

STYLE AND VISUAL DISCOURSE IN IRAQI PAINTING-MAHOOD AHMED AS A MODEL

Mona Haider Ali Hassan

Directorate of Education of Nineveh

muanaha077@gmail.com

Abstract

Beyond the methods, vocabulary, and visual discourse of Mahood Ahmed's works, there has been a significant change in how artistic elements are creatively employed and the artistic topics presented. This has been achieved through the use of beautiful shapes, styles, formations, and blocks as well as the embodiment of the essential ideas of the subject matter, where the appropriate atmosphere is created in addition to the process of creating a natural illusion of time and place, the creation of a dramatic sequence through events and visual scenes, and the intervention of artwork elements to visually add their charm and artistic, aesthetic, and rhythmic touches, thereby leaving the viewer with a lasting sensory memory. For the first chapter, we talked about the research problem, the importance of research, the objectives of the research, the limits of the research, and the definition and renewal of terms, and we dealt in the second chapter with two sections, the first is artistic formation in drawing, the second topic is narration and modern artistic methods of the artist Mahood Ahmed and indicators of the theoretical framework, and the third chapter dealt with the procedures for research and analysis of samples, while the fourth chapter is the results, conclusions, recommendations and proposals.

Keywords: Style – visual discourse – drawing.

INTRODUCTION

Problem of study

This research entitled (style and Visual Discourse in Iraqi Painting (Mahood Ahmed as a model) seeks to study the artistic style as a product (painting) completed through the content of plastic and narrative raises in the mind of the artist, so the focus will be on examining, analyzing and discussing artistic texts, and how visual discourse works and the style of narrative, and therefore the visual discourse is an active and influential element in the memory of the recipient, according to multiple formats of forms and visual presentation techniques and the diversity of contents derived from different beliefs and concepts, buildings, ideas and perceptions It may reach intersections and conflicts, which are reflected on the viewer. Iraqi visual discourse and cultural style manifest themselves as one of the tributaries of artistic discourse.

Significant of study

The importance of research lies in the search for stylistic systems and visual discourse in Iraqi painting, represents a documentation of the methods of Iraqi artists and represents a cognitive contribution to artistic formation as an artist and pioneer of contemporary Iraqi art, and how much his artistic career, in general, was characterised by richness and diversity, and was associated with a long period of time, as it gave his artistic production great diversity.

Research Objectives

The research objectives are defined as studying the style and visual discourse in Iraqi painting by the artist Mahood Ahmed.

Research Limits

The limits of the artist's research represent the study of the paintings of the artist Mahood Ahmed, which he completed between 1975 and 2001 and available in the Department of Fine Arts galleries and the artist's personal property.

Spatial boundaries (Iraq) Define terms:

Style in Language: Style is the way, the face and the doctrine, it is said that you are in a bad style, to collect methods, the method the way you take from it, the style in art is said to take so-and-so in the methods of saying .⁽¹⁾

Style Idiom: Style is (the formula or composition that draws one's qualities and attributes) .⁽²⁾

Procedural style: Style is the taking away of objects from the surroundings and is the way of expressing the artist's skills, artistic or creative, or be dependent on a particular school. **Visual discourse:** Visual discourse was known by many definitions, as it is consistent with the idea and subject of the artistic presentation and commensurate with the technical vocabulary that contributes to the success of the artistic achievement, while the writer (Saussure) believes that the speech does not mean the sermon in its most common sense, but thinking and acting on a particular topic (). The writer (G. M. Flushion) defined it as a language that can be analyzed like other languages that are based on the science of relations for communication and persuasion⁽³⁾ .

Chapter Two

Theoretical Framework

The first section The artistic formation in painting

The plastic artwork is not formed all at once, but it is an intertextuality between the present of the group and its past, but even the past of man and his formations It is a fabric in the

(1)Ibn Manzur, Lisan al-Arab, Nader for Printing and Publishing, Beirut, 1997, p. 56 .

