

# The Sublimity of the Self in the Works of the Artist Fakher Muhammad

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## Abstract

The importance of the research came from establishing the foundations for a phenomenon that draws attention in the field of the artist's elevation, as it requires revealing his characteristics and reasons first, and her work in the artistic achievement secondly, by investigating and researching her academically, in order to take note of her artistic features, connotations and psychological and aesthetic foundations, and sought the goal of the current research To reveal (the sublimity of the self in the works of the artist Fakher Muhammad) and the problem of the current research arose in an attempt to find out: What is the sublimity of the self in the works of the artist Fakher Muhammad through his artistic achievements for the period (1980-2000) to study the artworks from the paintings drawn on canvas in Iraq, either The theoretical framework included two topics, the first (the concept of self-transcendence) and the second (the artistic references of the artist Fakher Muhammad), and the research ended with a set of conclusions.

**Keywords** : sublimity - self - Iraqi art.

## Introduction:

Art is one of the most important products of peoples in the past and a language of communication for the present, extending from the first planning of the plan of the ancient man with his hand to express what is inside him desiring pleasure or other, and that the caveman's perception of these aspects of life was not intended only for decoration and aesthetics, but was set aside to achieve devotional purposes And symbols of strength to feel psychological security to confront these manifestations. Since then, man's attempts to express his psychological, self and instinctive components as an internal attempt and motives in his place made him transform the walls of those caves into paintings

depicting the desires and psychological struggles within him, and also pictures of his battles with Man is one of his species, and nature, with its phenomena. As well as from the manifestations of his life and he transmitted to us pictures of the way of life that he used to practice, and that what distinguishes a person from being a human being is that he always turns to something outside himself of values that must be raised to, because a person lives and lives by values and is not a person worthy of trust unless he lives on the basis of tolerance In particular. As a result of the harsh pressures of nature, man knew his way to art. The contemporary Iraqi artist (painter) also tried in the early fifties to employ the modern method of painting

Hind Kazem Murshid et al.

through the Iraqi social life, so that his works came in search of honesty and originality. It came with the motive of searching for the flowing features of the nature of the land, the people and the religion on which they live, and then this group formed the beginning of creating new stages for Iraqi art (painting) on the walls, which took many colors and different forms and is closely related to the artist's thought (painting) and his philosophy and in the artistic achievement (painting). The self and its transcendence can be shown to us, where the artist and the painter can express what is inside him with an artistic painting that draws what is inside the human being and his impressions, and therefore he took from painting as a means of expressing and elevating the self. Accordingly, the research problem started based on the above main question: What is the elevation of the self in the works of the artist Fakher Muhammad?

### **Terminology:**

The sublimity in the language: highness: a noun, highness: the source of sama, highness: elevation and elevation, his highness: the nickname of each prince. Exalted thoughts (1).Idiomatically defined by (monor): sublimity: (it is every characteristic that can be observed in a work of art, or any of its well-established and stable meanings, and sublime is an abstract quality that does not exist apart from the concrete thing (2).

The subject in language: It was mentioned in Lisan al-Arab: the self is I, and it denotes: the reality of a thing and the equality of substance, the set of characteristics that distinguish a thing from others, and the equality of its essence.(3).

**Idiomatically:** It was mentioned in the philosophical dictionary (La Saliba): a self, that which arises by itself, and corresponding to the presentation, meaning that which does not stand by itself, and the self is called the interior of a thing and its reality, while the display is only applied to the changes apparent on the surface of the thing, and the self is fixed, and the symptoms are changing. ( 4).

**Theoretical framework** The first topic: The concept of self-sublimity

When we study the self-sublimity, we encounter many terms related to the self, most notably (self-concept, self-respect, self-acceptance, self-image, self-confidence), all of which revolve around how we see ourselves and our thoughts around it and what value we give to our human selves, and every concept or term differs from The second.

