's subjectivity by getting rid of the usual, mixing different lines and liberating the constraints from nature to spread the unified geometric pattern with a fictional perspective that displays

details of excitement and clarity with the link between those geometric forms with a uniform composition to suggest the size, dimension and hardness through the overlapping of flats and not the use of shadow and light.

The artist can simplify the form that is inspired in terms of composition to find that the principle of deconstruction is against the principles of purity in style and control of the course of technology, which characterised the aesthetic of modern art, so that the artist gives his priority ideology to chance, probability and the unconscious, a path to direct creativity, to represent the deconstructive vision in making the principle of composition occupy the essential element in the acceptance - rejectionist, to enable it to charge the imagination with passion to give the lines their strength, despite their rigour, while the lines take the rush out of the frame of the painting, to express the instant moment at the first speed with which he collected the parts of the first character to reflect the artist's ability to literally improvise the composition of the artwork, and at the same time bring the colours with their recipient ecstasy back to the subject of the work, the passion plays the lead role in the composition of the composition between lines and colours, to sail us to the depth of the painting at one time and take us out at another time, to make the imaginary power that the artist possesses a crossing of the boundaries of sight so he composes between two contradictory operations at the same time (construction and purity) with a reciprocal movement that requires his return, to present new values aesthetically pleasing in his artwork in relation to earlier schools.

Sample No. 3.



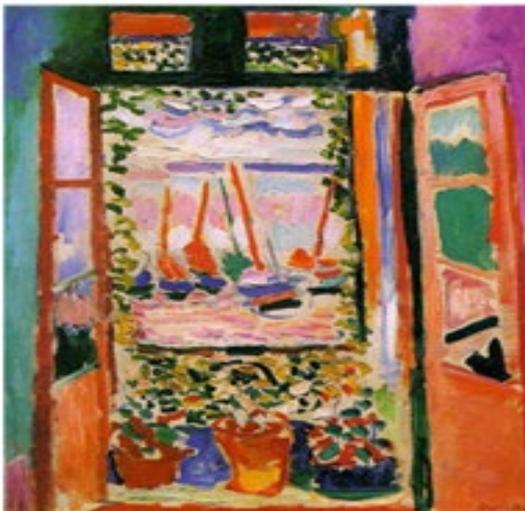
Artist: Jawad Salim **Work name:** the girl and the gardener **Year of production:** 1958
Size: 60 x 40 cm **Technology:** Oil on Canvas **The owner :** The Iraqi Museum

The Description: The artwork depicts a girl lying on a hammock in a calm state that worries the recipient as if it tended to fall, unlike the artist, Picasso, who gave women a sense of strength and stability.

The Analysis: The Iraqi artist was inspired by his interactions with the other artist, the logic of the performance and the method of modification in the features of the shape, to find us a special composition in which the original lost its features and turned into a new living being in terms of composition, rhythm and features of the shape to carry a great deal of freedom in performance to arouse the recipient's imagination and to make him a party involved in completing the work through his insight to the parties and the features of the face, as well as giving the work moral and social value.

The artist is often affected by various schools to find an aesthetic that matches his vision in contrast to his local environment. The artist "Jawad Selim" shows us how to return the product in a way that represents a realistic life that reflects the artist's feeling of belonging to that environment, to depict daily life on a level of meanings and values in a different way from the artist "Picasso," to emphasise the importance of the simple person who is away from the life of the city in all its details, and despite the depiction of the apparent reality, the artist conjured up multiple meanings that carry the aesthetic of the connoisseur with his meanings and his inner world to link between reality and artwork, to be consistent with the treatment of generalisation, which tends towards simplification, which does not contradict the principle of diagnosis, to mix natural and human tendencies in expressive work.

Sample No. 4.



Artist: Mwafaq Abdel Hamid **Business name:** View **Year of production:** 1978
Size: 70 x 40 cm **Technology:** Oil on Canvas **The owner :** The Iraqi Museum

The Description: the artwork consists of three sections with irregular trembling lines and shapes, suggesting unconscious formations.

The Analysis: refers the entire photographic scene to a childish drawing in various forms between engineering and primitive, showing the improvisation feature, which is a postmodern feature, to emphasise the automatic technique because of its relational ideology in terms of designing the shape with its divisions, the idea of working with the other work, and the connections it provides to it with the same content, the Iraqi artist created the idea of design to give vitality to the artwork, to make the shape as a whole unit of design, as if it is one unit, not fragmented, through the triangle that centred the painting to be a new harmony between the parts of the work.

The streak took on a prominent role, and despite its rigour and intensity, it suggests flexibility and grace, a paper in the sense, focusing on the essential lines, and avoiding everything that is not necessary, so he resorted to the simplicity and the extreme care with the firmness of the design on the basis of simplicity and accuracy to inspire an aesthetic view of the work inspired by the ideas of the work of the artist "Henri Matisse," in the form of his ideas to form through these symbols indications that suggest that art is not intended only for pleasure but is to stimulate the imagination, to complete this by making the colours from the inside with strength and freshness because of their proximity to the scenes, and bold and warm because of the emotion they carry, dispensing with the shadows and dark colours of the sensation, so any shape, whether complex or irregular, can be described using simple geometric shapes.

The Iraqi artist made the entire artwork set aside a natural path to mature in fertility, similar to celebrating life on its temper, where coincidence coincides with the abundance of memory to form patterns with immediate, flat treatment in the form of flat without any delusion in the depth, to make sovereignty to improvise in the mixing of the two spaced realities to liberate from the control of systems and dictate the will, it leaves room for randomness and for self-creation that resonates with silence, thus reducing attachment away from the description method.

Results

1-The photography schools and their ideological trends and concepts have had a great impact in creating a new aesthetic vision for the artwork, which allowed it a contemporary vision, so that the artist has a contemplative thought to form his artistic elements in a formative language that mixes the imagination with the issue of the era in which the artist lives.

2-There is a realisation and interaction between schools of photography and the culture of the age in which they live, expressing an awareness that pertains to a vision and style that is far from the rules of classical schools.



3-The multiplicity of photography schools is associated with new connotations related to the aesthetic impact, to give the contemporary Iraqi artist new interpretations related to the artist's awareness.

4-The photography schools are a chain link, each one complemented by textual affinities that carry a renewed ideology.

5-The Iraqi artist created a vision and a style in formulating his artistic works of a cultural nature, despite the textual attachment to Western graphic schools.

Conclusions

1-The ideology of textual attachment is as much as every text is necessary. Every attached ideology depends on other texts, whether they are apparent or not, that is, any text must refer to other texts, as in photography schools in general.

2-There is no virgin text, the percentages are discontinued, even if they are called for a certain period of time.

3.Textual attachment leads to canceling naturalisation, as there is no pure text.

4-Change the ideology of the recipient's traditional taste that is active in tasting arts in general and Iraqi art in particular.



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