

The appearance of the emerging corona virus in contemporary Iraqi painting / selected models

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ABSTRACT

The research studies the manifestations of the Corona virus in contemporary Iraqi painting. The nature of the concept of the manifestations resulted from the outbreak of Covid 19 and dealt with it in Iraqi painting by contemporary artists in three sections. The first is the definition of Corona virus, the second is Corona virus in Iraqi painting and the third is selected models, the research contained planned and colored illustrations. In watercolor and oil, analyzing the artworks published on the pages of artists and the Iraqi, international and Arab press, the research aims to identify the manifestations of the virus in Iraqi painting, where the research community is determined by an elected group of artists within the Artists Syndicate and the Iraqi Plastic Society of Karbala branch. It included (8) artists and the research sample consisted of (8) selected by experts specialized in art education and plastic arts, and the researcher reached the following results: 1. Artists have a delicate sense and a high level of intelligence to deal with the shape of the virus. 2. There is a positive relationship between the virus and the artist in light of the transformations of formal appearance. 3. The depiction of the virus prevailed in the media and methodically.

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Appearances is the plural of the product that appears in the Arabic lexicon, and the verb appears in the contemporary Arabic language lexicon (almany.com).

Virus (microorganisms) cannot be seen under a normal microscope and cannot be penetrated from bacterial infiltrates and collect them as viruses.

Corona is known as Covid 19 respiratory syndrome, and the resulting disease is called Corona virus disease 2019 (almayoclinic.org).

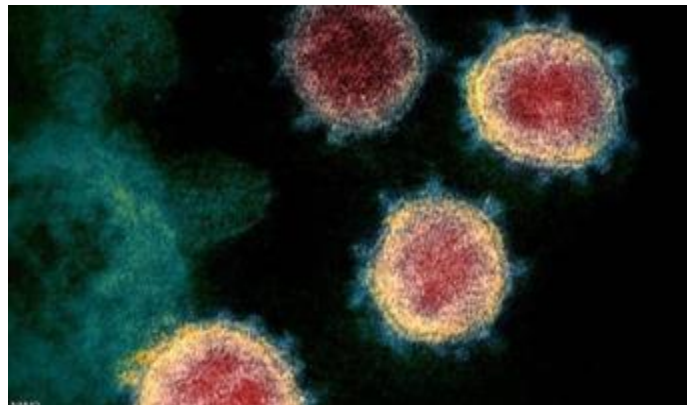
Drawing is a collection of drawings and paintings. It is the representation of the thing / relationship / called what corresponds to the truth. It represents things, people, landscapes or village with a pencil, or with the brush of the photographer. Drawings is the relationship and drawing. Illustrator refers to discussion (Herbert, 1978).

According to Al-Nadawy (1999), it is the pictorial vision in contemporary Iraqi painting that accompanies the Iraqi painter's awareness of the different stages of the artistic production with the time factor, and expresses the current culture pattern and the influences of the environment in the artwork (Al-Nadawy, 1999).

The first topic: Corona virus (Covid 2019)

There was a medical belief that the new Corona virus reached all parts of the world and spread silently in December 2019 after its first appearance in the country of China - the city of Wuhan. International health organizations have taken to introducing it because it is one of the large species that cause respiratory infections to humans and because of its rapid transmission. Its symptoms include fever, fatigue, nasal congestion, cold, dry cough, sore throat, and diarrhea. There is a path of respiratory aerosols that fall on the surfaces and objects upon contact and cases of recovery require protection regularly sterilization and disinfectants, washing hands and face, staying away from crowded areas and people a few meters and committing to homes to avoid spreading it as a salvation from it. Also, we can protect ourselves and our communities after practicing good respiratory hygiene. It is advised to seek advice from local health authorities.

Through that introduction to the Corona epidemic, or the so-called Covid 19 or the emerging corona, the art of painting had a role in transmitting the positive and negative images of it. Many artists demonstrated their presence in the face of the virus and its content, which prompted everyone to photograph it in a way that suits its culture. This is a historical document that generations. In our research, we will examine the nature and manifestations of the virus in the drawings of some Iraqi artists, in abstraction, impression and reality. Abstract tends to open interpretation energy on multiple readings and ask answers, not open future questions(Hajj, 2017). The idea came by reviewing some of the formal manifestations that the painter took in order to announce his passion and feelings towards a danger from which only what God wanted, according to what was stated in the Holy Qur'an, "And when I am ill, It is He who cures me" Abdulah. Yusuf Ali 26 (80)(The Holy Quran).



