

The Transformation of Shape Movement Structure in the Drawings of Wasma Al-Agha

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Abstract

Formal formations, linear arrangements, variations in spaces, color contrasts, proximity and spacing between shapes, and even the repetition of shapes in some cases, and differences in sizes, make the painting a full-fledged compositional dimension. Therefore, we find through that importance a pressing need to conduct a study that sheds light on an important aspect of the formation represented by the experience of the artist Wasma Al-Agha. From this starting point, the researcher found a logical justification to address the subject of this research, to study and deepen the idea of shape movement and its relationship to the paintings of the artist Wasma Al-Agha. Through the foregoing, the researcher was able to formulate the following question: To what extent does the structure of shape movement transform in the drawings of Wasma Al-Agha? As the current research aims to understand the mechanisms of formation, types of shapes, and their movement in the drawings of the artist. Therefore, the researcher relied on the descriptive-analytical method (descriptive analysis) due to its suitability for the subject of the current study and what it allows for in terms of analysis procedures in order to achieve the research goal. The sample was selected using the intentional selection method for the representative sample of the research community, where the researcher identified his research models (3) models from the original community. Also the research came out with a set of results, the most important of which are: The artist tried to represent a sad and dramatic story of the suffering of immigrants in the Iraqi provinces, as in sample number (1). She relied on her own style in embodying the shapes to convey the scene with an illusory movement of the shapes, like an old inherited novel that she tells through colors and shapes, as in all the samples. As for the research Conclusions: 1. The artist relied on multiple pure colors that express a festive dimension that evokes joy in the viewer's soul. She depicted the Baghdadi scene that was repeated in all her paintings and her representation of the Iraqi woman as an old inherited novel that she tells through colors and shapes.

Keywords: Transformation, Movement, Shape.

INTRODUCTION

Chapter One

Research Problem

Shapes are ubiquitous, found in humans, plants, and animals. They are arrangements of lines, colors, and spatial masses, along with factors that add value to shapes, such as shadows and light. These elements are organized according to a visual balance that aligns with the artist's vision and imagination. Shapes are one of the most important elements in art, forming the foundation upon which artists build their works. The boundaries of shapes represent the primary values of the artwork. As Riyad (1994, p. 62) states, "Shape guides and organizes our perception. It directs us to the selected elements and draws our attention to them. In fact, artistic appreciation becomes impossible without shape. The value of appreciation does not exist in isolation from the elements that shape organizes. Shape does not only make elements understandable but also enhances and emphasizes their attractiveness."

The term "transformation" stems from the meaning of "transition from one state to another or from one image to another," where the concept adheres to the notion that the elements of things are not fixed but can transform into each other, preventing a return from the resulting shape to the old one (Razi, 1982, p. 102).

The movement of shapes in a painting, through their multiplicity and diversity, creates the overall formal structure of the painting by formulating shapes within a single space in a regular or irregular manner characterized by harmony through the organization of lines. This organization achieves a unified form

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characterized by movement that conveys the intellectual content of the work directed to the viewer through sight. The artist's drawings did not adhere to the boundaries usually dictated by realistic gravity in drawing. They did not merely narrate stories through shapes but rather transformed reality into diverse shapes that suggest movement within the single painting. The artist relied on distinctive shapes that are concentrated in her memory and cultural, environmental, and social heritage, employing them in new achievements for the painting by organizing the elements of the material medium contained in the painting with a group of shapes. This approach stems from her ability to innovate, making the painting a speaking language through the movement of multiple shapes within it.