The concept of self-sublimity emerged, which stems from the person's discovery of the lofty human and spiritual principles, as the person aims through it to advance himself and to form a positive self-characterized by virtuous morals, lofty principles, values and ideals that the person reflects on himself and on society, as each person seeks to create a self and an ideal image of himself. The self is based on meaningful core values and high morals (5 ), the self-concept and self-image show the regular image of a person about himself.It does not deal with self-assessment as much as it presents an organized initial description such as love, hate, psychological characteristics. As for self-evaluation and self-confidence or self, it revolves around our appreciation of self-transcendence in a specific field, in terms of the possibility and opportunities for

Hind Kazem Murshid et al.

achievement or not, specific skills, and getting used to a solution. Problems, as well as self-respect, self-acceptance and self-transcendence are elements that do not revolve around the characteristics that organize the self away from being negative or positive, and that they are what justify our opinions about our self-highness and any value it gives. It can be positive or negative praise (6), as The ability to effectively modify an individual's behavior (self-regulation).

The development of a positive relationship between self and the other, which transcends self-centered needs and increases positive social characteristics (self-transcendence), in which six neurocognitive component mechanisms have been proposed that are largely integrated and strengthened together through intentional mental strategies based on the practice and refinement of the mind to modify networks Self-processing and bias reduction These mechanisms include intention and motivation, attention and emotion regulation, extinction and reconsolidation, social integration, de-attachment, de-centering, and so on, rather than reducing mindfulness to the unitary dimension, within a broader framework of cognitive, physiological, cognitive, emotional, and behavioral component processes (7).

The focus has also been on ethical behavior, and the moral dimensions so that actions along the path of reducing suffering remain consistently "useful." Ethical behavior is grounded in the universal concept of love and compassion for all sentient beings, which is reflected in the self-transcendence with which one brings awareness to oneself and those around us. Furthermore, the moral focus

implies that a person invokes various beneficial and harmful mental states in oneself so that one does not forget how particular patterns of behavior make one feel. The moral is part of a constellation of positive qualities that are obviously also essential to the practitioner's progress (8).

The elevation and development of the self is one of the most important distinguishing features of man, which differs from all other creatures, as he is able to respond to himself, the external environment and others, and it is the main source of personality, as it represents the unifying essence of the personality of each individual that leads to the organization of meaning and organization. The self or ego is (a comprehensive hypothetical concept that includes all the thoughts and feelings of a person, which express physical, mental and personal characteristics, and it includes his beliefs, values, experiences, and ambitions) so the human being occupies a position in the omnipresence of existence, and his occupation of his position means that he is integrated into The context of this existence itself, considering this existence presents man in a way that is not circumstantial or exceptional, and the question of the subject can only be raised within a real understanding of existence (9).

The self refers to a group of intersecting and overlapping lines or tissues that meet in a person since his birth. There are features of the person's self, such as gender, color, features and other attributes, and there are other attributes that are subject to acquisition and rejection, such as religion and habits, so we can talk about two types of self, "the personal self, That is, the person in himself, and the general self, that is, the person in the eyes of

Hind Kazem Murshid et al.

others, and the social and collective self is not a static thing, because the self over the years wears an image and takes off another, but it maintains, to one extent or another, the sequence and stability (10).

### **Theories that dealt with the self-sublimity**

*First: Freud's theory:*

This theory originated in psychology at the beginning of the twentieth century by (Sigmund Freud)(\*), and a group of doctors directed their attention towards the psychological direction to study mental disorders. It showed that a large number of mental disorders, whose physical origins cannot be discovered, Because its origins are of a completely rational nature, and thus was the birth of the school of psychoanalysis (11).As (Freud) was able to destabilize the physiological materialist doctrine, which sees psychological phenomena as mere shadows, and legal effects of changes that affect the brain and the nervous system, as psychological functions are expressed in physiological terms and explain a physiological explanation so that all psychological disorders are attributed to physiological factors, so (Freud) established evidence (12), that there are many psychological disorders, which are primarily due to unconscious psychological factors (13), and he developed a composition of the soul that includes:

1- Id (Id): It means the entity in which the ego and the superego are differentiated, as the id consists of everything that is inherited, and psychologically present since birth, including instincts, that is, it is a storehouse of psychological energy that supplies the processes where the other two systems perform their energy, as well as

(Freud) calls the (id) the name (true psychological reality), because it represents the subjective experience of the inner world, and that he does not have any knowledge of objective reality (12).

2- Ego: means the administrative system of the personality as it controls the outlets of action and behavior, and chooses from the environment to which it responds, and the instincts that are satiated and how this is done, as the ego follows the principle of objective reality, which works according to secondary processes to prevent the discharge of tension To discover the appropriate topic to satisfy the need.