picture under the microscope

The second topic: Corona virus in Iraqi painting

The formal appearance in painting in the field of contemporary Iraqi painting is exposed to the effect of the frequency of artistic elements and their applications on the figurative surface, whatever its texture and whatever its extensions and gelatinity. A tonic and a propaganda and media stimulus are the color for expression or any other elements so that they create a rhythmic response between the spatial relations that extend behind his portrayal. Gilles Deleuze sees that the combination between opposites and forms that are not related is the essence of postmodern art and today it is taken with admiration for its artistic beauty (Smith, 1995) meaning that the structure of the "Covid" block, which is a synthetic result of tension and fear and part of the meaning in the molding of the modern form. Our question is what form that killed the innocent and affected the poor and the rich in its truth that appears under the microscope in spherical or semi-spherical, regular or irregular shape. It also appears as a regular with a transparent wall, red and pink, surrounded by the colors of yellow blood plasma, and it revolves around itself, surrounded by a water cover, where the opinions about the use of the art painting are an activating factor and a propaganda and media stimulus, as is the color for the sake of the expression or any other element that creates a rhythmic response between the spatial relations that extend behind the "Covid" block. This is the result of tension and fear and part of the meaning in molding the form, and our question is what form that killed the innocent and affected the poor and the rich in its truth that appeared under the microscope appears spherical or almost irregular

spherical, with a transparent wall, red and pink, surrounded by the colors of yellow blood plasma, and it revolves around itself. It is surrounded by a blue water envelope, from which emanate dozens of light blue inverted pyramidal heads. Its organization is represented by the language of beauty and the magic of the Creator. Objectively, in the opinion of George Santiana the beauty is the science of laws that investigates the problems created by thinking and meditation and raised by artistic works and achievements through their assimilation of reality and expressing it artistically and being the science that constitutes the essence of art, its standards, rules, forms, relationship, taste, perception and comprehension of its history and the formation of critical and mental judgments and sensory perceptions.



The third topic is that the Corona virus / selected models Professor Makki Omran Raji, a teaching professor at the College of Arts, University of Babylon, in the form of the virus permeated and applied to the canvas and the acrylic colors in it are beauty, art, life and death. He said that death does not differentiate between religions, as if a person is a Christian, Muslim or Jew, as he added Arabic vocabulary, biblical and Latin words, numbers, houses, alleys, simple architectures and engineering buildings whose shapes overlapped and camouflaged with the blurring of gray colors and in the form of inlaid geometric tables, published in several corners of the painting (the image of the thing appears himself and the action as the body of the idea, i.e. as a perception of the thing(Gatchev, 1990).

Thenshe left his signature and the year of production 2020 to the right of the painting after he left traces in the form of light black spots to the bottom, including a repetition indicating the years of his historical age at the top of the painting and in a manner different from his signatures or the custom. He used cold, light and gray colors and leaving them floating in a space in which they rotate. Things are deteriorating between its orbits and its surroundings in all positive ways, that to employ these symbols that are truly symbolized in the light of disease and the pandemic certainly means to social and personal ties in light of the spread of the virus. Therefore its current painting means carrying out the function of artistic activity through cultural analysis and is considered a youth in the aspects of education in social and economic control the cognitive, ideological and moral, as well as a method of expression for (the artist Makki).

Professor Shawki Al-Moussawi and the teacher at the College of Arts, University of Babylon addressed the reality of the virus in following a bold strategic formalism in using the formal tendency towards intensifying the color used (acrylic) in coloring the shapes. He sought to get excited after dealing with the painting with high romance when he called for the fusion of form with content unlike its predecessor. The painting came in his drawings, including successive emotions, and he monitored them with a group of things, including the



human, as he drew and plans with an abstraction that came close to being an imaginary ghost that is impossible to comprehend. They lead to death and viral transmission. He also painted mouths and eyes in closed and open circles, emphasizing the idea of pain, groaning, and clairvoyance. He believed that the romantic action towards what romantics added during their movement in Europe was a cause of detection and recognition that arouses in the recipient emotion and revitalizes feelings and feelings that turn around psychological situations. He examined it and began to be guided by it in fear, and it is nothing but the truth of beauty in essence, despite the absence of fear Covering all the details of the flat artistic scene, “the flatness and extreme simplification of shapes and their distortions and unfamiliar harmony with respect to colors” (Salih, 1986).

