



CHARACTERISTICS OF THE ARTISTIC-AESTHETIC HERITAGE IN THE SCULPTOR MAHMOUD AJAMI'S WORKS

Asst. Prof. Dr. Hazem Aboudi Karim

Karbala Education Directorate

alsaedyhazim@gmail.com

2022

Article history:	Abstract:
<p>Received: 30th April 2022 Accepted: 28th May 2022 Published: 28th June 2022</p>	<p>The research coped with "the characteristics of the artistic heritage in the work of the sculptor Mahmoud Ajami ". The research shows the characteristics and effects of the ancient Iraqi civilization. It included four chapters: The first chapter included a presentation of the research problem, which was determined by answering the following question:</p> <ul style="list-style-type: none">• What are the most prominent characteristics of the artistic heritage by Mahmoud Ajami? <p>The first chapter included the problem, importance, and aim of the research regarding the manifestations of the artistic heritage in the work of (Mahmoud Ajami). The limits of the research were in what the researcher observed from the activities of the seventh personal exhibition (the pebbles hymn). This hymn was obtained from personal exhibitions and private collections. As for the second chapter, it included first the aesthetic artistic heritage and secondly the determinants of the aesthetic/artistic heritage. The third chapter shows the procedures of the research through its community and its selected sample. As for the research tool, it is observation and it was done through the indicators of the theoretical framework to classify the paragraphs of the sample analysis form in its initial form, which was presented to a group of experts. After taking the notes, the form was drawn up in its final form. As for the fourth chapter, it contains the results of the research, its conclusions and recommendations</p>

Keywords: Mahmoud Ajami, Iraqi civilization

RESEARCH PROBLEM

Dr. Mahmoud Ajmi Al-Kalabi, an Iraqi artist and sculptor, has an artistic history rich in varied creative goods (painting, sculpture, and pottery) concerned with the effect on the arts of the old Iraqi Sumerian civilization, which dates back to (7500) before and after Christmas. (Kadhim, 2008). There is no such thing as an art form that emerges from nowhere or is free of intertextuality or influence. It was stated that art is a people's product, and that ancient civilizations were coexisted. (Taha, 1955). Religious beliefs affected the development of numerous arts, as well as wars and battles, including the early phases of Egyptian civilisation, ancient Iraqi culture, and independence. Thus, throughout history, peoples, cultures, and civilizations have exerted influence over others, spreading their civilizational models throughout the world that the peoples sought. (Enaas, 2005). Thus, we find that ancient civilizations have an impact on the arts of their human beings, including the artist Mahmoud Ajami, who explained the mechanisms of his work in his experience through the plastic arts and the emergence of its features after the research problem was directed by her question:

- What are the most prominent characteristics of the artistic heritage of the sculptor Mahmoud Ajmi Al-Kalabi?

Second: Research importance

1. The mechanisms of the artistic and aesthetic discourse of the artist Mahmoud Ajami appear to be significant.

Third: Research objective

- Are the originality, flexibility and fluency defined in Mahmoud Ajami's work?

Fourth: The limits of research

The research is limited to:

Objectivity: A study of samples from the works of the artist Mahmoud Ajami.

Timeline: Mahmoud Ajami's work in the field of plastic arts in his seventh personal exhibition 4/27/2019

Location: Majeed Hall in Baghdad / College of Fine Arts, Babylon

Fifth: Define terms

1. (khasaias" characteristics) Idiomatically and linguistically:

Linguistically, "khasaiis" characteristics" means (specified a thing" khsh balshau) which means (to specify "ykhsh khasa" constructed with fatha and the second meaning is "privacy "khususiya" constructed with Dham. Another meaning is "to open a thing "yaftah". It said that a person is of a knowledge which means "to be unique". Each thing has its own characteristic entity. (Al-Murtda, 1994) (Ibn-Manzur, 1994), (Al-Jerjani,1983)

Procedural characteristics: They are things that are unique to one thing and not others and that are distinguished from other things by being unique or unique in them. (Al-Razi,1983)

2. ("mawruth" heritage) Idiomatically and linguistically:

"wareth" heritage" means inherited his father and "wareth" inherited something from his father "werthn" inherited, "werthahu" inherited him and waratha" shared money with.