3- The Super-Ego: a social system that seeks to imprint the personality morally according to the cultural pattern prevailing in its environment and society in light of the ideal reality and the super-ego (16), since the super-ego is the moral shield of the personality, which represents what is ideal and not what is It is realistic, and it tends to perfection instead of pleasure, as the role of the superego is mainly represented in the processes of cessation of all desires of the id "sex, aggression, and the tendency to instant gratification according to the principle of pleasure", and dyeing the ego in a digital and idealistic moral color (17).The higher ego also represents the influence gained from people, parents and society, and it is the inheritor and representative of the parents and educators who supervised the person's work in the early years of his life. The id is compatible with the feeling .

Freud's subconscious

That Freud distinguishes between phenomena in feeling, pre-consciousness and unconsciousness, and pre-conscious phenomena that we are not actually aware of, and which we can easily be aware of in

Hind Kazem Murshid et al.

the moments that we need. It consists in a stage before feeling from sensory and subjective formal experiences, which are An unconscious phenomenon when we do not realize it. We cannot be aware of it by the usual means in our behavior, and that there are many mental phenomena such as the phenomena of love and hate, inner feelings, strange attitudes, feelings and dreams, and complete control of neurotic and mental symptoms that we cannot find a reason for in our conscious mind. Psychologically, we find this with most artists of different degrees, as psychologists admit the existence of unconscious psychological processes, which explain the existence of some special unconscious states in us, as it can be observed in the case of the control of feelings, emotions and attitudes. As the artist's self-transcendence imprints its characteristics in the artwork, the superficial ego is not alone in everything, but the artwork, which above all expresses the deep ego, the secret subconscious ego, which consists of a group of memories, impressions, impulses and images, which we do not feel but rather lead us Without knowing it, it is not strange or rare for the artist to discover that he reveals himself or himself at the moment of the creative act, just as the elevation of the self is quenched by real fountains of imagination and from sources far from the objective world, irrational or sensory sources of thought and life.

The subject in this position is trying to prove its existence in relation to existence, man and society. If the self-sublime is immersed in the unconscious, it will destroy those traditions and prevailing norms, clarity and logic, and approach a psychological mysticism similar to

mysticism, which works on communication and annihilation with a higher truth. The real or objective Which is directed to an unknown of special prestige and we do not move away from this unknown or the unseen as it is part of it and therefore it is a kind of self-will because it was not another will, and it was not under the domination of the outside world (18).

The sublimity of the self in its received forms such as daydreams, hypnosis or the spiritual medium, which attempts to isolate the feeling or the conscious mind in its forms and objective logical experiences and its temporal and spatial relationship based on a realistic basis to reach the artist's soul to a point in the mind or beyond, as we stop in it On the awareness of discrimination, and that is why some psychologists stress a lot on the unconscious motive, and in this they try to end human freedom or ignore it, and they attribute all human choices to the influence of unconscious motives (19). Freud saw in art as a means to achieve desires in the imagination, those desires that were thwarted by reality either by external obstacles, or by moral inhibitions. Art, then, is a kind of preserving life, and the artist is basically a person who moves away from reality because he cannot give up his satiation. his instincts that require gratification to make use of some special talent he has in modifying his fantasies into facts of a new kind that are evaluated by others as rich reflections of reality.

As Horace says, and what Freud confirms, creativity and the ascendancy of genius requires a person to sacrifice the (pleasure principle) or accept sexual deprivation according to the golden and civilized creativity. Consecration of behavior

Hind Kazem Murshid et al.

towards one side, which leads to the obliteration of the other, was realized by the mystics and practiced by the monks of Christianity, and Buddhists called for it thousands of years ago (20). Here, the researcher sees the existence of an organic relationship between self-transcendence and cultural and artistic creativity, which is a steady inverse relationship, as it gives justification to believe that there is a similarity between art and neurosis in terms of psychological dynamics, and that the artist and the neurotic person tends his ego in the face of his primitive instinctive motives, which find a way to creativity. Through art for the artist, and from here it seems clear that the elevation of the self-stimulated by external stimuli can be transformed by elevation into a form of artistic creations.

