

## The aesthetics of hybridization in contemporary art and its reflection on the output of fine arts education students

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### Abstract

*The intersection of contemporary art's hybridization aesthetics and its impact on the output of fine arts education students is a crucial topic in both theoretical and practical academic research. Drawing, as a form of art in Iraq, has a rich history and cultural significance, making it one of the most prominent genres in both contemporary and ancient Iraqi art. Due to its historical roots and unique status, drawing has been continuously refined and developed through the incorporation of various contemporary aesthetics. The research framework encompasses the research problem, the rationale for conducting the study, and the significance of investigating the aesthetics of hybridization in contemporary art and its impact on the work produced by fine arts education students, as well as the benefits that could be derived from this inquiry. The objective of this study is to examine the current aesthetics of hybridization, the mechanisms that underlie them, and their influence on the artistic output of students enrolled in fine arts education programs, while defining and clarifying key concepts.*

*The theoretical framework of the study comprises two main areas of inquiry: first, a historical overview of contemporary Iraqi drawing, its origins, and early development; second, the aesthetics of hybridization in contemporary art. The research procedures employed included selecting a research community and sample, which consisted of three official drawing works. The findings and conclusions of the study are as follows:*

- 1. The aesthetics appeared strongly in all outputs of fine arts education students in all samples.*
- 2. The student relied on their imagination and produced new drawing compositions.*
- 3. There is a lack of textbooks on the subject of drawing aesthetics for teaching fine arts education students.*

*Keywords: aesthetics, drawing, contemporary, reflection, fine arts education.*

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## 1. Introduction

### 1.1 The research problem:

Art in all its forms and genres is closely tied to human beings, as art is a human activity that expresses humanity in various forms and diverse genres. As human thought has developed throughout history, art has also developed through different stages of human history. This has led to transformations on various scientific, artistic, cultural, economic, political, and social levels, which have resulted in numerous changes at both the intellectual and material levels. These changes have had an impact on the creation and formation of various types of temporal and spatial foundations and on the concept of the environment. Here, the environment includes the general state as the surrounding, the void, and the time that contains things, and it has been the basic foundation for the development of any experience, regardless of the level, whether scientific, artistic, or otherwise. "The environment is one of the most important elements for the development and sustainability of societies and the succession of their generations. It is not possible to separate issues of social work and production from issues of the environment as they are interconnected in terms of relationships and the environment of the community's life" (Abdel-Gawad, 1983, p. 10).

"Drawing as an art form contains compositional elements, while also subject to the requirements and necessities of the material. It involves an interdependent relationship between the visual impact and the taste that controls the production of the artistic image. All of this determines the expressive meanings and features of the art of drawing, particularly since cognitive and intentional features are generally associated with art and are defined within the aesthetic laws of drawing. The formal features of the pictorial image in drawing works include a mental reflection of reality and the environment, as humans use knowledge and perception mechanisms to adapt to the environment. This leads to an examination of that unique adaptation and its reflection on the cultural output, including art. The reflection of social, political, and religious concepts in the cultural heritage has its effects in formulating an artistic vision that draws its dimensions from that reflection. Humans invest in the environment, and the environment provides humans with life resources to the extent of the effort they exert in it" (Al-Haffar, 1981, p. 3). "The relationship between humans and their environment is intimate and inseparable, rendering life outside of it implausible. As we trace back the origins of this connection, we observe an increased dependence on the environment, coupled with a diminishing ability to influence it. The bedrock of natural environment studies rests upon the surface of the earth, which exhibits a range of topographical features, such as

mountains, plains, and bodies of water, that vary across regions. The diversity of topography results in varying forms of environmental challenges and data, which in turn necessitate diverse adaptive measures by humans." (Al-Nouri, 1998, p. 27).

The research question put forth by the two scholars serves to define the research problem and is as follows: "What are the aesthetics of hybridization in contemporary art, and to what extent do they manifest in the artistic works produced by students of fine arts education?"