The procedural definition: It is everything that has come to us from the past within the prevailing civilization, and it is an inherited issue.

("ishtigal" works) linguistically and idiomatically:

Linguistically, the infinitive verb of "ishtagel" to work" is "talaha" to be distracted." Idiomatically, it is that one noun precedes it and a worker goes behind it in a pronoun directly. It says, "fulfilled a promise" or "Promise fulfilled". It is permissible in the aforementioned noun to be the subject of an experience of the sentence "fulfilled". "Work "ishtigal" comes from the root word "work "ishtagal". As for the weight: "working" ishtigal or ishtagal to do sth". The singular word "work ishtigal" is from the root of the word (sh ش, gغ, ل ل). It means "To overwork". (Al-Humairi, 1983), (www.uobabylon.edu.iq), (Al-Razi, 1983)

Procedural definition: A process in which one artistic species precedes another or is a container for it, so that the mechanisms and techniques of some are practiced over others according to the solutions of the material or its material, such as painting, sculpture and ceramics.

SECOND CHAPTER/ THEORETICAL FRAMEWORK

The artistic / aesthetic inheritance

People are aware of their heirlooms in a variety of historical, cultural, and creative spheres, including the ramifications and allusions of trends and notions, whether at the level of vision or application. Particularly since it presents its offspring with issues that can only be described in terms of the arts' adoption and the civilized circumstances it carried ingrained in the artist's psyche. It formed an obsession to start from, as it focused on the inheritance as a concept that reveals a unique privacy. This concept attracts the past with all its visible and tangible data as a continuous effect as it is "an artistic effect that, in some ancient artworks, conveys to us the same past, as if it combines the looks of the ancients and the looks of the modernists in one continuous artistic series." (Zakaria, 1966). Thus, recalling the semantics of art through its dynamic interaction takes place according to individual innovative rhythms, which are invested by contemporary thought with historical data for effective access. This is because effective communication is what reflects the individual presence in society, and individualism is based on the existing rooting, and the individual is considered part of a total society linked to a civilization that is reflected in his cultural heritage with the data of nature and culture. This individuality is governed by experience and through its dialectical interaction, its latent importance cannot be realized unless the entity interacts with the structure of which it is a part. (Ternz, 1986)

Within the field of artistic heritage, two trends overlap according to the communicative concept. There are those who tackle the heritage as a literal transmission, and this is reflected by the folk craftsmen, and the hidden societal restrictions that it contains within its monotonous system that proceeds at one pace. There are those who elevate the effect in a suggestive way separated from the reading of the literal and individual legacies. Here lies the secret in the specificity of the true original in its applications to contemporary arts. (Coppler, 1965). However, the critical reading of contemporary discourses distinguishes the artist in his vision of the impact with his references, as the artwork is subject to a deliberate cognitive process to be the inventor and creator of something innovative and rooted from a previous origin. It is related to (the mental image in its dependence on two components, the first is the reception of data or sensory stimuli, and the second is the possibility of revealing the relationships between them and the cumulative image storage in the mind, we do not create a new mental structure. (Anwar, 1991).

Therefore, the analytical and synthetic process that distinguishes art as a craft product and art as a knowledge product is the act of distinguishing between the artist and the craftsman in his questioning of the effect and its references. The sensory data possessed by the artist has a positive impact on discovering and presenting his proverbs. This is not limited to the open-mindedness, but rather the storage and the galactic eye in the investigation of what is unique. The mind or the mental eye is often in itself the most powerful actors of life as an observer than the conscious eye. (Hubbert, 1975). Via this, it is understood that the vision in itself constitutes data for understanding the contemporary artistic discourse with all its archaeological value. This is because the contemporary artist attracts the effect as a continuous reference different from its connotations as a social given, emphasizing the displacement of its functional purpose for intentional purposes that refer it. (Kadhim, 2015).

Vico stated that primitive man possessed wisdom rooted in his instincts and responses to the world. He formulated it in a metaphysical form in the metaphor of symbol and legend. Most of them are interpreted on the basis of a positive cognitive layer, intrinsic, mature. (Ternz, 1991). They are methods to be dealt with. "Mythology or the interpretation of myths is the first to be learned." Thus, the roots of the myths were formed in the general mental experience of the ancient peoples, which represented attempts to impose a concrete and acceptable human thought

whose source would be the human mind and become the form of the world that the mind perceives as natural. (John, 1996). It thus limits every impulse to search for a transcendent object that can give a special meaning to human life.