This reality was unveiled by the Iraqi artist Wasma Al-Agha (1980-2004) through her enchanting art, distinguished by the beauty derived from the movement of shapes with her distinctive lines and colors. By composing and organizing the parts of the painting into multiple shapes at different levels within a single spatial area, the movement of shapes in Al-Agha's paintings does not depend on the partial view of each shape individually but rather on the overall view of the painting and the distinction of integrating all shapes into the system of the painting's space through the illusion of movement of formations, linear arrangements, variations in spaces, color contrasts, proximity and spacing between shapes, and even the repetition of shapes in some cases, and differences in sizes. The painting thus becomes a formal dimension full of movement. Therefore, we find through and through that importance a pressing need to conduct a study that sheds light on an important aspect of the formation represented by the experience of the artist Wasma Al-Agha. From this starting point, the researcher found a logical justification to address the subject of this research, to study and deepen the idea of shape movement and its relationship to her paintings. Through the foregoing, the researcher was able to formulate the following question: To what extent does the structure of shape movement transform in Wasma Al-Agha's drawings?

The Importance and Necessity of the Research

The importance of the research lies in the following points:

The research presents an attempt to build a theoretical base for studying the importance of shape in the artwork and its organization mechanisms and its most important elements.

Studying the transformation and construction of shape movement in the artwork through the regularity of the shape parts and the interconnection of its elements with each other in the paintings of Wasma Al-Agha.

Research Objectives

The research aims to identify

The transformation in the structure of shape movement in Wasma Al-Agha's drawings.

Research limitations:

Subject limit: Wasma Al-Agha's drawings executed in oil colors.

Time limit : (1997-2011)

Spatial limit: Iraq

Definition of Terms

Transformation

Technically defined as "a sudden transformation Periphery, which is an unexpected turn of events" (Fathi, n.d., p. 80).

In contemporary visual arts, which witness a development in style, technique, and vision, it was necessary to define the concept of transformation as a term for the analytical analysis of art. Transformation is "a system that changes in its fabric according to the elements, foundations, and relationship of this fabric, and therefore it is an active movement which is established through processes" (Rosenthal, 1980, p. 117).

Movement

Technically, movement is defined in physics as "the change in place caused by certain forces and which takes a certain time" (Susan et al., n.d., p. 40).

Movement in art includes two ideas: change and time. Change can occur objectively in the visual field or mentally in the process of perception, or both together" (Scott, 1981, p. 41).

It is also known as "the strongest stimuli for attention in the visual field, and it is an action that involves change, so it is met with a reaction that is not necessarily in the form of tangible movement" (Riyad, 2014, p. 201).

Operational Definition of Movement

Movement in art means the illusion of movement of shapes within the painting through colors, lines, shadows, and light.

Shape (Technically)

Clive defines shape as "the form taken by the sensory medium, in which lines and colors are organized and which causes the arousal of aesthetic emotion" (Clive, 2012, p. 4).

Philosophically, he defines it as "a group of ideas that may differ from each other but form a conceptual or theoretical unit that allows the researcher to deal with it as an independent issue" (Muhammad, 1996, p. 79).

Operational Definition of Shape

The researcher adopts the definition proposed by Muhammad Anani because it is consistent with the objectivity of the current research.

CHAPTER TWO: THEORETICAL FRAMEWORK

Section One: Transformation and Movement of Shapes in Modern and Contemporary Drawing

Transformation is the concept of transition from a fixed, realized system that represents the familiar and with which customs and traditions have dealt, to a new system that represents the unknown and the mysterious, meaning the transition from a familiar state to a state of mystery and ambiguity. The types of transformation or change differ according to the cognitive field and the field of research. What was meant by transformation or change or transformation in science and philosophy in the past is not what is meant by these words in the modern or contemporary era. Each of the scientists has an imagination, because transformation (and hence artistic stylistic transformation) differs greatly or slightly from the imagination of the other, and this is due to the nature of the transformations that affect the subject we are dealing with (Ziadah, 1986, p. 239).