#### 1.2 Importance of the research:

- To shed light on the aesthetics of hybridization in contemporary art and its reflection on the products of art education students.
- To benefit students and experts in the field of contemporary Iraqi art production.

#### 1.3 Research objective:

The objective of the present study is to unveil the influence of the aesthetics of hybridization in contemporary art on the outputs of students in art education.

#### 1.4 Research boundaries:

Human boundaries include fourth-year students in the evening study program of the Art Education Department.

Spatial boundaries include the Art Education Department, College of Fine Arts, University of Baghdad. Temporal boundaries include the academic year 2017-2018.

Subject boundaries include the products of fourth-year art education students in the Drawing course.

#### 1.5 Defining Terminologies

Aesthetics in language: "tqan': "Mastery and proficiency in a matter, and a man who is Tqan with a kasra underneath the ta' (the letter t) means skillful." (Al-Gohari, 1987, p. 208). Aesthetics as a term: Qandil (2006) defined it as "skillful communication, and it also means using all of one's skills and abilities to communicate with others." (Qandil, 2006, p. 23).

Procedural definition: The skill in using the aesthetics of hybridization in contemporary art by students in the Department of Fine Arts Education.

Definition of drawing: Al-Quraishi (2010) defined it as “the intellectual product that takes its final form in the painting using brushes, tools, and others.” (Al-Quraishi, 2010).

Procedural definition: Drawing is the product of the ideas that the artist possesses and transforms into an artistic painting according to individual or collective methods of the drawing schools that students in the Department of Fine Arts Education express through the aesthetics of drawing.

Contemporary definition: Said Alloush defines it with the question “Does (contemporariness) conflict without understanding the invocation of (authenticity)? Therefore, the former refers to the present and the changing, while the latter refers to the past and the constant.” (Alloush, 2001) (Said Alloush, p. 150). In the same vein, Dr. Anad Ghazwan says in the meaning of contemporariness, “It is the latest artistic time as he sees it modern, it is a conflict between inherited values and others acquired, or between conflicting forces towards change and renewal and forces towards stability and tradition.” (Ghazwan, 1986, p. 222). Therefore, the word (contemporary) applies to that art that always claims to renew traditional forms of creativity, and contemporary art can be precisely defined by the degree of its unexpected and unprecedented creativity, as well as its tendency towards confrontation and provocation, without pre-judging – because of that – its recognition and appreciation by all people. (Ghazwan, 1986, p. 222).

Hybridization idiomatically: a term that refers to the intermingling in artistic or literary genres as an important feature of the maqam as it is one of the main features of the narrator and the term hybridization can be defined on “the basis of being a mixture between two or more different linguistic discourses).

## **2. Theoretical Framework**

### **2.1 Historical Introduction to Contemporary Iraqi Art**

Without a doubt, art in its various forms and genres is a human creation that serves as a means of self-expression. Since ancient times, art has been an integral part of human life, evolving from primitive to civilized societies, and continuing to thrive in the present day. The earliest forms of human expression were discovered in cave paintings, as art has moved with humans throughout their migrations and been influenced by the transformations and changes in human history throughout the ages. From myths to magic, religion to social and philosophical influences, and finally to scientific and logical transformations in modern times, all of these phenomena have found

their way intentionally or unintentionally into various forms of artistic expression. Over time, these changes and transformations have contributed to the development of art, giving rise to different schools, methods, and approaches that vary from place to place and from era to era, ultimately leading to the diverse forms of art we have today. A human systems, whether they be natural, industrial, historical, social, economic, political, religious, psychological, literary, or scientific, have exerted an impact, to varying degrees, on shaping the environment surrounding humans as they emerged from the natural environment to create a world suited to their needs. Consequently, everything that follows is the product of what came before it. Therefore, all that exists today is inextricably linked to ancient roots that played a vital role in shaping form, connecting form with content, discovering materials and methods of adapting materials, and identifying and distinguishing genres at every stage of human discovery. In the context of art, the idea is advanced that if human civilizations had evolved independently of any interaction with ancient cultures, the occurrence of recurring ancient achievements would not be regarded as surprising." (Georgy, 1990, p. 127).