Hence, the role of philosophical thinking emerged by turning to the field of myth, history, and philosophy "a diagnostic activity". That is, the introduction of the dimension of the present "historical ontology, which means looking at all experiences as ontological experiences by writing the present. (Vico, 1986). This is done through a different description of the forms of rationality without falling into the descriptive view based on the preference of one stage over another." That is, striving to highlight the aesthetic pleasure and what follows and make it an end in itself based on special rituals, in ancient civilizations. It becomes in its being a subject of aesthetic concerns in an indirect way that makes artistic practices include a sense of it through a goal or an end. Therefore, the regimes of tyranny and religious enslavement led to the emergence of an objective external world instead of the internal subjective world. It emphasized artistic practices as hegemony that achieves for itself a mythical dimension represented by the desire for existence, which it is correct to call (the art of existence). It is the royal art or the art of power, if you will, after a certain fame becomes life, because it is mortal for it to be a masterpiece placed in an eye-catching place. By the physical action of the soul, it is an empirical study of the relationship of the soul to the body or the relationship of matter to the soul. (Aziz, 1999).

Man creates myths and social systems and the world as he sees it. In this way, he forms himself according to the process of building his human characteristic and his personality with a permanent effect on the creation of social systems in particular." The nature of systems is nothing more than their existence at certain times and under certain masks. Whenever time and persuasion are in one way and not others, society is perceived by man. It is an awareness of the form imposed by the mind insofar as it finds a place for it within this form, starting with the metaphysical truth. This leads us towards man's creation of society, as he does not create societies and systems according to his mental conceptions only, but they therefore create him. (Hukkins, 1986). It is noticeable that the structure of the civilizational thought of the ancient world was subject to the nature of man in a society made by the people themselves. Thus, its principles are found in the adaptations by which we understand our human minds so that the focus of consciousness is on the process of art form.

Secondly/ Determinants of aesthetic/artistic inheritance

In light of our aspiration to know the facts and limitations that the artist inherited, it is necessary to briefly refer to what psychologists said about this and stop at their opinions. Clifford was one of these scholars who took a new approach in which he summarized his interpretation of the process of artistic creativity. The mind is divided into four innate abilities, some of which are creative abilities that differ in strength and weakness among themselves and also differ from one individual to another. He developed a theory that differs from what preceded him in intelligence, and did not require that the creator be the most intelligent, or that the most intelligent should be the creator. Creativity cannot be restricted to the mentally intelligent, and intelligence cannot be restricted to the creative. (Clifford) has clarified the creative abilities in creativity tests as follows: fluency, flexibility, originality, conductivity and eloquence. (Najim, 1990). We see through the presentation of the view of (Freud) completely different opinions. Freud translates the creative process based on the unconscious, which is the main engine of the creative process of the individual. He divided the manifestations of life into several phenomena, namely: Narcissism, sadism, lido, exaltation, sublimation, masochism, the Oedipus complex and the Electra complex. (Najim, 1990)

The creative process is originally derived from what Freud called the phenomenon of transcendence, narcissism, the Oedipus complex, and the symbols that appear in dreams. "I doubt that surrealism would have existed in its current form had it not been for (Sigmund Freud). Freud is the true founder of the school. Freud finds an intertwined key to life and its complexities in the subject of dreams. The surrealist artist also finds the best inspiration for him in the same field. He does not present Just a pictorial translation of his dreams, but his goal is to use any possible means of accessing the repressed contents of the subconscious and then to extract these elements as he sees fit in the images closest to consciousness, as well as the formal elements of known art styles. (Hurbert, 1981). As for the aspect of the aesthetic and artistic heritage concerned with the acquired experience, it is inevitably linked to the experience, its accumulation, and the specialized storage of its memory. Art is an experience, a product and an installation that must be formed by the data:

1. The fictitious and imaginary experiment in the practical performance experiment that analyzes the phenomenon into its simplest elements.
2. The fictitious and imaginary experience through a fabric of relations specializing in the environment and emotion. (Dewey, 1981)

Contemporary plastic arts are based on the trinity of sculpture, as it is one of the arts that reflects, in one way or another, the reality of societies. The process of sculpting is the process of transferring a living, tangible and coexisting reality that is transformed into a sculpture at times of memorialization and rapprochement at other times, or the process of documenting a movement. Sculpture, in its general sense, is a form of plastic arts. We can say that it is a system of formal relationships that depends on the shape of the product to be a medium for conveying meanings and ideas. This product is linked to the artist, and the artist is linked to his people from both the gustatory and philosophical aspects, and the people are linked to their nation and their historical roots.



