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## THE INTELLECTUAL AND AESTHETIC DIMENSIONS OF EPIDEMIC SCENES IN CONTEMPORARY IRAQI PAINTING

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### Abstract:

#### Chapter 1

##### First: the research problem

The current research is concerned with presenting an intellectual reading of the works produced in modern Iraqi painting. Art has witnessed abundant intellectual and aesthetic theses in which opinions were sometimes in agreement and sometimes in opposition until it is no longer possible, especially in our contemporary world, to agree on a unified intellectual vision.

The contemporary artist has transcended the data of the emergency perception that is reflected in art through realistic forms, and comes to complete his cognitive potentials of imagination and intuition where you find this energy.

The search for representations of epidemics is to identify important topics related to the movement of society, as the work of art can have an aesthetic expressive value that influences it, and this reading is summarized as being cognitive, pouring within the framework of European painting, through its historical references on which it was based, and formed a mark In his career, and an important pillar of the civilized human culture and his emotional interactions, and considering the expressed artist as a being who works to change his civilized and natural reality, in line with his growing needs.

The artistic work can have an expressive value and a social purpose, and that the artist is not a maker, but rather a need that is seen as a supreme goal, possessing a special sensory method, that would aid in the formation of the aesthetic subject, and then its reflections on modern

painting and artistic movements that Then it formed a strong presence in the history of the modern plastic movement, and sought to create forms according to its artistic vision, based on those dimensions and concepts.

The scenes of epidemics have their roots in the study of what affects the population, as well as the study of distribution and determinants of health-related conditions or specific events in a population and the application of this study in order to control health problems more consciously that prompted the artist to produce works of art.

The Iraqi painter had found another face of modernity, as the emergence of this modernity was not a removal or erasure of what was achieved in the past or heritage, as much as it was a process of adapting the past and formulating it in a new way for the future, as the crisis of the Iraqi artist is not about liberation from the past, but rather the crisis of the situation Which must deal with the past. For example, what the Iraqi artists and the groups that appeared at that time did was "search for the missing link in Iraqi painting, as they devised successful solutions that have been completed."

, and that this modernity has been established for it and has become a recognized personality intellectually and aesthetically, and in light of what was mentioned in this information that we have gathered here, the problem of the current research is determined by the following question:

What are the intellectual and aesthetic dimensions of epidemic scenes in contemporary Iraqi painting? how were they embodied in the artist's productions?

**Second: The importance of research and the need for it:**

The current research is determined by studying the intellectual and aesthetic dimensions of epidemiological scenes in contemporary Iraqi painting.

- 1- This research constitutes an addition to our art libraries for the benefit of researchers in the field of arts.
- 2- It may benefit plastic art critics, theorists, and writers in the field of literature and art.

**Third: Research Objective:**

The current research aims to reveal the intellectual and aesthetic dimensions of epidemiological scenes in contemporary Iraqi painting.

**Fourth: Research Limits:**

- 1- Temporal boundaries: The current research is determined for the period (2019-2021 AD).
- 2- Spatial boundaries: Iraq.
- 3- Objective limits: studying epidemiological scenes in artistic works executed with oil on canvas.

**Fifth: Defining terms:**

Dimensions: Dimension

The dimension (in language) is in contrast to the proximity, which in the ancients is the shortest extension between the two things, and the speakers made the dimension a delusional extension imposed on the body, or in itself, suitable for the body to occupy it (1).

Dimensions come from dimension, breadth of range and distance (2).

Dimensions (plural) singular (dimension), which are opinion and firmness (3).

### **The dimension in philosophy:**

The dimensional (according to Aristotle), is the judgment that is made by knowledge of the known, in that the known is of course later than his reason in an interview (before me). (4).

The dimension is the true amount that defines itself, or something else, a measurable amount or shape (such as a line, a surface, or a volume), for example: the dimensions of an object. (5)

### **Dimension: (procedural):**

It is the extent to which the artist's thoughts, emotions and feelings play and their embodiment on the pictorial surface, as an indication of the epidemiological scenes in European painting.

### **Aesthetic (in language)**

Beauty: Ibn Manzoor mentioned it in "Lisan al-Arab" as a beautiful source, and the verb is a beauty. Ibn al-Atheer believes that beauty falls on images and meanings, and a man has embellished with beauty, so it is beautiful. (6).