When the recipient sees the paintings, he can absorb them with their different subjects through the shape, that is, through their lines, colors, and all their spaces, as well as the technique implemented by the artist and the materials used, and he can perceive their details, as "there is no work of art without a shape, no matter how different or abstract from its references, the shape is not an independent entity, but rather is like a spider's web that is composed of different and organized materials" (Stolenitz, 1980, p. 5). The shape has many functions, "it meets the joints of human life and all its affairs, and the more the artist's sense and awareness of things increases, the more his visual perception and artistic awareness and his touch of the forms of life and its subjects increase, and then the ease of conveying them to the recipient, and the more he delves into the details and concepts associated with the affairs of the painting, its events and coordinates, from the processes of dismantling the structure of artistic forms immersed in civilizations and history, to understanding the spirit of nature that renews and renews its vibrant forms at every moment, to entering the experience of technique and adding it, to building the painting in its final form, it helped the artist to launch to achieve an artistic aesthetic discourse" (Rajoub, 2015, p. 5).

Modern and contemporary art represents a general term used to refer to "the work of art that appeared during the period extending roughly from the 1860s to the 1970s, and refers to the styles and philosophies of art

produced during that era. The term is usually associated with art in which old traditions were abandoned in favor of innovation (Amehz, 1996, p. 121).

In modern and contemporary visual art, the painting has become a meeting place for shapes. The shape "guides and organizes our perception, as it directs us to the selected elements and prompts us to focus our attention on them. In fact, artistic appreciation becomes impossible without shape. The value of appreciation does not exist in isolation from the elements that shape organizes. Shape does not only make elements understandable but also enhances and emphasizes their attractiveness" (Riyad, 2014, p. 6).

Section Two: Shapes in Wasma Al-Agha's Drawings

The nature of visual arts is affected by the data of the search for aesthetics. "The shape must contain numerical harmony in the relationships that make it up, and the beauty of the shape is realized from the harmony of these relationships and their content. When this harmony is achieved, the shape becomes complete and beautiful" (Al-Khafaji, 2011, p. 5). The shapes and their movement in the artwork depend on "the line with a specific directional movement and it is considered that it has an important role in the systems of life. Many fields and facilities of life and the universe have been found that are buzzing with movement. This means that there are a large number of infinite paths that achieve formal unity" (Faraj, 1982, p. 10).

Wasma Al-Agha's Artistic Journey

Born in Baghdad in 1954 to a family that loved the visual arts, Wasma Al-Agha's talent in drawing emerged at an early age through her participation in school exhibitions. She received appreciation from her teachers throughout her academic stages. After obtaining her master's and doctoral degrees, she taught Islamic and modern art history at the College of Fine Arts at the University of Baghdad and then Salah al-Din University. Her first artistic participation was in the exhibition of the National Museum of Modern Art in Baghdad in 1976, with the painting (The Tragedy of Tel al-Zaatar). She then participated in many exhibitions and scientific conferences related to visual arts and heritage studies inside and outside Iraq. She also authored many art books that were adopted as curricula in art institutes and colleges.

The artist worked on creating her personal style by relying on a unique formulation of the subjects of her paintings in their narrative and aesthetic character, as well as her modifications to the contemporary dimensions in drawing, where she began to draw from shapes and styles from diverse sources, different in form, time, place, and goals. Her drawings became a great attraction through the prominence of movement and gesture that distinguish the shapes in her paintings, where "the shape appears in a cohesive unit when the artist tries to break free from the pattern of the painting, color and lines and strip them of what he possesses of ability and renewal to innovate and formulate shapes in a special way, expressing it with meanings and symbols that serve the subject, intertwined in the essence of the artwork with precision in diversity according to the rules in choosing the dramatic scene in which the highest level of experience is achieved in clarifying what the content of the work has reached" (Al-Basyouni, 1980, p. 83).

What we notice in her drawings is that they rely on shapes to describe a specific event through a group of characters that represent that event in a specific moment in time, which may be a festive subject, a romantic state, or even historical battles. The shape often expresses the state of stability that can be reached at a certain time, while the distinctive feature of the content is movement and expression. Therefore, we can say that the form is conservative and the content is revolutionary" (Faraj, 1982, p. 46).