2)Philosophical Dictionary, General Authority for Princely Affairs and Presses, Cairo, 1973, p. 13.

(3)Graf, Muhammad, Reading in Visual Semiology, Kuwait, National Council for Culture, Arts and Literature, Al-Fikr Magazine, Vol. 3, No. 1, 2002, p. 277.

imagination of society and the individual, it chronicles his human experience, and that art is a human achievement and has a significance and value that depends on the way it is presented, as it emerged from knowledge, laws and forms. And artistic units, the most important of which is what distinguishes the era, the social environment and the sense within which symbolic situations are composed.⁽⁴⁾

We may refer to the issue of intertextuality, which is according to Barthes (the interaction and overlap of texts where they are intertwined and adapted to create channels of communication through different ages and generations). The artistic methods and visual discourse relied on the method of making and forming images and indicate the uniqueness of the style in terms of composition and through perspective and overlay and concepts became important documents for reading that era.⁽⁵⁾

Simulation in the work of art

Any human being has the ability to build in his consciousness a world full of varying degrees and imagining the ocean around him, whether it is about events or phenomena, that the artistic image must be separated when the artist and become something for him and the quality of the objective, and put forward a primary material that forms the roots and be the basis of art has pointed out (Aristotle) that this issue, which he stressed that the arts and are only types of simulation, but they are separated from each other by three hopes different from what is told, or different Simulator, or depending on the simulation method.

The characteristic of formation in its general sense can be identified by all arts from the standpoint of an aesthetic awareness of reality and because the work of art is a visual discourse.⁽⁶⁾

We are not going to review the theories and opinions adopted by philosophers and can not be used as a concept for multiple ways of simulation, the painter is not enough when completing the work of art, to use the plastic elements that represent the basic vocabulary to present a distinct work of art only, color, line, shape, and create an image, to express the subjective response to the artist's personal experience and what is essential in each work of art, which focuses on a number of elements in the formal construction of the work.⁽⁷⁾

Where the researcher believes that the traditions of this trend include the call to adhere to the basic technical rules in terms of plastic vision, which is closer to the meaning of visual vision. Accordingly, the style depends on the subject and emotional content of the things and events narrated by the artist (Mahood Ahmed) in his works through the forms he presents that have an idea and a narrative and narrative theme that lies behind the forms, their relationships, sections, propositions and artistic connotation.⁽⁸⁾

(4)Hassani, Juhayna Hamed, The Impact of Folk Heritage on Contemporary Iraqi Painting, Master's Thesis (unpublished), University of Baghdad, College of Fine Arts, Department of Fine Arts, Baghdad, 2002, p. 18.

(5)Muhammad Jassam, Balsam, Semiotic Analysis of the Art of Painting, Principles and Applications, 1989, p. 29.

(6)Abdel Moneim, Talima, Introduction to Literary Aesthetics, Dar Al-Thaqafa, Cairo, 1978, p. 64 .

(7)Nobler, Nathan, Vision Dialogue, translated by Fakhri Khalil, Dar Al-Ma'mun, Baghdad, 1987, p. 97.

(8)Flangan, George, On Modern Art, translated by Kamal Al-Mallah, Dar Al-Maaref, Cairo, 1962.

These stylistic transitions of one artist are accompanied by several influential factors, including his sense and intense fear and the desire to show new and modern things that can achieve the sincerity of his feelings and motives, and that artistic life develops over time .⁽⁹⁾

The second section

Narration and modern artistic methods for the artist Mahod Ahmed

The transformative sensory perception process that the artist goes through when forming his artistic image must be distorted or displaced on the images of things and methods perceived and events that dealt with what you realize the story posed by the artist through the artistic achievement, which provokes provocation and excitement of the recipient and all this is subject to the rules of style and visual discourse plastic, and accordingly the researcher believes that the style of cultural discourse of the artist is affected by the psychology of the artist and his psychological construction As well as the cultural, social and educational influences and the surrounding general environment in building the artist and adhering to religious values and beliefs, where the experience of the artist (Mahood Ahmed), an artist associated with the southern environment, which is the basis from which many traditions and popular legacies were scooped and has socio-cultural dimensions that appeared in most of his plastic achievements in a direction that takes a contemporary realistic turn.