Beauty: An adjective that is uttered in things, and gives the souls pleasure and a sense of orderliness and harmony, and it is one of the three concepts to which the judgments of values are attributed

### **(Beauty, Truth and Goodness) (7).**

### **Aesthetic (idiomatically)**

The term aesthetic, in its broad sense, is mentioned as the love of beauty, as it is found primarily in the arts, and in everything that appeals to us in the world around us, and in this broad sense, it was present during the history of civilization, but the word aesthetic, appeared for the first time in the ninth century Ten, referring to something new not just a love of beauty, but a new conviction in the importance of beauty in comparison with other values, and aestheticism has become a representation of certain ideas about life and art. (8)

### **Procedural aesthetic dimensions:**

They are the values that lie in the images and meanings that the artwork carries, and that evoke a sense of orderliness and harmony, through the unity of formal relationships, their co-ordination between the things that our senses perceive, and the expressive potential that the artist proposes through the artwork, and the extent to which the form communicates a general idea or An event that afflicted the community.

Epidemics: (language) epidemic: plague; Every disease is highly contagious, rapidly spreading from place to place, affecting humans, animals and plants, and is usually fatal. (9)

Epidemics: (idiomatically) are the group of natural and artificial elements that surround humans, animals and plants, and make up its (natural) environment.

Epidemics: (procedural) is a sudden and rapid spread of a disease in a geographical area above its usual rates in the region. Drawing is a language: drawing is a collection of fees: it is the representation of an object (relationship) called what corresponds to the truth (Represent objects, people, or landscapes) with different drawing tools.(10)

Drawing (idiomatically): Drawing: is the effect, it is the definition of a thing with its necessary characteristics and symptoms, including:

Bayani: A means of expressing abstract phenomena and relationships in geometric shapes.(11)

Schematic: A total drawing that does not take into account the details and in which the objective proportions are taken into account for different parts. (12).

### **The second semester / the first topic**

#### **Epidemic in art (social and psychological rooting of the concept)**

Art has a role and great importance in society as it stimulates the capabilities of research, thought, dialogue and innovative performance, and that the arts affect individuals and societies in an intended or unintended way. Therefore, art pushes individuals to renew the ways of life through development and this is the purpose of art in general, and it appears. The effects of arts on individuals and societies through the characteristics and characteristics of each society, and the extent to which it is affected by different types of arts, and humanity has known many epidemics that claimed thousands of people, such as the white plague, i.e. tuberculosis, black plague, cholera, typhoid and other epidemics that formed a new humanity governed by social relations, and it was Old epidemics that claimed the lives of the world's population, which were common in ancient times in the societies of India, China, Greece, Europe and others, but they moved to new societies due to the movement of trade, immigration and military conquest, and the plague epidemic attacked in ancient times and the Middle Ages attacked India and China just as it attacked Europe, Britain and America on Both, but what differed is the pattern of response between societies. Epidemics have afflicted civilizations throughout history, and it was for many of these Epidemics have effects on human society from killing large percentages of the world's population to making people think about bigger questions around the world, and art embodies the epidemic in many works of art and from those works of art that generally came out of the scope of the domestic curses that humans formed among them and that arose after Epidemics spread. (13).

In its history, humanity has been subjected to several epidemics and diseases that have killed millions of victims, for example the deadly plague epidemic that began in 1348 AD resulted in the decimation of a hundred thousand people during the months of March and July within the walls of Venice, Italy only, and only a fifth of the population survived, and nearly half of Britain's population, in fact. If individuals, families and governments do not cooperate in restricting the disease and the epidemic in the fewest number of patients and an area of land, then it will spread just as the deadly black plague that killed a third of the population of Europe, and

moved to Central Asia, then China, Russia and India, and this is proven by the history of epidemics and infectious diseases. (14).