Figure (1): Painting by Wasma Al-Agha

Title: Freedom After 2003

Provenance: Taken from the book "Wasma Al-Agha: An Artist from the Rashid Era"

Medium: Oil on canvas

Dimensions: 46 × 40

Analysis:

As seen in Figure 1, which represents the painting "Freedom After 2003," painted in oil on canvas, it is composed of multiple figures of women. The women embody different forms, some standing and some sitting, with different gestures of hand movements. We feel the movement of the figures, and in this painting, she was able to create an illusion of a supposed movement of the women derived from the movement of their bodies and hands. This painting, through its multiple figures, gives the viewer the illusion of movement and describes the event, presenting the viewer with a complete scene built on the movement of the figures. The artist used the figures "as a symbolic visual language in artistic expression, intertwined with elements that form interconnected relationships based on their definition on laws that the artist inspires to transform them in his works into expressive vocabulary from which its elements that form the artistic image based on intellectual and aesthetic sense, expressing the formal connotations contained in his work and employs them in the creative process in an attempt to influence by creating the reality that the artist lives in" (Al-Basyouni, 1995, p. 11).

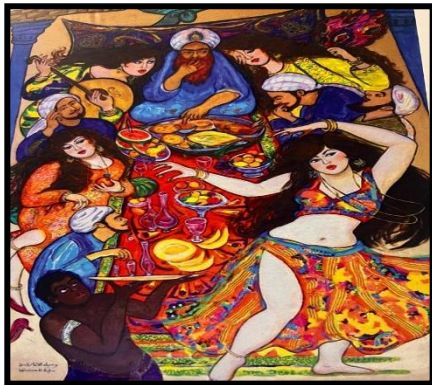


Figure (2): Painting by Wasma Al-Agha

Title: The Caliph's Council

Provenance: Taken from the book "Wasma Al-Agha: An Artist from the Rashid Era"

Medium: Oil on canvas

Dimensions: 120 × 78 cm

Analysis:

Figure (2) represents the painting "The Caliph's Council" by the artist Wasma Al-Agha. In this painting, she invested in subjects with civilized characters from the heritage that are full of vitality and movement, such as scenes of dancing and popular celebration, which gave her the freedom to move and build multiple forms that combine reality and imagination. The artist describes it in her book as "inspired by the atmosphere of old stories from One Thousand and One Nights and in a way that makes the composition the other counterpart to reality or, in other words, its objective equivalent, which I can through it to delve into the lyricism of colors and lines and all its scales where the shapes melt in their color divisions and segmentation, taking on universal qualities as well as my artistic texts that rely on the myth or the (free) mythical narrative as the driving mechanism for the idea of the artwork. The painted women in the paintings dance to the rhythms accompanying the musical colors, in addition to the rhythms of the spontaneous and diverse linear relationships in their paths and with an automatic humanity with a simplifying tendency that relies on imagination in its utmost free expression, thus removing it from direct (craftsmanship) and superficial technique" (Wasma, n.d., p. 9). In this painting, she made the shapes inside the painting formations that suggest life within it, accurately describing the event and the scene. The multiple shapes and gestures of the bodies here stimulate the imagination for interpretation and a feeling of that illusory movement through sight, despite the fixedness of the shapes. It is an illusory movement.

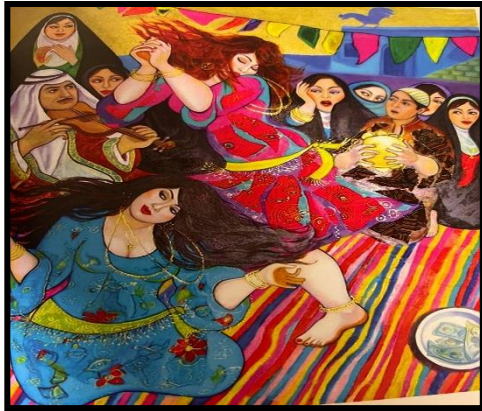


Figure (3): Painting by Wasma Al-Agha

Title: Al-Hajeh (Folkloric Dance)