Drawing is considered one of the art forms that has been interwoven into human history on two distinct levels. The first level pertains to the practical need for utilizing tools, utensils, and other implements in which drawing plays a direct or indirect role in their production. The second level, which is the aesthetic-artistic level, has witnessed the development of formal craftsmanship that serves multiple functions, particularly on ideological, religious, and cultural levels. Drawing has been one of the expressive means of self-expression since ancient times. The emergence of art as a means of human self-expression first appeared in the Mesopotamian region at the end of the Late Stone Age, during the pre-dynastic and dawn of civilization eras around the beginning of the 3rd millennium BCE. This phenomenon manifested in the decoration of pottery through the use of beautiful pigments and drawings depicting animal and plant shapes and motifs." (Al-Khatib, 2005, p. 11).

Contemporary Iraqi painting embarked on its journey through several, albeit limited, attempts that initially steered away from aesthetics and artistic expression. However, subsequent steps accelerated in an artistic and aesthetic direction. Despite the fact that contemporary Iraqi painting has deep roots in terms of modernized aesthetics, means, and semiotic signification, it is a relatively recent phenomenon. With the effort, skill, and ingenuity possessed by Iraqi painters, their experience swiftly developed and approached global arts through the objective structures introduced by Iraqi painters that linked concepts and interpretations regarding the generation of signs. These structures

enabled the artists to imbue the signs with content and grounded the achievements they presented. (Al-Saeed, 1983, p. 45).

The creative and aesthetic standards were used to deal with the artistic achievement and work on changes and transformations, and the impact of these two processes on the visual arts in general and painting in particular, in order to establish a new stage and an important milestone. The stage in which a number of Iraqi artists were sent to various countries around the world was the most important stage in the history of contemporary Iraqi painting, with the majority going to Europe. The European influence on Iraqi visual arts in general and painting in particular appeared through the interaction and use of modern aesthetics and the merging of the deep artistic heritage with what was learned through study abroad. Europe was a centre of artistic modernity, while the Iraqi artist was eager to enter the new experience, carrying a global heritage spread throughout the world and studied by the world's civilizations from an artistic perspective. With learning, talent, and passion, the Iraqi visual artist drew a unique line that was not less than any global experience. The Iraqi painter turned towards liberation from imitation and towards innovation, reaching a very distinguished stage through what he inherited and what is present within the global and contemporary human heritage, by presenting an advanced visual achievement that relies on the connection between the vast heritage and modernity and its codes, through which its symbols and meanings were formed. He is loaded with the weight of the experience that has been passed down through time and developed with civilizations, to be reformed by him once again. Therefore, the factor of communication and interaction and what society produces is one of the most important factors in the formation of cultural and artistic structures. The Mesopotamian region has been and continues to be full of a diverse mix of cultures, starting from the dawn of history until today, and we can see this in many of our everyday affairs, relationships, arts, literature, etc. (Hamdan, 2014, p. 76).

Thus, contemporary Iraqi art is an inheritor of a deep history that continues to transform, evolve, and develop, with roots stretching back through time. The actual beginning of the contemporary art branch of drawing can be traced back to 1953, when British artist Ian Old was appointed as the first teacher at the Institute of Fine Arts and oversaw the creation of the first official artwork from the institute's simple firing kiln (Al-Zubaidi, 1986, p.23). Since then, contemporary drawing has made significant progress and development over a short period, producing important and ambitious names, in addition to the youthful energy that has fuelled Iraqi contemporary drawing, leaving a distinctive mark on local, regional, and international levels by moving away from conventional drawing and towards the creative artistic

process that encompasses aesthetic value. Among the most important names in this regard are Turkish Hussein, Shniar Abdullah, Saad Shaker, Maher Al-Samarrai, Akram Naji, and Suhaima Saudi, whose works represent a two-pronged stage: the first is a new start in introducing new aesthetics in drawing, and the second is artistic transformation and keeping pace with the times by introducing new content and motifs. Consequently, drawing as an art form became distinguished by unique features and aesthetics.