The second topic / Epidemic between modernity and contemporary in painting

Modernity, with its views and ideas, worked through it to renew the entity of art and painting at the beginning of the twentieth century, which was an extension and continuation of political, cultural and social conditions that dominated Europe and America at the end of the nineteenth century and which paved the way for profound transformations and great displacements that stimulate the desire to build an alternative, Modern painting was used in accordance with a rejection and disregard for the prevailing styles, as the classical academic principles no longer have a place in the concept of modern art, as Herbert Reid says, "We are now touching a departure from all kinds of heritage, we suddenly found ourselves alone with the efforts of five centuries of artistic creativity. "(15)

As modernity lives on rebellion against all that is normative, and the creative modernist spirit seeks to use the past in a different way, it decides the fate of that past, which has become facilitated through a concrete study of historical tendency. (16)

As modernity was a global movement generated by different forces that reached its zenith in different countries and times, in some countries modernity has disparaged its inherited heritage, such as the romantic, realistic and impressionistic heritage, and in countries it considered itself an evolution of that heritage. (17)

The history of modernity is the double affirmation of the mind and the self. The self-position is clear in modernity, as it is in relationship with a world dominated by ambiguity, complexity and an epidemic that has greatly affected the social, economic and political structures, as the new social movements whose goals are cultural rather than economic, are calling more and more directly for the coalition Between the mind and the subject, increasingly separating the mind of society on the one hand, and the subject of the individual on the other hand.(18).

Modernity came with its project to rid man of his illusions, liberate him from his chains, and explain the universe as a rational and conscious interpretation. Modernity saw that such a project is not completed unless a person discontinues his connection to the past and is concerned with the present, fleeting moment, that is, the human experience as it is in its immediate moment. (19)

Humanity has gone through since ancient times to the present day, serious epidemics that caused the death of large numbers of people, and they were suddenly coming quickly to regions, cities and countries and killing many of their inhabitants. He gave these epidemics popular names in every region, whether inspired by his symptoms that appeared on the injured person or from the pain he was feeling, as there was a wave of famines and drought accompanying some of those epidemics, and in the past there were many disasters that lead to the death of many Its population, especially epidemics and drought, have affected those epidemics in art, literature, economics, politics, society and all things related to humanity. (20).



### **Chapter Three / First: Research Society.**

The period of time covered by the research (2019-2021) resulted in a huge amount of artistic productions that could not be counted statistically, after the researcher examined the published photographs of artistic works (drawing) related to the research community and which are specified in their study within the limits of the intellectual and aesthetic dimensions of epidemiological scenes in contemporary Iraqi painting. , In addition to seeing what is on the Internet, and making use of it in a way that covers the limits of the research and achieves its goal, and ensures that the researcher monitors the largest amount of artistic works that work with the topic of the current search.

#### **Second: The research sample.**

In view of the large number of artistic works produced within the limits of the current research (2019-2021), the large number of artists in the original community and the impossibility of covering all artistic works for this stage, the researcher decided to choose the research sample represented by artistic works and determine them in an intentional way according to the reality of one work for each artist who lived with the period of epidemics and some of them He suffered from it directly and led them to perdition, and the researcher took into account the artworks of Iraqi artists as they constitute an important tributary of the Iraqi painting movement, so the researcher selected some of their works within the research sample. The samples were selected according to the following justifications:

1. The popularity and spread of the selected works, according to their informative and critical value in the field of international formation.
2. The models give a clear picture to the researcher to capture the conceptual and aesthetic dimensions of epidemic scenes in contemporary Iraqi painting.

Third: the search tool. In order to achieve the current research goal represented by the intellectual and aesthetic dimensions of epidemiological scenes in contemporary Iraqi painting (2019-2021), and given the specificity of the research topic, whose mechanisms work with the art of drawing, so artistic productions such as these are not isolated from data, data, theses, and statements of psychological, intellectual and theoretical trends Accordingly, the researcher has benefited from the theoretical framework indicators represented by an overlapping mixture of scenes, as these indicators have direct and indirect effects on epidemic scenes, represented by the Iraqi art of drawing (2019-2021) from the technical side of the technical elements and organizational relations, and the accompanying ones on the psychological side. Represented by the epidemiological scenes in the drawing, and the attempt to reveal the human capabilities at their most extreme levels

#### **Fourth: Analysis of the Research Sample:**

The researcher adopted in the sequence of analysis of the research sample, not according to the names of the artists, their artistic history or their media fame, but according to the chronology of the production of these works, according to the sequence of time periods accompanying the epidemic and that the nature of the current research requires attention to depicting the reality and event and what was witnessed by the period of the epidemic with artistic work as well, about the artist's name or artistic history.

**Sample No. (1)** Work name: The role of world countries in the Corona epidemic crisis. Artist name: Nabil Ali. Material: oil on canvas.



Measurement: 86 x 120 cm.

Year of production: 2019.

Al-Aidi: Iraqi Art Exhibition / Baghdad.