Provenance: Taken from the book "Wasma Al-Agha: An Artist from the Rashid Era"

Medium: Oil on canvas

Dimensions: 100 × 90 cm

Analysis:

As seen in Figure (3), which represents the painting "Al-Hajeh (Folkloric Dance)" executed in oil on canvas, the painting is adorned with multiple figures and women and their folkloric dance, after which the painting was named. It forms "carnival and festive forms that move away from the shop of colors to present its vision in the value of light in those radiant colors, in addition to popular joys and their ritual manifestations, music, henna rituals, colorful clothes, and festive dance movements. These elements have woven their artistic fabric to present the language of the walker with a contemporary experience that keeps pace with what modern arts are going to" (Wasma, n.d., p. 13).

Within the movement of lines and colors and rhythmic overlap to suggest the nature of the event through the shapes and perceive the details of their movement, despite the fact that the space of the painting is flat, it suggests to us depth and the illusion of movement, relying on the element of the line and the method of building the main shape of the painting as a sovereign element. The painting was characterized by an atmosphere of the past represented by the dance known as (Al-Hajeh) "That the works of the artist Wasma Al-Agha present to the viewer when standing in front of her painting this amazement in visual vision from the first moment. There is a richness of color and a vision of wrapping around realistic or popular subjects that are still present as a reality in the recipient's daily stock, but it works on transforming reality and changing real dimensions to remove it from its obvious reality that is visible to everyone within its privacy, to the visual vision that reveals the implicit, hidden that hides behind the bumpers of reality, the reality of women as they want to be seen, which is imposed by the world of her reality and her environment, and obscures what is not wanted to be revealed to us about her life from the invisible. It transforms vision from the position of private vision to the position of public vision within the characteristics of artistic creativity, which is what makes the diagnosis in her paintings of the female element carry intellectual turns and a dazzling visual vision" (Al-Basam, 2013, p. 71). An artist who was associated with the memory of her place and upbringing in Baghdad, but went beyond that to her wide expressive ability to reveal the memory of the place.



Figure (4): Painting by Wasma Al-Agha Title: Spring Festivals

Provenance: Taken from the book "Wasma Al-Agha: An Artist from the Rashid Era"

Medium: Oil on canvas

Dimensions: 80 × 80 cm

Analysis

The artist Wasma Al-Agha was able to represent movement by displaying the events of daily life, popular and religious rituals in the heritage, as movement is always with the continuity of life and its activities. And as in Figure No. (4), "she painted a woman in northern Iraq in a style that she abstracted in it by highlighting the beauty of the woman and the charms of her body and her mountain clothes of various colors, making her in hidden happiness through the movement of the shapes in the painting, and the folk dance in the spring festivals that is called Kurdish dabkas, which is characterized by the sons of Kurdistan with the embrace of the movements of these women and men with the environment in its specificity, through its mountains, plains, and picturesque green pastures, exciting in her eyes happiness and joy in highlighting the emotional relationship between the environment and the heritage, and myths, so I abbreviate the objectivity of the shapes in order to reach a transparent language that leads to a new visual image, which may not match the original (reality) but is equivalent to it or is equivalent to it by subjecting the idea of the text to a special and qualitative structural system and by embodying.



Figure (5): Painting by Wasma Al-Agha

Title: The Hawli

Provenance: Taken from the book "Wasma Al-Agha: An Artist from the Rashid Era"

Medium: Oil on canvas

Dimensions: 100 × 90 cm

Analysis:

In Figure (5), we notice that she deliberately aimed to achieve the movement of the figures in her paintings through the diagnostic groups that took on the character of the general scene that relies on speed in expressing movement. Everything is moving and rotating, and the movement of the human figures in the artistic composition actually performed a kinetic act from the face on the one hand and the body and its movement represented by the dance on the other hand. The costume worn by the men also helped to create the illusion of a circular movement that characterizes the dance, through her creativity in forming the figures in an artistic and creative way, and the viewer watched the dance and felt its movement despite the stillness of the painting. The artist relied on "the spontaneity of expressing the shapes freely on the surface of the painting."