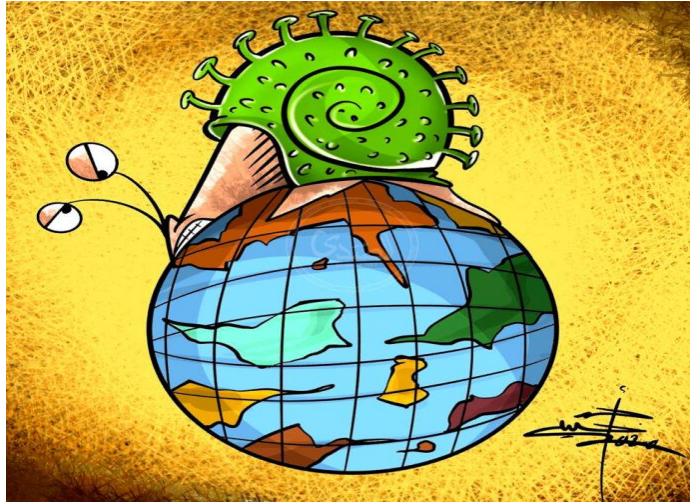
He also painted mouths and eyes in closed and open circles, emphasizing the idea of pain, groaning, and clairvoyance, believing that the romantic act towards what the romantics added during their movement in Europe was a cause of discovery and identification that arouses in the recipient the emotion. It also revives the feelings and sensations that turn around psychological situations. They are examined and be guided by them. Fear is nothing but there is reality of beauty in essence despite not being aware of all the details of the superficial artistic scene which included the flatness and extreme simplification of forms and their distortion and unfamiliar harmony with respect to colors (Saleh Qassem Hussein, 1986, p. 114).

What can be revealed through imagination, intuition, emotion and emotion embodies the reality of ethereal things. Thus, the artist (Shawki) seeks something under the appearances based on an ethereal semantic aspect, and the systematic emotional significance is directly realized as being linked to an inward connection with the nature of the subject and the question here presents itself by itself (isn't it from the aesthetic act? To receive this painting and its likes is infested with the deadly virus and embrace it with love, friendliness and tenderness, and we are fully aware that death is behind it, where the emotion remains latent in the subject after we understand it and that it is the ills due to its provocation.

While the artist (Mustafa Jassim Al-Daami), a member of the Iraqi Artists Syndicate in Karbala, went to another opinion about his painting executed in acrylic colors on canvas, he found that the shape of the virus was represented by the mother giving birth to her young after a certain period of incubation and pregnancy. He did not mention unexpected incubation and the birth of the fetus of the virus. It resulted from the mating of a male and a female, and their outcome was a fetus saturated with lethality that grew little by little, and the uterus began to expand and the abdomen enlarged, developed and developed. Objectively, in the opinion of George Santiana beauty is the science of laws that investigate the problems created by thinking and meditation and raised by artistic works and achievements through their assimilation of reality and expressing it artistically and being the science that constitutes the essence of art, its standards, rules, forms, relationship, taste, perception and comprehension of its history and the formation of critical and mental judgments and Modern sensory perceptions (moving inward and the universe itself in motion)(Bassiouni, 1983).



The artist (Ahmed Khalil Hadi), a member of the Iraqi Artists Syndicate, announced the anthropological poster implemented in computer numerical terms in the definition of “Covid 19”, which carried with it two clear symbols: a green snail animal with a green shell, advancing crawling and sticking to the surface of the globe. The gastrocnemius is a soft body, slow in movement, with a speed of 0.047 km/h. The artist used it to express the similarity of the virus, Covid 19, to it, and this is one of the features of the virus that it touches the surfaces of the plastic artist (Ahmed Khalil Hadi) who is a union member.



Painting of the artist Ahmed Khalil

The Iraqi artists stated the anthropological poster implemented in computer numerical defines "Covid 19", which carried two clear symbols, namely, a green snail with a green shell, advancing crawling and adhering to the surface of the globe with a stomach-footed mollusk, a slow-moving body, with a speed of 0.047 km/h, the artist used it to express the similarity of the covid-19 virus to it, and this is one of the features of the virus that it touches surfaces for days before its death and achieves certain slow paths. It passed through Europe and Africa, in addition to the appearance of a number of green protrusions with a number (12) protrusions above the back of the snail, representing the mechanisms of its transmission, bearing the sign of the imperfect pyramid or the screw with elongation in the blade and the calf with some of the surface protrusions that varied in their shapes and were identical in their bodies by thirty-four protrusions. The artist tried to make the smooth surface of the cochlea a zigzag surface resembling what is synonymous with a shape that advanced from the east of the far earth, which is a reference to the country of China in which the epidemic appeared and heading to its west towards the mother Rica after passing through Europe and Africa. In addition, a number of green protrusions, were (12), protrusions above the back of the snail, representing the mechanisms of its transmission. The artist tried to make the smooth surface of the shell a sinuous surface resembling the superficial protrusions synonymous with the virus's shape. The other symbol in the poster is the globe on which the world map and its inhabitants were distributed with its colored brown, green, yellow, blue, white and black continents, which are Asia, Australia, Europe, Africa, America and the frozen continent. This refers to the diversity of the color of the human race, and thus that the scientific poster here presented the idea of searching for simplicity in communicating the subject in a concise manner, including the exchange of experiences between the artist and the audience.

