



The Image of Women in the drawings of the Artist Mahmoud Fahmy Abboud

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ABSTRACT

The current research is concerned with a study of the subject (the image of women in the drawings of the artist Mahmoud Fahmy), an attempt to identify the status of women in the artist Mahmoud Fahmy, by looking at his artistic productions that embodied the image of women and plunging into the details and components.. The research study came in the following context: Presenting the research problem, which is determined by the following question: What is the space occupied by the image of women in the experience of the artist Mahmoud Fahmy, as well as presenting the importance of research and the need for it, while the goal of the research is to identify the image of women in the drawings of the artist Mahmoud Fahmy, while its limits were limited to the period from (2007-2022) through the artworks obtained from the artist (Mahmoud Fahmy) And from the Internet and we ended by defining the terms, then we discussed the theoretical framework consisting of the image of women in Iraqi painting, and the image of women in the drawings of the artist Mahmoud Fahmi in addition to the indicators that ended the theoretical framework as proposed premises that support the construction of the sample analysis tool, and then we were exposed to the research procedures, which includes the research community and the research sample of four samples and the research methodology adopted by the researcher descriptive analytical approach in the analysis of research samples.

Keywords: image of women in Iraqi painting , artist's creativity, women, Mahmoud Fahmy.



I. Introduction

When we talk about Iraqi plastic art, we are talking about an ancient art that has deep historical roots stemming from its artistic history burdened with the landmarks of the past and the cultural heritage, it is in the jewel of a civilization resulting from aesthetic aspirations, Iraqi plastic art started its career from a solid foundation and was established through a well-established structure that expanded its cities and established its origins over successive generations, the medium (environment) in which the Iraqi artist grew up was a medium rich in aesthetic values, full of sensual images that are connected with each other by constant dialectical relationships and transformed, In addition to the recovery of that environment by human activities, which comes at the forefront of the high-end artistic work expressing the climate of that rich and largely rich environment, This medium is filled with materials, forms, ideas, themes, variables, conflicts, and other factors that provoke the artists' group. Iraqi plastic art was influenced by Turkish influences mixed with an Arab-Islamic Cultural Heritage, and this was through a group of amateur painters who studied painting in the Ottoman military schools in Turkey, where he studied the art of painting as one of the basic curricula supplementing their academic studies, and the subjects of these artists were mainly based on depicting nature and everyday scenes in a traditional realistic style, and the reason for the imitation Zaki) because they studied painting according to educational foundations through their studies at the military academy, which pushed the generation The second is to invent new artistic styles away from tradition and move towards modern artistic styles .

As for the Forties, for contemporary Iraqi art, it was a starting point and a shift from naive and academic concepts towards renewal and launching through modern technology, with the beginning of the fifties, a new vision of artistic work began, and art groups emerged .This generation was distinguished by becoming more skilled in the practice of artistic work, but they remained conservative of the view of the first ethnic artist in their attempt to paint the outside world in a natural style.

Background and Significance

- 1.The current research sheds light on the diversity of artistic styles adopted by the Iraqi artist (Mahmoud Fahmy).
- 2 .The research unveils an aspect of the artist's creativity and originality.
3. The research benefits art students and those interested in studying Iraqi plastic art by looking at the results and conclusions.

Research Problem and Objectives

This study dealt with the concept of (the image of women in the drawings of the artist Mahmoud Fahmy). Since women have been and still are the main focus in all aspects of life, including art, since ancient times and until now, man has not exhausted his energies in expressing women with all his various fantasies and materials, so women have become an expressive language for artists expressing States and emotions, and her body has had the greatest impact in expressing internal states of emotion, it carries a lot of meanings, she has been described as gods in most successive civilizations, and



the activation of the sensual meaning of a woman's body has occurred by instinctive suggestions, where she has appeared in a large, hoarding and fullness to give meaning to for the greatness of fertility and lust in the construction of the being, a meaning that is in harmony with the sanctity of the body in its spiritual aspect Being the source of life and the bearer of her spiritual existence, the artist (Mahmoud Fahmy) is one of the artists who were passionate about depicting a woman's body in a way far from tradition or restriction and out of the ordinary , so we find him painting her with a huge and plump body in a very excessive way so that her size is larger than the size of buildings and houses and shows all the charms of her body

This artistic experience has opened up unlimited horizons in the world of painting through which the artist wants to escape from the prevailing familiar rationales and definitions, and when we look at the artist's works that embodied the image of women, especially the female body formed in an unfamiliar way, We have many questions about how to meet this aesthetic, which is not just female bodies, but more than that, they are multi-reading symbols with a fine artistic taste in order to transcend the superficiality of reality and appearance of things and to devise sensory and intellectual keys to solve their symbols and understand their purposes.