(Inas et al., Research Journal, p. 924).

Theoretical Framework Indicators

Paintings can be understood with their different subjects through the form, i.e. its lines, colors and all its spaces, as well as the technique used by the artist and the materials used.

The aesthetic aspects in the painting appear through the shapes that are built through lines, colors and the relationships that link between the elements to obtain beautiful and expressive formations.

The movement of the figures in the painting appears through establishing a dialogue with color and transparencies or light and shadow. The artist shows the movement in the painting through two types of movement (actual movement, illusory movement).

The movement of the figures in her paintings takes place through changes in the compositions of the figures by assembling or segmenting them and the interaction of the viewer with the space of the painting and its different formal characteristics that affect the structural construction of the artwork.

The movement of the figures in her drawings depends on the positions of the bodies, gestures and even facial expressions, as it is embodied in the people's emotions.

The movement of the figures in the painting is suggested by the lines and shapes that move in different directions in the composition.

The movement of the figures in the painting embodies a language of dialogue with the viewer through intellectual or heritage topics in a clear universal language for dialogue and understanding between experience and the viewer.

Our artist took the Iraqi environment and its cultural, natural and social heritage as an important source for her ideas and works, without giving up her influence on the movement of the figures. She relied on the figures as a description of a specific event, which may be a celebratory subject, a romantic state, or even historical battles.

The artist Wasma Al-Agha was able to represent movement by displaying the events of daily life, popular and religious rituals in the heritage.

CHAPTER 3: RESEARCH PROCEDURES

RESEARCH METHODOLOGY

The researcher adopted the descriptive-analytical approach (descriptive analysis) due to its suitability for the current study topic and the possibilities it offers for analysis procedures to achieve the research goal.

Research Community

The current research community consists of (3) paintings mentioned in her book (Wasma Al-Agha, an Artist from the Abbasid Era).

The researcher selected the paintings that were the result of his exploratory study of her works according to the following justifications:

Variety of movement of forms in them.

They can be considered as a representative of the original society.

They are distinguished by their beauty and subject matter.

Research Sample

The sample was selected using a purposive sampling method for a representative sample of the research community, where the researcher identified (3) research models from the original community.

Information Collection Methods

The researcher used the following methods to collect information related to the research:

The researcher reviewed her published works on the Internet.

Review of studies and research in the field of study.

Research Tool

To achieve the research objectives, the indicators of the theoretical framework were used to analyze the sample models.

Sample (1)

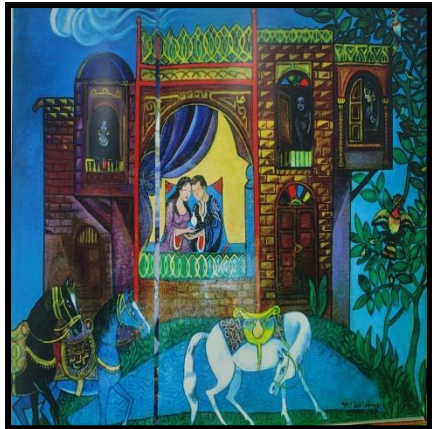
Painting Name: (Inspired by One Thousand and One Nights)

Artist: Wasma Al-Agha

Painting Dimensions: 80 × 90

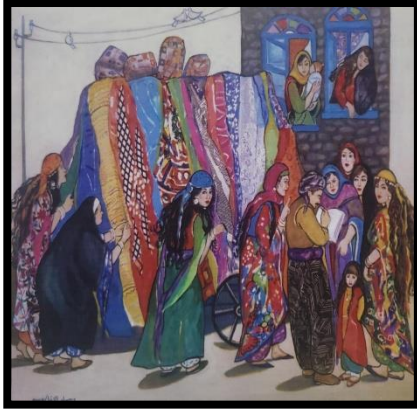
Materials: Oil on canvas

Year: 1997



Analysis: The scene represents the facade of a house with four windows as an indication of the presence of four women in the house. The middle window is represented by two figures of a man and a woman. The painting is also dominated by figures of three horses standing in front of the house in a space that represents an external garden in contrasting colors on a blue space, interspersed with multiple pure colors that express a festive dimension that arouses joy in the viewer's