General description: This work describes in the painting (The Role of the Countries of the World in the Crisis of the Corona Epidemic), this painting was drawn in Iraq during the Corona pandemic 2019, this painting depicts the cases of the countries of the world that have been affected by the epidemic, when we see in this painting we see many of the world in the field of Health as warriors.

Analysis of the work: The artist depicts in this painting a person sitting on the chair and there are the names of the countries written on the back of the painting and at the top of the painting we see a plane and this indicates that the means of transport and movement have all stopped because of this and the epidemic and these forms were characterized by an apparent stillness and a blue front shape, and the subject depicted in which the artist is represented The expressive trend is at its most violent from the severity of the Corona epidemic that has afflicted all countries of the world.

The human figure in the artist's painting gives up its realistic density and weight to transform by the act of deconstruction created by the artist into pure geological rock solid surfaces that take polymorphic centers as a means of penetration and escaping from the dimensional surface to what is outside the boundaries of the dimensions in a state of tension between the immediate and the next. In the meantime, he refers the recipient to awakening his mentality from the usual deliberativeness, as the viewer moves inside the spaces of the painting through the traveling viewpoint and through the dynamism of the multiple viewing angles of the figures according to a dialectical constructive relationship with the recipient who re-looks at the

scene relying on other dualities in addition to presenting parts Shapes or their delay on some of them or on the background within the levels and perspectives that control the production of meaning through its metaphorical forms.

When we go into the worlds of this painting, we find a white dove, and this indicates peace, and the artist has crossed the artistic context by linking it to life and the extent of practical benefit from it even though he did not search for a benefit in his art, and sadness for a person who lost feelings and feelings and striving for imagination and dreams, and we find the artist has gone beyond The stylistic pattern in the overlap of form with the background is close to the Cubists, but in contrast to what the Futurists later came up with, and his painting is not without hidden conflict, so the artist composes between the contradictions in unity and balance and it adopts a geometric structure that seeks a transcendent goal with insight.

**Sample No. (2)** Work name: Humans adhere to life in the shadow of Corona.

Artist name: MalakJameel.

Material: oil on canvas.



Size: 270 x 390 cm.

Year of production: 2020.

Al-Aidi: Iraqi Art Exhibition / Baghdad.

General Description:

This painting depicts the Iraqi families who lived through the Corona epidemic while sitting in their homes and feeling frustrated because of their lack of solutions to address this epidemic, which made them feel sad and despair.

**Work analysis:**

In light of the conflicts, fear and anxiety that afflicted countries led people to the feeling of despair and sadness, when the power of death looms over the artist's consciousness, and in light of the place and isolation not chosen in a modest place, the artist reads us with productive and expressive works on the size of the calamity that overthrew people. There is no system, and in light of that, a composition or assembly was produced by the artist by drawing a group of people

on an oil painting and expressing the feeling of despair and sadness in the movement represented by people, so we see in this painting a plan to define the vocabulary of the faces and with blatant coloring in the clothes, that the artist has a special way of expression. This painting was represented by an attempt to get rid of this epidemic in thinking and expression, so he drew faces in a sad way in this work because it stems from the main topic that revolves around the human struggle with this dangerous epidemic to get rid of the pain of disease. The artist took the initiative and paved new ways and focused his attention, in Expressing shapes and paying attention to their contents, topics and beliefs. We find this artistic work that points to an educational and health aspect represented by the spacing between people and wearing masks, and this indicates the side of awareness. It reduces the spread of injuries among the community, so the artist laid the foundations for exploding the narrow frameworks of the prevailing concepts, the wearing of the muzzle and the divergence that the artist emphasized in the painting in order to show the seriousness of this epidemic and the nervous tension experienced by society, and this work is a critical phenomenon of the prevailing situation.

The issue of the existence of epidemics engraved in the minds of society and remains attached to his means through the employment of the artist and his continuous preoccupation with them, which gave his artistic work a contemporary character as well as the fact that the work carries an educational and indicative characteristic, that is, it referred the painting to the third dimension again, but it is not from my perspective but rather by using different materials that make From the pictorial surface a pictorial depth, meaning that it carries within it an attempt to integrate intellectual connotations, his position in the community's inspiration with a pictorial character, all these vocabulary makes the scene very close to an important reality that is the realism of this object, plus the realism of the scene among the community, that is, formed through the event and this. What the artist aspires to in his works through the color intensity and sharpness of the brush, in order to show the dramatic state that society is experiencing in light of this epidemic.