Professor Dr. (Safaa Saadoun) was not isolated from what his peers, a teacher at the Faculty of Fine Arts at the University of Babylon, went to in drawing the pandemic in oil colors for the Corona epidemic, but he took another aspect in realistic drawing and in the artistic description after he drew a doctor wearing a blue suit and putting a mask / muzzle on Mouth and nose to protect from impacts



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The painting of the artist Ali Al Tajer

The plastic artist (Ali Al Tajer) portrayed in his oil painting that the world must be guided by the Savior and the Savior, as the painting shows a doctor sitting at a laboratory table with his legs together, holding a microscope in his hands and looking long at his lens after he wore a blue suit, a muzzle, and paws to protect himself from diseases. Also, a white light aperture appears above it, characterized by its conical perspective, its base down and its head up, confirming its presence as an expanse of hope. A white turban and a Buddhist man were wearing a red robe near him. On the left side, the components of society appeared to the worker in the work dress, the soldier, and the policeman as well. The painting was painted with high realism with an impressionistic vision. Impressionism relied on the senses a lot in what it received from nature. Bahnasy

indicated the daily life reality to confront the problem of the spread of the virus and the search for a drug, and thus the painting conveyed its content and subject matter to people and made it worthy of attention despite the lack of literal transmission and reproduction in the visible reality. It is even deeper than a Christian, Catholic and Protestant clergyman, and next to him is a Muslim sheikh with a white turban, and near him is a bare-headed Buddhist man wearing a red loincloth. As for the left side, the components of society appeared to the worker in work clothes, the soldier and the policeman as well. The painting was painted with high realism. This indicated the daily life reality to confront the problem of the spread of the virus and the search for a drug, and thus the painting conveyed its content and subject matter to people and made it worthy of attention despite the lack of literal transfer and reproduction of the visible reality. Yet, it is rather deeper than that because it combines the artist's thought with the variables of reality to save her from sin and evils. Thus the two events are intertwined in depicting hope, suffering and striving for the causes of each of them. The painting appears in a linear perspective of the relative distances between people. The earth, the farther away from the eye of the recipient, is gradual convergence between the lines and the result of diminishing the size of the shapes. It increases more with Christ Jesus and the brain a thief turned the crowds around him to save them from sin and evils, and thus the two events are intertwined in depicting hope, suffering and striving for the causes of each. The painting appears in a linear perspective of the relative distances between people. The parallel horizontal lines of people's heads seem to meet at a point in depth behind the doctor and parallel vertical lines People's bodies get closer to the ground the farther from the receiver's eye, and this gradual convergence between the lines and the result of the diminishing of the size of the figures, the more they increase, leads to a sense of the depth of the image. In addition to the arrival of two levels of the doctor above the sight and the crowds below the level of the eye, where the aerial perspective represented in the gradual dimming of light. This increases softness of the distant shapes.



Mansour Al-Saeed's drawing

The artist (Mansour Al-Saeed) confronts the two ideas of planning and coloring in watercolors for a doctor who is tired due to the months of the outbreak of the virus. She sits squatting with her back and her back is against a brown wall and bends with the front of her head in front of her legs. She wears blue skirts and blue shoes for operations. The surgical clothes covered the top of her head with a hat. It is clear to protect the head and hair. She took of a muzzle in evidence of the end of the task and evidence of loss and regression, if not fatigue, she put her hands one above the other and this is another evidence of despair, because the head and the palm above the palm announce the loss in sad situations and social norms, meaning that the figure has become burdened With its mental content, and this content is a psychological state that was mixed with life emotions, so realistic photography here resorted to raising taste which is a realistic art does not mean the literal transfer and reproduction of visible reality (Azal & Kamel, 2020). It is distinguished by the relationship of line to color and its installation in the artistic composition, as color is a value and is a space and not a color space unless she draws, and there is fatigue, and she puts her hands one above the other and

this is an evidence that there is no other to despair, because the fold of the head and the palm above shows the loss in sad situations and social norms, meaning that the figure has become burdened with its mental content and this content is a psychological state mixed with life emotions, so realistic photography here resorted to raising taste despite the horror of the pandemic. Significance "and what distinguishes it is the relationship of line to color and its composition in the artistic composition, as color is a value and is an area and not a color space unless it is painted over a larger area. Also, the colors are a group of spaces, such as the one who identified himself with blue and brown, the color of clothes and the color of the wall. Also, the relationship of the line with movement and direction was distinguished by the separation of color spaces, and this was confirmed in suggesting movement.

Results

1. Artists have a delicate sense and a high level of intelligence to deal with the shape of the virus
2. There is a positive relationship between the virus and the artist in light of the changes in formal appearance
3. Defining the virus prevailed in the media and methodically is important.

Conclusions:

1. There is a difference in the level of implementation of virus forms among artists.
2. The level of goals of the artists' drawings converge to the virus
3. Contemporary cartoons of the virus contribute to people's awareness

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