soul, as this style is the one followed by the artist Wasma Al-Agha. The organization of the elements of the painting is also represented by the shape of the house, which was the main element, in addition to a group of people and three horses that were distributed regularly. The figures were distinguished by their familiar and recurring features in her drawings, where we notice in most of them a repetition of certain characters, distributed regularly inside the house, looking out with their faces and bodies from the windows. All those scenes that the painting contained are nothing but an expression of the movement and vitality of the scene, where the recipient can know the scene in detail through the movement of the figures in it and the recipient feels integrated into it through the artist's presentation of an analysis of the event of the man's marriage to a fourth woman and what that event leaves of sadness on the faces of his other wives overlooking from the other windows. She also resorted to the existence of some contradictions in the composition of the shape of the house that she adopted in most of her drawings to create beauty through those contradictions. All the buildings in her paintings are of the same degree of abstraction, as she was able to depict a dramatic scene through a visual painting, full of colors and movement of the characters that represent the figures in the painting, their bodies and directions, and their organization through the distribution of vocabulary and suggesting their movements that bring the scene closer to reality. The movement of the characters in the painting played an effective role in feeling its realism despite the unrealistic depiction of the house, and this was done by linking the figures and their directions, paths, shapes, colors, and distribution within the composition and on the visible surface. The lines, colors, spaces, lights and shadows showed the movement of the figures composing it, so the middle space appeared flat, and thus all the figures appeared to be moving in a harmonious manner. The scene thus became a story that the viewer interprets through the figures in the painting.



Sample (2)

Painting Name: (The Fabric Seller)

Artist: Wasma Al-Agha

Painting Dimensions: 100 × 80

Materials: Oil with collage on canvas

Year: 2004

Analysis: The painting represents a fabric seller passing in front of the doors of houses with his cart carrying a collection of colorful and different fabrics, holding a white notebook in his hand. A group of women gather around him, fascinated by the fabrics and eager for them.

The painting depicts that Baghdadi scene that was repeated every time a fabric seller passed by the houses trying to sell his wares. She relied on this style to embody the figures to convey that scene with an illusory movement of the figures, like an old inherited story that she tells through colors and shapes. She used a variety of pure, frank, and noisy colors as usual, which added a beautiful and festive dimension to the painting between blue, red, black, and a diverse and different group of colors. Through which the artist showed the diversity of women's clothing in that period to add to the painting the aesthetics of the Baghdadi heritage, and in an attempt by her to introduce the recipient to the heritage of Iraqi women in fashion. The artist also relied on the multiplicity of figures that were distributed and on the movements of the women's bodies and legs and movements of the head and faces in a sequential manner and showing the expression of movement. She chose to depict a complete story that relies on the movement of the figures, sending a feeling of the event happening and explaining it, so that the viewer feels the situation happening in front of him with a single painting but with multiple figures, forming a clear picture of a specific situation that reflects the lives of people in the Iraqi and ancient Baghdadi heritage. The artist also relied on the viewer's interpretation of the idea and relied on his intellectual and cultural visual references in reading the scene and feeling it.



Sample (3)

Painting Name: (The Departure)

Artist: Wasma Al-Agha

Painting Dimensions: 100 × 80

Material: Oil on canvas

Year of Completion: 2011

Analysis: The scene represents a car carrying a group of Iraqi immigrants who are trying to cling to the car to take them to a safe place as a result of the insecure conditions that Iraq suffered from at certain stages, as an expression of her suffering from her country and a representation of the suffering of immigrants and displaced persons.

persons.