The artist aimed from the style of symbolism, which borrowed and searched for the aesthetics of local, heritage and narrative forms and derived the concept to influence the recipient , Through people's social lives and customs, which turned into myths, with the passage of time, and accordingly the artist (Mahood Ahmed) was affected by the social, psychological and symbolic dimensions with the presence of Russian influence, by virtue of his studies there, which has a style oscillating between realism and Russian expressionism, the artist confirmed the style of visual rhetoric by saying (influence and influence is present in all schools and trends of art, but each artist has his uniqueness, originality and diversity, but his uniqueness and identity are Iraqi in origin).⁽¹⁰⁾

The process of creativity in the artist's style goes through two processes: the first dimension is subjective related to the artist who realizes, analyzes, observes, takes and transforms the psychological state into the production of a work of art characterized by originality, while the second dimension is a socio-cultural dimension linked to society and the environmental and civilizational conditions in which he lived and still lives through communication and interaction .⁽¹¹⁾

The researcher believes that the work of the artist (Mahood Ahmed) dominated by women in most of his artistic achievements, has represented the mother, sister and lover, and a symbol of giving and stability on the ground, here we see that women were representing a special world contrary to unfamiliar, and considered an eternal symbol, and promised the only truth

(9)Salah Fadl, The Science of Style, its Principles and Procedures, Mokhtar Foundation for Publishing, Printing and Distribution, Cairo, 1992, p. 101.

(10)Meeting of the artist Mahood Ahmed and Salah Radman, in Adhamiya, in the artist's studio, on Wednesday, 15/3/2002, seminar research 2002, p. 64 .

(11)Abdul Hamid, Shaker, The Creative Process, The World of Knowledge, 1978, p. 211 .

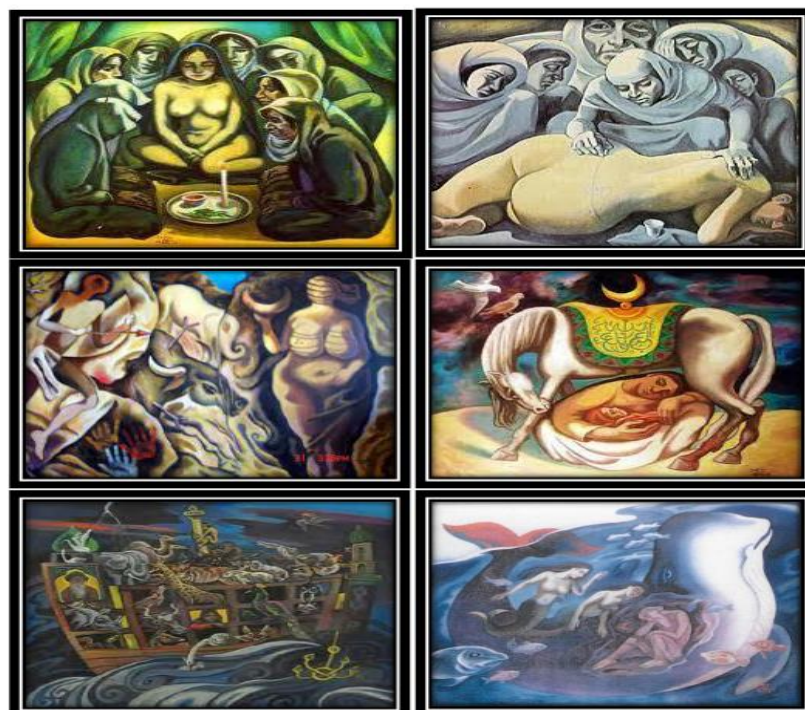
present through time, linking it and associated with kings such as Ishtar, Zenobia, and Zarqa al-Yamamah, what a beautiful and what the greatest⁽¹²⁾