## 2.2 The Aesthetics of Hybridity in Contemporary Drawing.

In the later years of the twentieth century, there were significant and clear transformations in intellectual and aesthetic development, where artistic expression reached its highest level in both artistic and aesthetic aspects in arts in general and specifically in the art of drawing. Many techniques used in the production of visual and formal representation were discovered in different stages of the drawing process, starting from shaping the external form of the clay material, then surface treatment, passing through ovens and heat used in the burning and grilling process of the artwork, and finally painting and the chemical materials used in coloured oxides. When an artist (painter) starts working on a piece of artwork, he knows that the mechanisms of the relationship between form and subject are subject to specific rules and aesthetics. The treatment in the production of the formal artwork aesthetically requires a special type of experimental treatments and processes in order to give the formal text its special beauty. The formal text may contain genres of visual arts such as drawing and sculpture, in addition to the purely scientific aspect of the physics of raw materials, their chemistry, and the extent of thermal reactions in their effect on these raw materials. Without a doubt, the Iraqi painter is a product of this environment in its differences and diversity in terms of the means, methods, and aesthetics that he acquired through inheritance, experience, and learning.

Drawing is characterized by the ability to carry both the aesthetic and functional aspects equally. When a painter begins to create his work, he chooses between one of the two aspects or combines them together, "as ancient man used vessels for functional purposes, while in the contemporary concept, the painter deals with it as a pure art" (Al-Basiouni, 1986, p. 293).

As a natural consequence, the contemporary artist-painter searches for aesthetic relationships in the creation of his formal artwork in order to present his artistic discourse through expressive forms that embody his artistic vision of what surrounds him or what is in his mind. Therefore, when he begins to shape his raw materials and create diverse formations and compositions of various shapes and sizes, this process is the result of many influencing factors and different

aesthetics at both the mental and material levels at the same time. The painter has become deeply interested and committed to the formal relationships in his visual work, as he collects formations of his visual work as the main and foremost creator, establishing his own time, space, and place to create the environment in which his work breathes. Thus, the shaping of raw material is the first and oldest aesthetic aspect in the production of formal artwork, as this aesthetics has evolved in all ages with the passage of time. "Modernity in the era is represented in artistic experiments and their interaction with aesthetic and artistic development, through the constant and evolving movement of time, creating new essential relationships through formations and the work of each formation in order to keep pace with the times" (Al-Zubaidi, 1986, p. 24). The distinguishing feature of Iraqi art is the enormous heritage, the extensive and rich experience, and the significant transformations in the history of Iraqi art, both aesthetically and functionally. Despite periods of stagnation, there have been struggles in these transformations and an effective return through conflicts between what exists and what is to come, between pure Iraqi experimentation and global experimentation and the influence of modernity and contemporaneity on art at all levels. If the history of the visual arts movement in Iraq stands at the last turning point of the twentieth century, taking a clear path among the currents of modern global art, it is because it has a high willingness to freely respond to the developments of the time. At the same time, it has the potential for dialogue and interaction with modern art movements worldwide, without neglecting the potential for intellectual and artistic communication with new experiments, aesthetics, and innovative methods in those circles (Al-Rawi, 1962). Its keeping up with development and contemporaneity was through several aspects, including the external form, its global shaping and production, and the processes of transformation and conflict between the great heritage and the rich experience, and between development and modernity. Undoubtedly, modernity had a role and a mark alongside the great cultural heritage. The new experience that the artist and art of painting undergo on both the material and mental levels was there. "The painter thus crystallizes the features of his modernity through his liberation from tradition and his gradual growth and development, to reach a distinguished stage through the relationship between the inherited and the modern global or contemporary heritage" (Al-Rawi, 1962, p. 13). This can be achieved through the utilization of the expressive ability of the nature of the viscous clay raw material, which represents one of the most important elements involved in building formations, whether they are ancient or contemporary, the artist may work to employ the clay surface with multiple aesthetics through the addition or prominent carving, roughening the texture, smoothing it, or adding materials, whether they are sandy, wooden, or even