We notice in the painting the clear flattening in her style and her influence on the Wasiti school, in terms of not using perspective. She tried to represent a sad dramatic event of the suffering of immigrants in the Iraqi provinces, from the figures to people in an irregular manner due to the large number of figures appearing in the painting sitting in different conditions and illusory movements, some from each other. The movement of the figures in it appears through the temporal and spatial material determination, through the regularity of line, color, and the block of space, as her works are distinguished by the diversity and purity of color and its use of pure, frank colors, and it does not rely on mixing colors to add an atmosphere of diversity and transition and avoid boredom in the eyes of the recipient in addition to helping her in forming a sense of movement, in addition to the factors that added value to the figures, which are represented by shadows and light, and then

their regularity according to a visual balance associated with the artist's vision and imagination in interpreting the event. The middle space appeared flat, and thus all the figures appeared to be moving in a harmonious manner. The scene thus became a story that the viewer interprets through the figures in the painting, through the different formal qualities with illusory movements through the light and dark color values, as well as through the direction of faces, looks of people, gestures, features, and emotions of people and body positions that alternate in their direction, forming a rhythmic rhythm. It starts from the people sitting inside the car, or on the roof with a group of belongings, or hanging on the back of it, and the two women who are saying goodbye to each other. These rhythms for building the figures and their harmony with each other, and the organized movement are capable of transforming the whole painting into movement, and then linking it to a specific event. As well as the kinetic nature of the figures for these rhythms makes them able to overcome the material visual boundaries and simulate the occurrence of the event, and then its connection with our inner feelings without images or spatial forms.

CHAPTER 4: RESULTS AND DISCUSSION

RESULTS

Through the analysis of the samples, the researcher reached a set of results, which were as follows:

Flattening is clear in her style, as her influence on the Wasiti school is noticeable, in terms of not using perspective, as in all the samples.

She tried to represent a story and a sad dramatic event of the suffering of immigrants in the Iraqi provinces, as in sample number (1).

She relied on her own style in embodying the figures to convey the scene with an illusory movement of the figures, like an old inherited story that she tells through colors and shapes, as in all the samples.

The painting consisted of a basic shape in the middle, where she used her personal image as a model for the Iraqi woman, as in sample number (2).

The movement of the figures in the analyzed samples appears through the temporal and spatial material determination, which appears through the regularity of line, color, and the block of space, as in all the analyzed samples.

The existence of color diversity, as she relied on mixing colors to add an atmosphere of diversity, transition, and boredom in the eyes of the recipient, in addition to helping her in forming a sense of movement, as in all the samples.

She showed the different formal qualities in her composition of the figures, with illusory movements through the light and dark color values, as in all the samples.

That the subjects of her drawings exceeded the material visual boundaries and the illusion of the occurrence of the event, as in all the samples.

CONCLUSIONS

The researcher reached a number of conclusions, which are as follows:

She relied on her style in composing the figures to present a scene that represents the existence of a human struggle to represent the suffering of the Iraqi people throughout the various historical events that Iraq has gone through.

She relied on the multiple colors that express a festive dimension that arouses joy in the viewer's soul.

The compositions of the figures that she adopts are distinguished by their familiar and recurring features in her drawings, where we notice in most of her paintings a repetition of certain characters.

She embodied the Baghdadi scene that was repeated in most of her drawings and her representation of the Iraqi woman as an old inherited story that she tells through colors and shapes.

The artist relied on the viewer's interpretation of the idea presented in the painting, and she also relied on his intellectual and cultural visual references in reading and feeling the scene.

Recommendations

In light of the results and conclusions that the researcher has reached, he recommends the following:

Benefiting from the current research by students of fine arts in postgraduate studies, by adopting the Iraqi and Baghdadi heritage to enrich their artistic paintings with its rich aesthetic values.

Expanding the research on the concept of the importance of the movement of figures in art, which enriches the artistic painting with unique aesthetic horizons in the field of visual arts.

Paying attention to the works of Iraqi visual artists such as the artist Wusama Al-Agha and learning about their unique styles in art and learning from their experiences.

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