### **The second topic: The artistic references of the artist Fakher Muhammad**

The end of the sixties can be considered the ground from which the generation of the seventies began, can be considered as an extension of the human depth of the sixties with all its tension and anxiety, especially after the events of June 5, 1967 and their negative psychological and social effects, and their repercussions in the formation of the self of the Arab person in general and the artist in particular. The seventies brought the signs of change, renewal and tangible transformation to pour into the trench of change taking place in various fields of life, including the art of painting. The groups and the real support of the state institutions directly contributed to the flow of artistic activities and activities of the Iraqi artist, and thus the continuation of feeding contemporary art in Iraq with highly qualified artistic levels.

The importance of his role in building, progressing and raising awareness, in addition to the large number of artistic groups (21), and theoretical studies are increased also. Conferences were held, exhibitions and art festivals were held, such as the Al-Wasiti Festival (1972), the writings of (Jabra Ibrahim Jabra), and (Shawkat Al-Rubaie), and (Mohamed Al-Jazaery) and others. And (Mahmoud Sabri) published in (1972) a statement (Quantum Realism), and in (1973) the Conference of the Union of Arab Plastic Artists was held in Baghdad, then the first and second (two years exhibition) was held in Baghdad (1974), and most of these calls were demanding. By finding a revolutionary formula for art in the sense that the subject in plastic art is committed and expressive of the aspirations of the masses.

According to the course of events and developments in the local and national arena as a kind of positive commitment, as well as honoring many pioneering artists such as: (Akram Shukri), (Faeq Hassan), (Hafez Al-Droubi), and exhibition halls such as Al-Rawaq Hall, Al-Wasiti Hall, and Qasr Al-Wasiti have increased. Culture and Arts, and a special museum for pioneering artists was established. The translation movement and artistic publications, such as Al-Riwaq magazine and the Arts magazine, were active, and all of these publications had a clear interest in art and artists (22). Thus, the ideas of the Iraqi artist were distinguished by a high self embodied through the transformations in his style, techniques and themes in proportion to the artistic renaissance that Iraq witnessed. Defining his privacy and identity. The artist's preparations for change and artistic and intellectual renewal made him tend to embody topics with

Hind Kazem Murshid et al.

human and political dimensions as a result of historical transformations in the structure of society, whose resonance was reflected in the artist and his transformations, which required the artist to search for the new technique stemming from the analysis of thought. Plastic and re-combining it to serve the creative process in art away from repetition or rumination, describing art as a great energy in changing the person and society and re-creating it anew, and it does not have to stop at the limits of monitoring or recording.

Rather, he must participate in the process of renewal and change, as many works with a political and revolutionary dimension have emerged, based on the fact that commitment, and that aspect related to political action, no longer means politics with that old connotation that is limited to governance and work for the sake of governance, because political action does not mean the power and the search for it. Rather, it means thinking about human issues and relating to them, and this new mechanism in the same Iraqi artist, which was produced by the historical transformations that took place in the structure of the civilized society (23), and from the artists who achieved a creative self in the areas of using Arabic calligraphy in artistic painting, and imposed a style in the school of Arabic crafts. He is the artist (Jamil Hammoudi) 1924-2003, who is considered the first to pretend it historically, as says (Andre Parino) (\*). The delicate harmony that unites the Arab-Islamic sense and Arabic writing is the language of the Qur'an for Muslims and is sacred to Christians as well. Through the symbolic aesthetic that appeared at that time on the clay figure in

(Tell Harmal) in the second millennium (BC. M.), which carried some mathematical theories such as the so-called (Pythagorean theorem and Euclid's theorem), this aesthetic can be considered part of the cultural springs for all of humanity. The Islamic philosophy, including allusions and symbols, worked to lay the groundwork for religious art, and Arab decoration over the centuries was enriched with many mathematical values, and from the voluntariness of geometric shapes and concepts that created a specific climate for an artist like (Jamil Hammoudi) to leave his homeland, and find the appropriate dimension settles in the heart of the West in Paris, and accepts what is essential in the revolutionary concept of contemporary art in order to carry out the necessary revolution (24).

As Jamil Hammoudi expresses his self-occupations by saying: The true creativity of the artist comes from the soul, appears through the material and is accomplished to convey certain emotions, feelings and contents that the artist has experienced to embody the original art derived from the inspiration of heritage in a reduced and deep manner, and according to scientific documents, and when we are inspired by writing, we repeat a role played by the Arab Muslim artist when he decorated the walls of mosques, palaces and homes and gave them an aesthetic role. He was able to arrive at this theory which says: We must work on balancing content with form, even writing there was content and form. As we are inspired by the Arabic letter or the Arabic writing, we do not want to be merely transmitters of the calligraphy, the letters and the words as they are static, and without a pure plastic orientation. Through our contemporary understanding of

Hind Kazem Murshid et al.

heritage in relation to new horizons in art. As in Figure ( 1).