metallic, by using only the hand or through specific aesthetics with different methods or tools. The Iraqi artist began to work by crossing conventional and traditional forms and started to incorporate his visual achievement with aesthetic values that carry in their folds and bold lines his power and dominance, as well as the treatments he uses. The painter expresses what is on his mind, and in doing so, he presents an achievement for others in two dimensions: the first dimension is specific to the painter himself as an expressive case and a vital artistic activity, and the second dimension is an experience for the receiver in which he tries to capture the aesthetic moment that affects him. Thus, we find that the painter (Saad Shakir) worked to establish the meaning that is implied in an expressiveness that expands beyond the idea that refers to the limited scope of this art. This is what the painter (Saad Shakir) meant when he said that the artist must understand his visible and invisible world and combine skill, imagination, and expression. "Shapes are derivatives of shells, pebbles, or the human body, and in most cases, they are composed of these varying, sometimes opposing elements, brought together to create a cohesive organic unit." This means that the painter enjoys intelligence, instinct, and accuracy in achievement, which made his adventure calculated and convincing. (Adel, 2000, p. 102).

In diligent attempts, the Iraqi painter sought to build a unique and distinctive new concept, with full seriousness, for contemporary and modern art systems through a range of cultural intersections and old and modern reference structures that formed new aesthetics in shaping his artistic discourse. This was achieved through continuous interaction with all environmental, cultural, and political factors and the various types and references, blending what is old with what is modern, thus carrying characteristics of modernity and authenticity in his work simultaneously. The Iraqi painter also sought to create a new concept for the formal art system that is not isolated from the intellectual and philosophical currents that emerged in visual art, influenced by ancient heritage in all its variations, compositions, and multiple artistic currents. Therefore, we find that "the Iraqi painter boldly confronts the issue of consciousness and creation, and his experience is like a fire as long as humans are present with their strong symbols or their flowing presence in the entirety of the work" (Al-Zubaidi, 1986, p. 49). It is evident from the above that there are factors that primarily affect the creator, and the impact is then reflected in the artwork through its mental, aesthetic, or artistic manifestations. "The oppressive factors, in their various political, social, cultural, and religious forms, have influenced the Iraqi artist in his style, his working method, and even in the symbolic indication of his visual achievement. Working in such constantly changing and shifting conditions on all levels and aspects has given birth to unique methods for the Iraqi

artist. Through employing the aesthetics of manifestation, which he employs in his artistic achievement, he relied on the use of addition through articulations of forms, the formation of particles of these forms, or their simulation through the formations he creates, or by highlighting certain shapes and making others prominent through stimulation" (Al-Zubaidi, 1986, p. 27). This was accomplished through the use of colours, oxides, and glazing in the visual artwork. Consequently, this led to the formation of powerful and expressive artistic styles rich in impressions, imbued with the entirety of Iraqi society. (Al-Saeed, 1983, p. 133).

Multiple forms were employed, starting from the Arabic letter and abstract shapes, to compound and complex forms. "Many contemporary Iraqi artists have employed Arabic letters, numbers, drawing aesthetics, engraving, addition, and deletion. They used their lines, shapes, and curves to create a new visual and formal text. Thus, the Iraqi painter departed from traditional formal commitment by introducing a new aesthetics in employment and creation through abstraction, expression, and impressionism in shaping the new visual text" (Al-Rubaie, 1986, p. 84). This is what we see in the works of the contemporary Iraqi artist Saad Shakir. Many compositional and formative methods have been strongly interwoven in harmony with each other, as he puts it, "my works are a city of hundreds of shared elements" (Kamel, 1993, p. 5). This is what characterizes the works of this artist as they are mainly abstract and inspired by shapes such as coral, cactus, or the human form itself. Most of the time, the elements of these bodies are composed together to form an organic, harmonious unity through artistic expression and aesthetic and formal employment to achieve a beautiful artistic discourse" (Kamel, 1993, p. 102).