We see that the artist's style used themes and symbolic and expressive connotations realistically, such as the body, amplifying the shapes, and borrowing the shape of tattoos in different shapes and places in her body to be a cultural, social dimension and language through inscriptions and signs and has doctrinal references and signs The style of the sections addressed by the artist (Mahood Ahmed) in his works between folklore, religious and historical tales is an attempt to lure and transform the story due to his imagination factor into a different art and style that has a constructive aesthetic significance.⁽¹³⁾

The visual text was inspired by religious stories according to his self-view and reformulated them in a contemporary style, which proved their effectiveness and impact on the recipient first and the Iraqi thinker second, as in his works (Noah's Ark), (The Night of Isra and Mi'raj) and (Al-Buraq), and thus the artist (Mahood Ahmed) embodied his saying in the visual discourse in (Legends and folk tales under the title of returning to the discourse of the past to decorate the present). Indicators of the theoretical framework Personal style is showing the artist's specificity, personal motivations, and inner feelings and feelings. The artist with his kindness and personal image linked to expressive symbolic connotations through the use of environmental elements and metaphors (tattoos in the body of women and in different places to be a cultural, social and language dimension). The artist was associated with doctrinal references and signs and took his style linked to the folklore, religious and historical tale in a different way. Most of the texts are inspired by religious stories and in a contemporary style.

Appendix

Artist's Work



(12) Aidh Youssef, Nada, The Image of Women in the Works of the Artist Mahood Ahmed, Al-Akademi Magazine, College of Fine Arts, University of Baghdad, 2012, No. 62, p. 15.

(13) Al-Samarrai, Majeed, Mahood Ahmed, Al-La'idh in the Highlands, Weekly Newspaper, Ninth Issue, 28/8/2008.

Chapter Three

Material and Methods

First: Research Community

Due to the diversity of his artistic achievements, the researcher extrapolated the experience of (the artist Mahood Ahmed) to limit his artistic works, which were influenced through intellectual, religious and environmental references, and limited his works from 1975 to 2001.

The artist went through formal, allegorical and symbolic transformations, and the researcher reviewed his work through the Internet.

Second: Research sample:

(2) samples of the artist's works (what is Ahmed) were selected in an intentional manner within the limits of the research

Third: The research tool

The researcher adopted the analysis system according to the formation systems / demonstration techniques / intellectual and environmental references.

Model (1) Business Name: The Head of Al Hussein



The painting represents the scene of the head of Hussein, peace be upon him, cut off in front of a woman scarring him with a serpent, and a group of women gathered at a close distance, the blue-gray color prevailed, indicating the general atmosphere that suggests sadness.

Analysis of the work:

The artist presented a treatment of the epic event that embodied the martyrdom of Hussein (peace be upon him), who put the artist his head in the foreground of the artwork and was surrounded by an aura of light or light, as we are used to seeing the righteous saints, the focus is on the sovereignty area of the event and the main focus in the artistic achievement (Hussein's severed head), where it began relatively large compared to the size of the mass that adjoins it, namely (the crying woman), achieving the delivery of meaning and impact on this event, the work was presented with a legendary epic character and its elements simulate reality The humanitarian of religious topics, the scene was captured by a barren desert land with its colors (the den, the yellow) and this land is dry to plant in it and no water and in the

middle of the desert a crowd of women covered with a green veil indicating the sacred character of these women, the artist stressed the identity of the artwork and the sanctity of the painful reality of the event and the use of color relationships and symbols that convey the story in a dramatic narrative way.



Model (2) Work Name: Yunus (peace be upon him) in the belly of the whale

The artist relied on this painting, taken from the Qur'anic text, about the plight of the Prophet Yunus when he was tested by the Almighty by being swallowed by the whale.