Thirdly: The artist Mahmoud Ajami under study and analysis
He wrote about the artist's producer, Professor Dr. Ali Hussein Al-Asadi

ALI HUSSEIN ALASADI

The artistic assets showed through the historical and civilized ages up to the present of the arts today, especially with the transforming clay works, the attachment of the appearance to the structural essence. By employing the concepts of ideas with the appropriate materials that show them as artistic texts, they must carry both expressive and aesthetic values. Therefore, the meanings of the texts preceded their forms of consecration in materials that can be replaced by new substitution. When the material is extended to the fingertips of the creative artist and his leadership controls it, he will be able to refer it to an artistic style in line with the unloading of his creative shipments that he has been treating

2. The critic, Asst. Prof. Dr. Hazem Aboudi Al-Saeedi, wrote about it: What the formations and contents of the pottery dishes in the exhibition went to converge to the belief of the magical imagination characterized by the first magical and religious belief in the marriage of the gods on the mythological level.

This is what was intended from presenting the burdens of thought, its loads, and its responses in preserving the appearance of human control over the environment, with a motive that may rise to the basics of the need in explaining and reading psychological phenomena to him. Growth is defined as the seed that grows where it is sown. According to what I see, "Ajami" brought his 5,000-year-old Sumerian heritage to the surface in the year 2018, only women and men and the instrument of fertility.



2. Asst. Prof. Dr. Tahrir Ali said in his works "The bull and the woman are a dichotomy that never separates from the achievement of the artist, Mahmoud Ajami." The beautiful thing is that whenever we see this duality, we see new and different things. Intelligent employment and fun directing are the achievements of this authentic Babylonian artist.

3. Mustafa Tate said that the vocabulary of the works of the artist Mahmoud Ajami reflects an intellectual and human strength that is imprinted on the soul of that person who has a sincere vision of what he wants and knows what is in his work, and it is the epitome of deep thought from an artist person.

In his work, the critic (Najah Al-Maamouri) wrote "Al-Mada" Issue 4475 on 22/7/2019. Artist Mahmoud Ajami created his method of sculpting, employing legend and fertility in life, namely masculinity and femininity.

He continued enjoying his artistic experience, by which I mean the exaltation of the female role and the glorification of the great mother. What confirms the role of the great bull in the ancient Iraqi civilization is that this animal became a symbol of the most important deities in Iraq and the East, such as the gods Enlil, Shamash, Enki, Tammuz, identified the Syrian. Through this symbol, they emphasized their great and distinguished role in Eastern culture and religion, in addition to their exceptional strength. What is astonishing is what the god Enki did when he stood on the bank of the Euphrates and began to descend until the Euphrates was filled with the water of the god Enki. He was not satisfied with that, but he went to the Tigris River and stood still, until the Tigris was filled with the water of the god Enki. It is clear that the myth is the mighty act of the god Enki, which involves a very creative energy to enrich life. All these myths are present in the works of Mahmoud Ajami.



4. The Cultural Magazine, 9/5/2011 (Adel Mahmoud). Artist Mahmoud Ajami. Sumerian art is a founding art, adding this week issue of the "Cultural Magazine". An artist who has always drawn on the world of Sumerian art and civilization, whether in terms of his artistic forms or even in terms of the materials used in them. Clay is the first article in his works. The symbols of the Sumerian civilization, especially the symbols of the woman and the bull, are the most prominent

symbols in his artistic work. It is the artist, Dr. Mahmoud Ajami, who says that his work on Sumerian symbols is part of his artistic style that distinguishes him from other artists.