The artist (Maher Al-Samarrai) aimed to go beyond the material and tangible boundaries of the artwork, seeking to closely imitate the pictorial representation through the use of the Arabic letter and at times the abstract nail lines. His direction was clear through his use of coloured engraving and sculpture to shape his visual compositions in his artwork. He works here to blend the traditional use of the nail line with the Arabic letter and to connect the shapes with protruding sculpture, engraved sculpture, glazing, and coloured oxides on two-dimensional artistic plates." (Kamel, 1993, p. 111).

And there has been a clear inclination of some of these formal shapes towards modernity, while at the same time being influenced by ancient art and Islamic art. Thus, modernity emerged as a movement that expresses the memory of civilization, establishing its new museum, and it stems from the artist's ability to innovate and crystallize their deep identity... It is a serious attempt to build a system

that belongs to an emerging era, representing the past, spiritual secrets, collective symbols, intellectual traditions, and the fertile imagination embodied in the spirit of things (Kamel, 1993, p. 61).

The process of creating a work of art, which expresses an idea that an artist wishes to convey as a creative aesthetic achievement, begins with the environmental influence that surrounds them, including intellectual dimensions and mental imagery. This process then transforms into a tangible accomplishment. However, this process consists of several stages, and the success of one stage is necessary for the continuation of the subsequent stage. The distinction between drawing and other visual arts and disciplines lies in the stage of cooking and maturing the work towards the completion of the formal text. The possibility of failure is present until the last moments of cooking, where the drawing may enter the oven three or more times, and the probabilities of success and failure become difficult to manage, especially since the artist deals with raw materials with a contrasting colour nature to what they will produce after being burned. Therefore, the artist usually does not know what the final product will be before it emerges from the last stages of completion. Thus, the artist must possess the intellectual and creative ability to imagine things mentally and sensually, not just through visual response and perceived thinking. This allows for the creation of a convergence between the signification act, which depends on the idea's choices in the artwork, and the productivity of form and its indicative expressions in the general surface structure, which aligns with the artwork's content. The drawing's structure should fall within this framework, to reach high levels of coding, structural demonstration, and exploration of content through environmental vocabulary, dealing with the cumulative relationship formats that establish an intellectual vision that arises from experimentation and research in the semantic field of aesthetic knowledge.

The use of colour in drawing is closely linked to the mind's conditioned responses, which reflect how the artist perceives and responds to their surroundings. These responses are influenced by the artist's past experiences, education, and scientific knowledge. The artist's imagination is also shaped by the geographic, natural, social, environmental, and religious values that they have been exposed to. As a result, their use of colour is a reflection of these influences and their unique vision. (Scott, 1980, p. 1980).

Some artists were interested in using local vocabulary and colours to create new forms of art that went beyond traditional models. They aimed to expand their creativity beyond any limitations that the models might have. In this context, "models" refer to patterns and techniques used in artistic production that determine the visual and

formal characteristics of a work. Artists sought to liberate their work and make it more aesthetically pleasing by merging different forms and styles. An Iraqi artist highlighted this transformation by incorporating the Islamic Arabic form with a modern twist, bringing together the past and present. This style has influenced students in the art education department, who have been exposed to the works of pioneers and contemporaries.