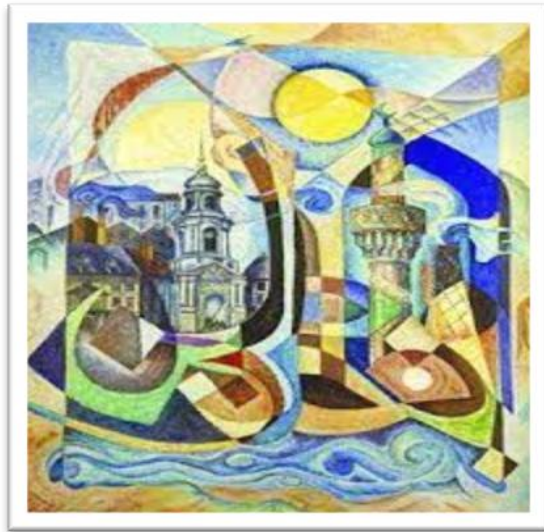


Figure ( 1 ) painting by artist Jamil Hamoudi

As for the artist (Rafa Al-Nasiri) 1940, he used calligraphy in different styles to express a tremendous aesthetic energy associated with spiritual feelings, which he was able to transfer to the scenes through small spaces on patches of papers or book pages, similar to the way writing was introduced in the ages. Previous within the ancient decorations. The contemporary artist enters it within his modern concept of calligraphy and color that is loaded with his aesthetic and spiritual self, and may conclude with it an abstraction that depends on the extensions and rotations that the Arabic letter creates with a special richness, as it presents us with a contemporary that embodies echoes from a previous time, as the artist (Rafa Al-Nasiri) was distinguished by his ability. The special feature is on integrating the capabilities of formal crafts and the capabilities of graphics, and coloring in a way that is not without his mystical outlook. As for the relationship between his original graphic tendency, which he fed with a shipment of Chinese art, and the

new craft formation, it is a logical relationship contained ( 25), as in Figure ( 2).



The same artist (Rafa Al-Nasiri) is also heading in the search for the absolute, that is, it is an attempt to seize what is distant and permeating into the unknowns of the self to put it on the painting as a vision in which we can share. .

The researcher believes that the increase in the intellectual awareness of the Iraqi painter in the seventies contributed to his self-development by drawing new features in the structure of the artistic movement and its transformations, which were characterized by the nature of renewal and change, and modernity, which mostly included the style of work, its techniques and content away from stereotyping and imitation, and it is oriented towards Towards rooting according to a new self, accompanied by a development in the field of theorizing and technical studies. This same generation is a historical extension of the same artists of the seventies and their transformations, attracting large numbers of artists to include all the governorates of Iraq. It was for the establishment of artistic centers, halls, as well as artistic publications, and critical and analytical studies of the Ministry of Culture and Arts, as well as



Hind Kazem Murshid et al.

institutes and colleges of fine arts that fueled the movement with numbers of artists. The great importance in the development of the same drawing for the children of this generation, which has become for them a distinguished presence in the procession of plastic arts (26), and its ideological, psychological and social secretions on the same painter, the dialectical relationship was formed between thought and reality, that is, between the infrastructure and the superstructure. A new social and political reality, and in terms of form, the same artist has become searching for analytical tools that keep pace with the times or looking for new artistic templates (a new self) that accepts the dimensions of living experience (27), and at the beginning of the eighties the (group of four) was established.

It is distinguished itself by its expressive tendency as a concept of the unity of content in style, and it was itself more revealing by expressing the artists' inner concern, and their reality with abstract symbols pouring into the core of their social reality, emphasizing the state of the unconscious and drawing inspiration from their civilizational heritage in the structural structure of the painting in a spirit based on the self. Deliberately leaving an imprint of reality, despite the conscious care to hide the sources of reality, the source of the idea of the thing cannot be removed (). The same artist (Fakher Muhammad) 1954 is heading a line that stems from the Iraqi trend in the last quarter of a century, as a trend that seeks to integrate heritage awareness and spatial awareness. Contemporary, and in this he says: Being born near an archaeological site caused me to become fond of the Sumerian and

Babylonian symbols that have always occupied my imagination, as I trace the same symbols that have moved and settled in the folklore, especially in the rugs and carpets found in the district of Hamza (peace be upon him), and the striking thing In these rugs, they are woven in a way that is not subject to a pre-print or design, but rather is passed down from parents to children.