The artist asserts that his inspiration for Sumerian art is a continuous element in his works, because he believes that Sumerian art is a "foundational" art, meaning that it is an art that was a starting point for the various types of art that followed it. Ajami adds that he did not use the Sumerian symbols, especially the woman and the bull, in the same way as the Sumerians did, but rather with a contemporary view. He says that the woman and the bull in the Sumerian era were a symbol of fertility and giving. These two symbols were inspired by a different technique and formation. Use new materials and colors, such as chalk pastel or iron oxide, to color the clay. He also used matt wood as a floor for his works to create a kind of integration between the different materials.

5. "Al-Sabah" newspaper 9/1/2019

The artist Mahmoud Ajami's 68 works in this exhibition are as realistic as he was trying to place them in an abstract expressionist area. This is what he put it in the category of semantic artists, meaning that he works from the area of revelation, trying to translate reality into its symbols and abstract expressive signs. In some of his sculptural works, he tried to rely on the formations produced by nature and add simple details to it to turn it into a semi-realistic work such as the head of a bull, a camel or any other symbols. This was achieved through spontaneous gravel forms. Here, it can be said that it is an attempt to transcend the stereotypical multiple styles that many artists worked on. He referred its elements to three-dimensional models, which are symbols loaded with many interpretations that the recipient can interpret according to his point of view.

RESEARCH PROCEDURES

1. Method used:

In light of the research objective and data included in its theoretical framework, the researcher adopted the descriptive analytical approach to suit the subject of the current study, as it includes depicting the phenomenon in relation to its activities and determining the relationship and its structure within the prevailing conditions in order to determine the goal.

2. Research community:

The research community is determined by the sculptural works of the artist (Mahmoud Ajami / contemporary Iraqi artist, born in Babylon 1959). The research community included a group of the artist's works that were exhibited in Majid Hall in Baghdad \ and the Hall of the College of Fine Arts in Babylon

3. Research sample:

In order to achieve the goal of the research, the researcher followed the purposive, selective method to select the research sample from his total artistic production, which is representative of the research community.

4. Research tool:

The researcher used the observation form as a tool for the purposes of his research. This form included the indicators of the theoretical framework and the amendments made by the expert committee. (Experts/Dr. Kamel Azal Habib/Dr. Ammar Ibrahim Al-Yasiri/Dr. Abd Al-Rahim Abadi Kishish. All experts are specialized in art education

A selected sample

Work type: on-gravel paintings

Place of work: gravel materials



DESCRIPTION AND ANALYSIS:

Among the things that oppose us in art is beauty and pure beauty. Both of them do not differ in the value of the artistic achievement that Dr. Mahmoud Ajami contributes to.

What he creates in his clay objectivity is the artistic existence and innovative creation on the basis of its innovative sources, both quantitatively and qualitatively, in the semantic expression taken from the image and the material, the content of his instantaneous objectivity. As is well known, the image in the article is art. "Al-Kalabi" elicits and extracts that value originally inherent in the material and the mind after endowing it with its components in the upbringing and life through the technical act as the means that cares to show it as some are interested in imitating the beautiful and expressing its standards, proportions, and formal and objective dimensions in which the sculptural act must be on the board.

One of the most prominent features of the artist's "Al-Kalabi" panels is that it has taken the beauty feature with its directions based on dealing with the phenomenon of "directionality" and avoidance. Undoubtedly, if we look at its painted and sculpted texts, we will find that it is achieved and establishes the professional direction in its material and material perspective. The trend here is only in three horizons, "left, forward and right". However, the trend was not exposed at all to what we call the background or the upper and lower directions moving away from the three directions. These trends are due, in some of their reasons, to the fact that they do not achieve the aesthetic value, despite the fact that directivity is proven by its title in his current texts. It may go to others later. Searching for direction does not mean that the artist wanted to move towards dealing with the direction as it is a movement or a primary and universal expression. But it remains a collective preventer in the same orbit of beauty at the same time. This is reflected in the sensory expressive formation and its example: "The shape of the bull, the woman, the head, the naturalization of forms

and their overlapping. However, we do not rule out their true potential in our dealing with their reality, which is their symbolism and contents.