#### 2.3 Indicators of Theoretical Framework:

1. Contemporary Iraqi art is influenced by two significant factors: the first is the global impact of European art, and the second is the discovery and use of innovative and modern elements.
2. The modern artist's creativity knows no bounds. They experiment with, modify, delete, and add to the formal aesthetic shapes, contributing to the creation and innovation of formal shapes and their transformations.
3. Formal art has established environments that have resulted in transformations in style performance and drawing materials.
4. The painter's culture and intellectual inventory are a critical factor in the transformation of the contemporary formal shape system. The painter's influence is shaped by various references at two levels: the local and international levels, and during two periods: the historical and contemporary periods.

### **3. Research methodology and procedures**

**Research Methodology:** The researcher adopted the descriptive-analytical methodology in analyzing the sample.

**Research Population:** The current research population consisted of the products of third-year students in the Department of Art Education, College of Fine Arts, Baghdad University, morning study.

**Research Sample:** The current research sample was limited to (3) samples intentionally selected from the products of third-year students in the Department of Art Education, College of Fine Arts, Baghdad University, morning study.

Sample analysis:

**Figure (1)**



Work dimensions: 40 cm

Material used: Canvas and dyes

Student name: Mazen Abdel Sattar

Completion year: 2017-2018

Work No. (1) Visual scanning of the work included:

The elements of the artwork are evident in the variety of line and the differences in texture and their variations present on the sides of the form, as well as the composition rules that are clearly visible through the repetitions and formations associated with the overall structure of the artwork. Geometric shapes are clearly visible and emphasized. As for the aesthetic treatments of colour, they are evident through the use of several pigments in colouring the above-mentioned artwork. The structural formation of the artwork relies on various aesthetics that gave the final shape its form. Through visual examination, the researcher observed the use of traditional aesthetics (the use of the hand and the artist's skill) in shaping the external form, which is the oldest aesthetic and at the same time the most renewed.

This processing represents two aspects: the first aspect deals with the elements of renewal and contemporaneity by creating a complex form through the use of multiple aesthetics by means of addition and subtraction in the formal shapes in order to achieve a creative piece represented in the official artwork affected by the transformations in the use of complex and simple shapes through influence from references and compressive structures on one hand, and on the other hand, through experimentation and modern learning through European schools. The repetition was used in the promotion, and diversity was used in the use of materials and colours.

The overall shape leads us to symbolic connotations that have been borrowed and dealt with by the student. This is what we find with a group of Iraqi painters in general, and with Maher Al-Samara'i in

particular, through the use of abstract shapes of Arabic and cuneiform letters and the use of multiple colours. Despite the variation in the constituent elements of the artwork, they came in forms that generate unity in the overall shape through the use of curved lines and converging aesthetics in the rough texture and its gradients and smoothing that merge with the smooth surfaces of the painting. The inscriptions that form the rough surface are intertwined letters between cuneiform and Arabic, which create a final unity in the formation of the painting.

**Figure (2)**



Work dimensions: 30 cm

Material used: Canvas and colours

Student name: Imtiaz Abdul Razzaq

Completion year: 2017-2018

Work No. (2) Visual scanning of the work included:

The formal artistic elements have emerged through the use of geometric shapes, particularly circles, and their repetition in different sizes. Curved and slanted lines are also prominent, with these shapes being strongly evident in the artwork. However, the texture varied according to the repetition of circles and their sizes, as well as differing from one location to another in the piece. Additionally, the rules of composition were evident and prominent. In terms of aesthetic expression, symbolism was employed through animal forms, particularly the shape of a fish, while the beauty of colour was highlighted through the use of vivid hues. The composition of this artwork follows a repeated system by organizing relationships through the use of circular shapes in various patterns and breaking the circular shape through irregular protrusions. As a result, the final shape of the circles is formed. The student utilized repetition on one hand and on the other hand, colour and shape variation.

Regarding repetition, the use of prominent and recessive circular shapes and lines was employed to achieve repetition in form. However, there are variations in the aesthetic display and colour, which illustrate the effects reflected on students as one of their contemporary reference systems. This system is utilized by contemporary Iraqi artists in their creations and has become a partial, complete, or integral metaphorical representation as one of the compressive structures and references for students through simulation, whether partial or complete, of the official artistic achievements of contemporary artists. Specifically, the Iraqi artist's stylistic approach to contemporary aesthetics is reflected in the contemporary Iraqi official artwork.