It is similar to what was in the era of the Sumerians, where the Sumerian ziggurat, which was transferred to the popular rugs in the form of a geometric symbol, as if viewed from above. In addition to the presence of a huge number of human, animal, and plant symbols that have turned into geometric shapes, as well as the lyrical colors used as an expression of the spirit of society. This type of folk rug embodies the treasury of the accumulated social symbols of an ancient civilization whose traces have remained until today, and therefore it can be reconfigured artistically, and in view of the cultural weight that it enjoys, it occupied a large space in my work in the eighties, as I worked on the idea of the environment and the orchard. There were symbols that came to my mind constantly, and they were reflected in my visual achievement, such as the sun, the moon, the palm tree, the rooster, the fish, the dog, the human being or some parts of the human being, such as the head and hand or the eye of a human being in the head of an animal. From the continuous dialectical dialogue between man and his surrounding environment (\*), as in Figure (3).



figure ( 3 )

Indicators of the theoretical framework

1- The personality traits of a person are embodied, such as gender, color, features and other characteristics, and there are other characteristics that are subject to acquisition and rejection, such as religion and habits.

2- Psychological functions are expressed in physiological terms and interpreted physiologically so that all mental disorders are attributed to physiological factors.

3- The self-painting in Iraq is embodied in reality on several levels. If the artist has paid special attention to the national dimension in his works as a symbolic reality, he has given the subjective dimension an artistic value that is inseparable from the collective psychological dimension from an advanced perspective.

4- Great themes, whether social, political or human, are embodied. They are not sufficient to create a great or original art unless the artist himself is of sufficient stature to interpret them.

### Chapter three

First: the research community: the current research community consists of a group of artworks amounting to (50) works collected through the available sources of books, magazines and internet networks.

Second: The research sample: The current research sample consists of three randomly selected samples due to its consistency with the goal of the research and the contrast of its style and fame.

Third: the research tool: the indicators of the theoretical framework were relied upon in the analysis of the research sample

Model (1)



Business name: Shared Units

Material: Oil on canvas

Size: 70cm x 70cm

Completion year: 2001

Return: personal group / Switzerland

Analysis: In this sample there are a lot of different vocabulary with a festival of colors with plant shapes (palm, tree, ...), some animal shapes, bird, cat, animal (maybe goat). In addition to some human figures consisting of a composition of a woman or a girl standing on the left side of the painting holding a bird in her hand, as well as some other (childish) human figures in a playing position in a garden, surrounded by some iconic formations spread throughout the space of the painting (point, arc, circle, triangle, ...), and all these to some extent abstract formations are laid out on a whitewashed floor to celebrate with each other through the intimacy of their vocabulary as a whole.

Hind Kazem Murshid et al.

This sample represents the overall intertwined relationship in its entirety of the units of the self lived environmentally or peripherally in addition to a return to thought and the human body in association with the symbols of animal and cosmic forms and celebrating their ideal existence on the pictorial surface. It possessed spiritual characteristics that evoke in the recipient the harbingers of the pristine memory that is absent from the visible reality, which the artist carries with aesthetic contents and ideas that compose an emotionally aware plastic world to approach the ideal and the absolute, according to its spontaneous spread loved on the surface of the photographic surface under the benefit of free play on a light-colored space to swim freely. It floats according to its inner world. The structure of this pictorial relationship is embodied through the formal and color relations by adopting cosmic systems of a free nature in terms of line and color, as a result of the artist's work on a group of adjacent color planes with other color formations, if this sign was divided into two parts longitudinally. We find that on the right side of the recipient, the artist has embodied a figure of a girl who appears to be holding a pet in her hand, erect longitudinally. On her left, we notice two palm trees, one of them on the upper side and the other located below. On the left side and on the top, we find a wild animal similar to a peacock and closer to a goose. It also embodied a figure of a child at the bottom of the painting and in front of it an animal that was close to a goat. The light colored areas formed a background, while the darker colors formed what is called the first pictorial surface of the work.