Analysis of the work:

The artist saw the style of visual discourse in making the points of attraction of consideration (the center of sovereignty, narrative focus) of the whale with its huge mass, which took the largest part of the area of the painting and we note the artist's ingenuity in the great diversity for the purpose of reducing its weight by the nature of the undulating movement and moving from the bright area to the dark and then to the back of the whale that emerged outside the surface of the water (for the sea) The artist pointed to the narrative possibility of the event, so he did not miss to show the darkness of the sea and its difference from the nature of lighting and noted The fish swim in water, whether small or large, and the artist added the mythical side (mythology) and is represented by the two mermaids This is a mythical mythical aspect, the painting was dominated by cold blue and gray colors as an indication of the stored event, and we see the direction of movement of the whale's head corresponding to the emergence of the whale's tail in a very huge body. The composition of the artwork was linked to three elements (whale) (fish) (Yunus) and the artist investigates through his narration of a visual discourse that carries a religious content.

Chapter Four

Results

- 1) The aesthetics of forms and visual discourse have the ability to narrative interpretation in the morphological process.

- 2) The artist (Mahood Ahmed) was influenced by religious myths and stories and embodied them in most of his artwork.
- 3) Tattoo artist Mahood established aesthetic environments in areas of the female body as a societal culture.

Conclusions

- 1) The structure of the paintings of the artist Mahood Ahmed on a narrative narrative concept.
- 2) The painted paintings carry a narrative format, and elements representing the place, time, event, type of story and its narration.

Recommendations and suggestions

- 1) The researcher recommends studying and addressing (narration in contemporary Iraqi painting) of artistic models of Iraqi artists

References

1. Ibn Manzur, Lisan al-Arab, Nader for Printing and Publishing, Beirut, 1997, p. 56.
2. Philosophical Dictionary, General Authority for Princely Affairs and Presses, Cairo, 1973, p. 13.
3. Alloush, Said, in the Arab Deliberative Discourse and Global Thought, Morocco, National Belonging Center, No. 7, 1997, p. 103.
4. Grafi, Muhammad, Reading in Visual Semiology, Kuwait, National Council for Culture, Arts and Literature, Al-Fikr Magazine, Vol. 3, No. 1, 2002, p. 277.
5. Hassani, Juhayna Hamed, The Impact of Folk Heritage on Contemporary Iraqi Painting, Master's Thesis (unpublished), University of Baghdad, College of Fine Arts, Department of Fine Arts, Baghdad, 2002, p. 18.
6. Muhammad Jassam, Balsam, Semiotic Analysis of the Art of Painting, Principles and Applications, 1989, p. 29.
7. Abdel Moneim, Talima, Introduction to Literary Aesthetics, Dar Al-Thaqafa, Cairo, 1978, p. 64.
8. Nobler, Nathan, Vision Dialogue, translated by Fakhri Khalil, Dar Al-Ma'mun, Baghdad, 1987, p. 97.
9. Flangan, George, On Modern Art, translated by Kamal Al-Mallah, Dar Al-Maaref, Cairo, 1962.
10. Salah Fadl, The Science of Style, its Principles and Procedures, Mokhtar Foundation for Publishing, Printing and Distribution, Cairo, 1992, p. 101.
11. Meeting of the artist Mahood Ahmed and Salah Radman, in Adhamiya, in the artist's studio, on Wednesday, 15/3/2002, seminar research 2002, p. 64.
12. Abdul Hamid, Shaker, The Creative Process, The World of Knowledge, 1978, p. 211.

-
13. Aidh Youssef, Nada, The Image of Women in the Works of the Artist Mahood Ahmed, Al-Akademi Magazine, College of Fine Arts, University of Baghdad, 2012, No. 62, p. 15.
 14. Al-Samarrai, Majeed, Mahood Ahmed, Al-La'idh in the Highlands, Weekly Newspaper, Ninth Issue, 28/8/2008.
 15. Barthes, Roland, Mythologyies, Paladin, London, 1987, p. 162.