Here we may go to its deep cultural roots, which the ancient Iraqis created in their successive civilizations from Sumerian, Akkadian, Babylonian, and even the Islamic presence. The symbol of the bull was and still represents strength, virility, masculinity and tenderness, while the symbol of the woman came to represent the vessel, fertility and femininity, which would be a title for survival and continuity of life. Thus, the directionality whose creation was likely to be a singularity - directionality by beauty, is originally negligible in form. Without it, it would not have been aesthetic. Without formal expression, it would not have been aesthetic. Therefore, the directional artistic text is undoubtedly a non-textual text whose goal is the example and the example is its absolute goal. The Absolute is manifested by escalating the technical act to its essence and raising it from its senses towards its example. It means organization and consistency in the world of the mind first, then its maturation in a material appearance characterized by appearance, as the artist "Al-Kalabi" did when he planned his shapes on paper and color them with watercolors and deposited his agendas. However, he was not satisfied with that. Rather, he wanted her immortality as the ancient civilization of Iraq.

So he took the initiative to place it on the baked clay as a relief sculpture, so that its direction would be identical in highlighting its aesthetic value, as mentioned above. Imaging profiles were based on the meaning of the outer and contour lines. We believe that the outward lines in which the shapes determine the throes of psychological purification and the expression of equilibrium away from immediate emotions. It has already been subjected to scrutiny, according to what we followed in the prior planning, from which Absolute was intended to be, which is unblemished. Thus, submitting the truth in simulating its existence.

It has to be that the directionality is considered a textual narration invented by the old Iraqi artist on cylinder and flat seals after mastering the sculpting methods. However, the directionality employed by Al-Kalabi is part of the Socratic aesthetic simulation that also remains in light of innovation to reach the development in the clay, pottery and ceramic structures created and followed by most of the current artists. It refers to the ability to create and develop towards artistic approval that is subject to harmony with the environment. The environment is part of the vector. So to speak, without nature, art would not exist, and without its secrets, the artist would not have produced a specific piece. Therefore, the secret of art can be found in nature and its expression. It is also clear that Al-Kalabi did not take the initiative to randomly transfer and reproduce reality. He did not imitate nature itself, but rather its aspect of a trend in order to transcend its forms deduced from its reality in a goal that is not limited to artistic innovation only, but rather to present a tablet modeling derived from the trend systems that ruled the earthly nature.

Thus, Al-Kalabi became prominent in history and recorded an imprint that cannot be exhausted when he focused on pottery as one of the arts that appeared and will remain. He took from them pottery dishes and wrote on them his masculine and feminine symbols, expressing that history is immortal with what he painted and the art he left behind. He was also able to record his symbols on the relief and prominent panels without embossing them. He kept this two-dimensionality uncirculated in an inevitable impression that was no less important than anthropomorphism, but he loved his artistic space. He excelled in it and used pastes other than clay in carrying out his works, and raw materials for the purpose of beauty, such as burlap and sticks. Hence, we say that history goes on with its great and innovators, and that the Arabs never chained their artistic civilizations.

RESULTS:

1. Mahmoud Ajami was affected in his work by the archaeological reality of the ancient city of Babylon. He sought to consolidate the intellectual identity of the region and seek to preserve it in view of the necessity of restoring the drawings of the Iraqi civilization represented in ancient Mesopotamia.
2. The sculptural artistic work by the sculptor (Mahmoud Ajami) is an artistic product that was built on a tribal historical knowledge base based on imagination within what is known as the personal experience of understanding and interpreting work in its objective and subjective types.
3. His works and his works are close to the origins and roots in the eras of the Iraqi Mesopotamian civilization, such as the Flandrov puppets and the mother goddess represented by fertility.