Therefore, we find that the artist has started from the female body and made it as the basis for his artistic work because he presents strange human forms that he stripped of their true form to assume a more expressive and suggestive role, so we notice similarities and similarities between different works, but he does not deal with this repetitive form in the same way, he gives each work of art its own identity, so there is repetition, but it is prepared differently and changed. Represented in his diverse artistic methods in dealing with his brush, colors and ease of adaptation is the main incentive that enabled the artist to create these objects and forms according to his creative ideas and vision. these works involve a responsive invitation to introspection, reflection and deconstruction of meanings. the viewer of these works understands from the first glance that the form of the artwork is subject to the artist's action and through it he wants to reach us to a new idea and to another unfamiliar physical structure that transcends the human being to several degrees and drains all its specificity.

Scope and Limitations

After the development and openness in Iraqi plastic art, the images of women have received the attention of many Iraqi plastic artists and have become embodying many of their artworks, including the artist (Akram Shukri) has embodied the image of women in a very beautiful and wonderful way in his painting (Eve 1956), This contrast in style does not reveal a sharp conflict of ideas, except to a limited extent, but it clearly indicates an empirical aspect associated with the process of making the artwork.

the artist (Jawad Salim) embodied the image of a woman in the painting (the lady and the gardener's son, 1958)(Figure 1), we see that the artist pointed to a realistic scene from everyday life and to a human theme where we see a man standing holding a water sprinkler in his hand and a woman lying on a swing, which suggests to us a

phenomenon prevailing in society, which is the difference between social classes, the gardener symbolizes poverty and the need and the lady luxury and wealth. .

The artist (Rasul Alwan) depicted women in his work (subject 1961) (Figure 2), and the painting shows two seated women showing three quarters of their body, the first sat on the right side with a side position, the other sat facing her gaze, body and face to the viewer as if she wanted to reveal something that remained locked in her depths, while the artist (Madiha Omar) in her painting (meditation) worked to exploit the form of a woman to express the essence underlying the external appearance, following the realistic expressive style in depicting vocabulary of the subject of painting .



Figure (2) theme

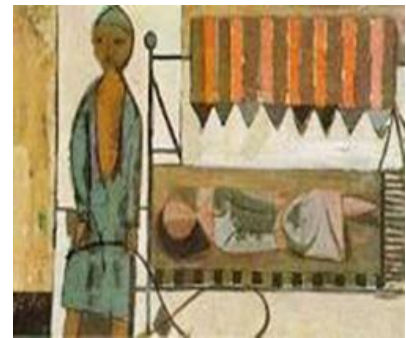


Figure No. (1)
the lady and the gardener's son

The artist (Ismail Al-Sheikhly) embodied the image of the woman in his painting (Village Women in the Field in 1971) (Fig. 3), consisting of several female figures standing facing the artist, looking forward as if they were waiting for something. The artist used the realistic style in this work. As for the lines, they are Arched in some places, sharp and strong in others. The artist did not focus on anatomy, but made them silent blocks as well. As for the artist (Hafez Al-Durbi) in his painting (Session of Samar Abbasia 1976), which represented an oriental theme focusing on women in (One Thousand and One Nights) Likewise, the artist (Naziha Salim) in her work (Farah Iraqi) (Fig. 4). The work consists of several female figures dancing and beating tambourines and drums.

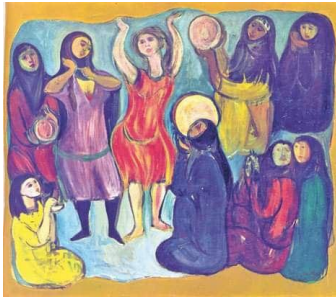


Figure (4) Iraqi joy



Figure(3) women villagers in the field

As for the artist (Jabr Alwan), he depicts in his painting (ready to dream 1994)(fig. 5) a woman lying down, alone in a state of isolation, in a simplified realistic style, her body occupies the largest part of the painting space, which suggests the spirit of mass, and she serves as the center that forms the basis of gravity, which constitutes her dominant feature in the painting, and this inevitably means the importance of the image of a woman in his the painting, which represented a harmonious color relationship between white and yellow, as the artist (Mahoud Ahmed) succeeded in embodying the image of a woman beautifully and professionally in his painting (Wedding wedding 1997) (fig. 6), which shows a photo of a simple folk wedding party showing the bride in her white dress and burqa accompanied by a number of women, men and children carrying the bride's equipment.