There are imaginary and working forms similar to what we see in children's drawings and primitive drawing that are positioned on the pictorial space under the feeling of freedom in distribution and referring to the simple life these children live, with the sensitivity, simplicity and beauty of the scene in dealing with figurative vocabulary and building its surroundings. In this painting, there is an aspiration or a desire to return to the initial painting (the natural environment, the orchard, ...), or everything that would take the artist back with the same sublimeness to the time of childhood (the river, the fish, the palm tree, the land, ...) which it has not yet been polluted, or what is left in it by the distorting transformations of civilization. In some of his works, the artist is as if he is looking for gardens that embrace him, resorting to them to escape the restraint and distortions of reality, a kind of spiritual and aesthetic salvation. Whoever did the presence as if he was finding in those shapes, images and symbols conclusive evidence of the absoluteness of the aesthetic form, and its disclosure of the hierarchy of complex significance in the structure of his painting.



Model (2)

Work name: Traditional forms

Material: Oil on canvas

Size: 100cm x 100cm

Completion year: 2002

Al-Adiya: Artist's Group

Analysis: The artist depicted in this painting abstract shapes, with features of shapes (birds, fish, remains of rural houses, or parts reminiscent of folk rugs) distributed on the dirt floor in a superimposed manner, excluding any connection with the traditional perspective. The painting as a whole consisted of a group of heritage shapes distributed regularly on the pictorial surface. The formal structure of the painting is embodied by forming the heritage units on the surface of the yellowish white, as well as taking the shapes in dark colors so that they appear to be attached to the surface of the white, through a chromatic harmony between light and dark color. The artist tried to simplify the general composition into geometric spaces through shapes approaching rectangles, cubes and circles. The artist was able to collect more than one formal unit within the space of the painting, and this is one of the features of the artist's work (Fakher Muhammad) since the eighties. However, what is new here is the artist's tendency to abstract the visual units (house, fish, land, human, rug) to refer them to an abstract unity. In drawing the figure with its limited position; Rather, in its liberation and openness, its forms reminded us of the remains of houses or the remains of things, and this idea led him to a spiritual ideal that achieves creativity, in search of the hidden or the invisible in the visible. From here, we find that the artist has worked according to the suggestions of intuition that centered on the design relations

organized in the style of abstraction with the determination of subjectivity that transcends its absolute true plastic vocabulary, to coexist with its rhythm and movement with the surrounding space, so (Fakher Muhammad) does not hesitate to review his previous scenes in a new carnival framework as did in this painting.

#### **The fourth chapter**

1- Self manifested through the activation of color, with a symbolic significance through an integrative relationship of form, and a high reduction as well as the exclusion of space, sovereignty and contrast, according to the aesthetic and formal propositions.

2- The artist's self-characteristics appear through the innate sense that brings him close to children's drawings.

3- The artist was able to unite the creatures (humans, animals, plants, cosmic shapes) by reducing them geometrically, and with unusual innovations, and with chromatic distribution and with an automatic childish tinge, revealing the artist's connection to existence intertwined with the aesthetic vision hidden behind the visuals, which establishes an intimate dialectical relationship. Harmonic within the total space of the scene.

4- The artist (Fakher Muhammad) used one of the features of the self represented by the processes of deletion, addition, alienation and composition, according to an intuitive vision that depends on expression and abstraction that leads to the departure of the natural image into an abstract image approaching the essence.

#### **Conclusions**

1- It was concluded that the artist Fakher Muhammad, through his artistic career,

Hind Kazem Murshid et al.

was an active active element characterized by many variables that accompanied his experience and which were accompanied by many and frequent updates, and he still continues to update it by creating new forms, systems, relationships, media and materials that complement his creative work with uniqueness and diversity.

2- The Iraqi artist in general, and the artist (Fakher Muhammad) in particular, has been striving to record the vocabulary of the surrounding social life beside the environment, which contains personal life - (psychological), wars and the siege phase, which produced scenes of pain and tragedies.

3- The adherence of Iraqi art since the early eighties to the civilizational, Islamic and popular heritage through Sufi thought filled with symbolic energies rooted in contemporary spiritual life.

4- Existential compositions of all kinds, forms and characteristics are considered realistic criteria in the artist's life, recorded throughout his artistic career.

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