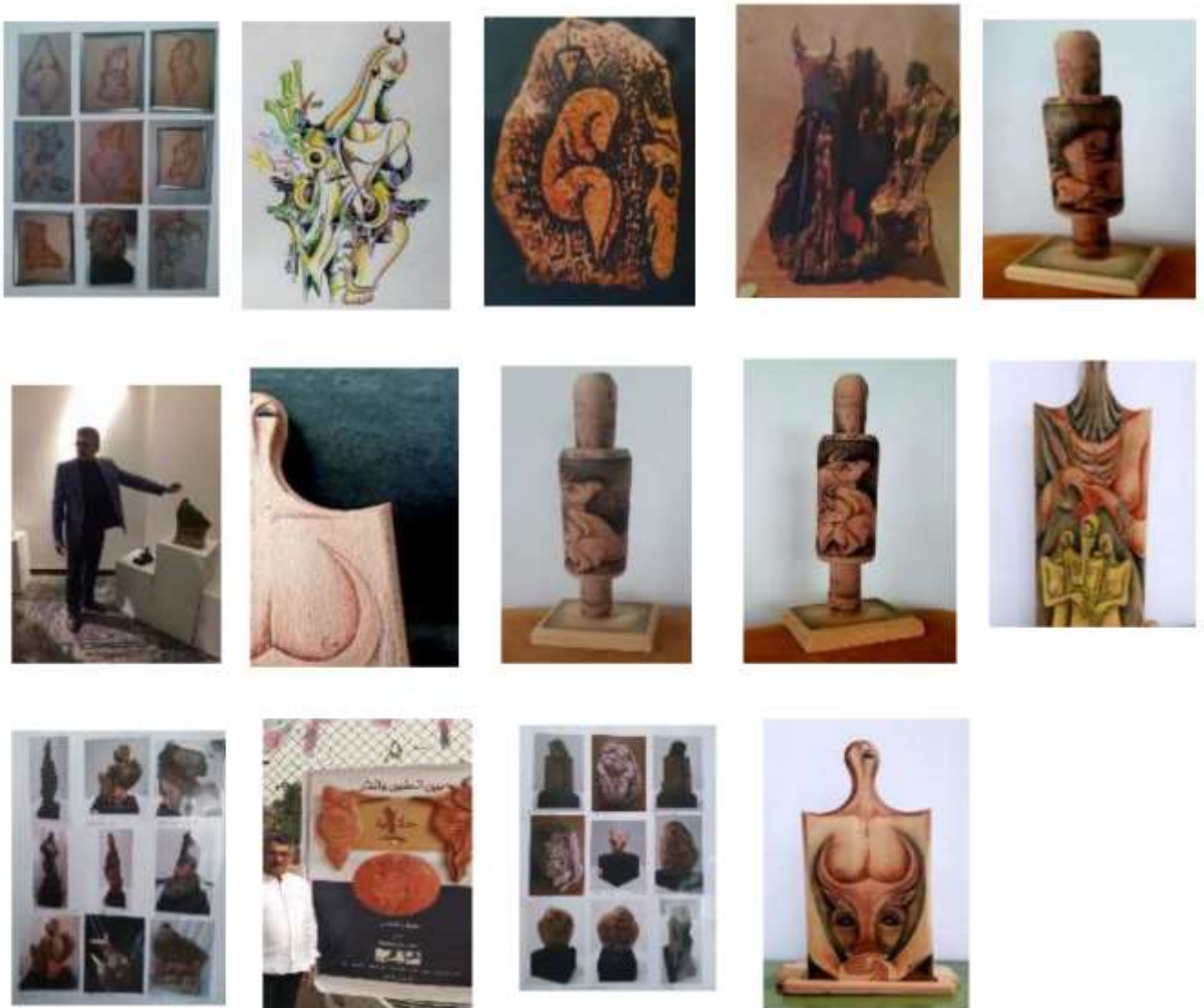
CONCLUSIONS:

1. Mahmoud Ajami's style is a summary of the arts of the ancient Iraqi historical civilizations.
2. The sculptor Mahmoud Ajami managed to classify the genus of ceramics and naturalize it in favor of the genus of sculpture, and to express the two artistic environments for the benefit of the exposure rather than the problem of the single vessel.

Photographs of the research community



Panel No. (2) Research Community



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INDICATORS OF THE THEORETICAL FRAMEWORK

1. Imitation is a kind of art that expresses the moment when ideas and cultures go together, and it becomes a mode of communication by transferring symbols and signals as communicative systems that the artist intended to exist as a work of art.
2. Reproduction is a tendency that the artist employs from time to time within the confines of his work in order to explore new intellectual range.
3. The artist moved on to the embrace of historical intertextuality as a cultural inheritance, although one that is partially based on the world of fantasy.
4. The artist's acquired and artistic experiences are linked to flexibility.
5. In the corridors of his work, the artist strove to demonstrate fluency in its aesthetic sense towards its legacy and heritage portrayal.
6. Authenticity is associated with the systems of lines and shapes to achieve the stylistic and technical action.