The processing the formal structures and composition in this work was accomplished by building regular geometric relationships through the different sizes of circles in both recessive and prominent sculpting, which reinforced the overall shape of the painting, which has taken a beautiful form. The circle was dealt with on two levels: the level of regular geometric form and the level of aesthetics in the use of circles to highlight the animal shape. Here, the reduction and condensation process functionally gave the form and artistically abstracted it to link the content to the overall shape.

**Figure (3)**



Working dimensions: 20" long - 20" wide

Material used: Canvas and colours

Student's name: Zahraa Taleb

Completion year: 2017-2018

Work No. (3) Visual scanning of the work included:

The formal artistic work employed various types and styles of lines through the use of elements of composition, which were strongly evident in the employment of straight lines for the external shape and

their containment within the formal space of curved, circular, and semi-circular lines and blocks, forming a clear abstract shape of facial features. The principles of composition, repetition, and continuity in shaping the blocks were also strongly evident. As for the aesthetics of representation, geometric abstract shapes, such as the addition, were used to determine the overall square shape of the work's space, while the aesthetic treatments of colour were strongly evident through the use of two prominent and contrasting colours.

The structural composition of this work is based on circular repetitions and curves, as well as prominent drawing while maintaining the appearance of iron oxide without colour variation. Rather, the student resorted to diversity in shape within the general framework of using curves and shaping waves in forming the painting. Through this process, a layered unit with beautiful levels was formed, breaking this curved unit with a square base, which established the process of representation in two areas to highlight the colour strength and curves as fundamental formations in presenting the formal piece. The aesthetics used in the variations of the formed shapes for the final surface of the formal piece were repeated, with the student working on utilizing aesthetics that have been influenced by contemporary achievements of Iraqi artists and linking the compositional parts through the use of a single colour for the drawing, as well as the colour yellow, which represents the recessed formations. Through this duality of colour and sculpting style, which the student employed as aesthetics in producing the formal piece, the aesthetic value of their work was highlighted by creatively utilizing contemporary aesthetics.

#### **4. Research Results:**

After analyzing the samples, the researcher arrived at a set of results, as follows:

- 1- The paragraph "diverse line" appeared strongly in all the results of the students of the Department of Art Education in samples (1/2/3).
- 2- The elements of formal work in abstract form were clearly visible in sample number (1), (2), (3).
- 3- Texture appeared diverse in official samples number (1), (3).
- 4- As for the aesthetics of presenting by adding animal shapes, it did not appear in all the samples of the students of the Department of Art Education in the research sample.



## **5. Conclusions, recommendations and proposals.**

### **5.1 Conclusions:**

Based on the results of this study, the researcher arrived at the following conclusions:

- 1- Weakness in the students' performance in terms of oxidation of the artistic achievement below the required level due to the lack of raw materials.
- 2- The scarcity of textbooks on the subject of the aesthetics of drawing for teaching students of the Department of Art Education.
- 3- Weakness in the work due to their use of a single material, which is the (Bani Saad) material, relied upon by the students.

### **5.2 Recommendations**

After completing the research and drawing conclusions, the researcher recommends the following:

- 1- Focusing on equipping classrooms and workshops for the art of drawing for students in the Department of Fine Arts Education.
- 2- Providing scientific sources for the art of drawing and its aesthetics so that students can gain more knowledge about this subject.

### **5.3 Proposals:**

The researcher proposed several suggestions, including:

- 1- Aesthetics of formation in modern Iraqi drawing.
- 2- Aesthetics of texture in contemporary Iraqi drawing and its reflection in the work of students of fine arts education.
- 3- Studying abstract forms in contemporary Iraqi drawing and their reflection in the work of students of fine arts education.

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