Indicators of the theoretical framework: 1. The existence of a dual nature of human behavior, which is the rationality capable of preserving the majority of human beings in normal times. 2. Fear, anxiety and suspicion drive paradoxical, irrational behaviors.

First: Results The researcher has reached a set of results based on the above analysis of the sample as well as what was provided by the theoretical framework, and in order to achieve the aim of the research, the research resulted in the following results:

1. European philosophy, especially in the Renaissance, expressed the values of truth through the science of logic in terms of subjecting things and ideas to laws that can be proven, and in plastic art, and this is what was evident in the entirety of the samples.
2. Social values change according to the nature of each society. The Iraqi artist did not neglect his interaction with his community or create a balance between himself and his social object. We note in the sample models (2,1) that they carried scenes of this epidemic, which directly affected the psychosocial and community aspirations. .

**Second: Conclusions: In light of the research results, the researcher reached conclusions.**

1. The majority of Iraqi drawings tend towards the visual representation of shapes, but the content of these figures carries abstract and imagined mental images.

2. Iraqi paintings were associated with prostitution, the effects of which were intended to be terror, fear and anxiety.

Third: Recommendations: In light of the results and conclusions of the research, the researcher recommends the following:

1. The necessity of turning to art in dealing with any societal incident that is dangerous to the formative structure of society, such as the phenomenon of the outbreak of epidemics, because art carries an educational and rationalization message for the individual and the simple citizen and being the means closest to the recipient.

**Fourth: Proposals:**

After completing the research and achieving the benefit, the researcher suggests conducting the following studies:

1. Epidemiological scenes and their applications to modern mural art.

**Appendix (1) Table of research samples**

S	Name of the artist	Business name	Subject	Measurement	year	Property
1	Nabil Ali	The role of the world's countries in the Corona epidemic crisis	Oil on canvas	86 x 120	2019	Iraqi Plastic Exhibition / Baghdad
2	Malak jameel	Humans cling to life in the shadow of Corona	Oil on canvas	270 x 390	2020	Iraqi Plastic Exhibition / Baghdad

**Appendix (2) Table of Research Forms**

S	Name of the artist	Name the board	Production Date
1	Sandhya Kumari	Bharati water on the Corona virus	2020
2	Adrian	Italians who sing on balconies	2020
3	Gaben Hill	Eternal death versus the hoped-for light	2020

Summary of the research: The current research (the intellectual and aesthetic dimensions of epidemic scenes in contemporary Iraqi painting) sought to find approaches between the topic of epidemic scenes and Iraqi painting, and the current research included four chapters: The first chapter deals with the methodological framework, which deals with the research problem, its importance and the need for it, as well as Research boundaries (2019-2021) and the objective of the current research represented by (uncovering the intellectual and aesthetic dimensions of epidemic scenes in contemporary Iraqi painting). The first chapter ended with defining the most important terms included in the research. The second chapter included: two topics representing the theoretical framework and its indicators ending with previous studies, the first topic dealt with: (the epidemic in art, the rooting of the concept and its social and psychological implications) and the second topic dealt with: (The epidemic between modernity and contemporary in painting) and by shedding light on the most important Iraqi plastic artists whose works were distinguished. With features of epidemiological scenes by finding applications and touching approaches to the topic of the current research, to end the research with indicators of the theoretical framework and previous studies

As for the third chapter: it included the research procedures, by defining the research community and the sample that represents it, ending with the analysis of the research sample of (2) panels, in addition to the research tool, which took from the indicators a systematic basis in its formulation after it was presented to a group of experts The specialists and the fourth chapter included: a number of findings and conclusions, as well as a number of recommendations and proposals, and from the results that were reached:

1. In Iraqi plastic art, where these values were established through the connotations of golden proportions, perspective and anatomy. This is what was evident in the entirety of the samples.
2. Religious values in painting took a variety of scenes during the outbreak of the epidemic. Through the iconography, the artist was able to refer to or symbolize religious contents.

The researcher also reached a number of conclusions, including:

1. The majority of plastic drawings tend towards the visual representation of shapes. However, the content of these figures carries abstract and imagined mental images.
2. The contents of the epidemiological scenes occupied the artist's thinking and editing through his vision of the composition, but he dealt with it completely freely.

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