Form (3) wedding party



Figure (5) Preparing for a dream

Also created artist (and the sky of Agha) to show women in the most beautiful of what is completed in her painting (Ansaf Babylon 2010) (Figure 7) where the work depicts six women wearing the abaya and show women dresses bright and shiny and they are fully decorated and wearing gold ornaments and appear in different colors and hair shapes blond, black, red, brown and blue, the painting is all life and vitality as if trying to make sure that women are the joy of life and adornment, either the artist (Mahmoud Fahmy), which is the subject of our current research, the woman was for him is The axis and the wedge on which most of his work revolved.



Figure (7) Misses of Babylon

The scope of this study is limited to the following:

1. The artist Mahmoud Fahmy adopted the huge shape of women clearly in most of his works, as in the samples (3, 1).
2. Distinguish the female image of the artist through his focus on the charms of the body with his prominent chunky image and achieved in all samples.
3. The artist gave women a unique role through the multiplicity of images of their presence in most of his works in all samples.

The image of women in the drawings of the artist Mahmoud Fahmy

The artist Mahmoud Fahmi Abboud was born in the province of Babylon in 1962, and is considered one of the Iraqi plastic artists who were able to work within the active Ashtaglia in Iraqi painting, influenced by all European and Arab arts alike, worked on the sense and imagination, on the past and the present for this has enjoyed his experience a kind of distinction and uniqueness since its beginnings, as well as Kote one of the Iraqi plastic artists who were able to bring out their creations from the womb of suffering, the political circumstances affected him a lot, namely It may be the reason for the changes he went through and the conceptual change in dealing with the vocabulary and the artistic idea in his work, and he had the opportunity to emigrate and see the international arts and maturity in dealing with topics and seeing the experiences of artists in other countries, he was greatly influenced by his older brother, the artist (Mohamed Fahmy), who planted in him a passion for drawing, through his library full of illustrated books for artists' paintings, and his modest studio in their home, as well as greatly influenced by pioneering artists (Jawad Selim, Faiq Hassan). Hafez Al-Droubi, Ismail Al-Sheikhli, Rafi Al-Nasiri), and was also influenced by the post-pioneer generation (Salah Luaibi, Faisal Luaibi), his style It belongs to (modernist realism) so it is difficult to classify it with a specific school, as it moves between (realism) to (magical realism) to (impressionism impressionism) and finally (lyrical realism) and (romantic school). (15), his charming works make you live in a picturesque atmosphere difficult circumstances, wars and alienation did not forget his dream Baghdadi and remained carrying the scene of the homeland wherever he went the names of most of his works carry the features of the homeland



such as (Khatoon Baghdad), (Khatoon Shatt Hilla) (Chef Reki), (Noma surface) (the return of the storks of Baghdad), and through most of his work remained women preoccupied with the women's Shkhousa (Mammothia), Shanashila lacy smells of the fragrance of nostalgia and details catch the eye with its accuracy Vttmk to prolong your stay in the presence of this The Baghdadi dream.

The artist paints the woman with excessive enormity, almost the size of the buildings and houses, to give her the characteristics of sovereignty in the painting, in addition to the huge size of the woman, but he draws her in a fantasy manner and with extreme precision using bright and glamorous colors and shows her in full adornment. The artist said about that ;Not all my works are obese women, they are varied. Yes, in the beginning I presented them full because I see in them a beauty beyond the ordinary that is very popular with people. As for the large size in terms of proportions and measurements, this is another thing that I present to revive the quarrelsome, change the realistic stereotypes and break the monotony in them, which is (Fantasia) It formed an aesthetic that does not suggest any imbalance on the eye that enjoys that exotic

unfamiliar, which is what I wanted to present to the viewer amidst this momentum of the traditional accumulateness that afflicted the Iraqi formation with sag and calcification. Art needs a pure and sweet river. The old ponds are my perceptions, and for these reasons I always review myself, what have I presented? And what is new with me? I always hold myself accountable.

He also says that 'the woman herself is a force of beauty and tambourine, a force of motherhood and affection, and of mercy and tenderness, she is the beautiful charming that fascinates me and makes me cling to life and draw and create this is how I imagine her or this is how she is my woman'.

His works are characterized by unfamiliar exoticism and aesthetic fantasy that he embodied in most of his paintings, which radiate optimism and hope, as most of his works were characterized by a departure from the traditional style that the connoisseur of art used to see, and thus he was able to attract a large number of Arab and international art audience and take him to the world of beauty and picturesque nature.

This artist mixed some plastic schools, as if he had created for himself a school of his own that gives it bright colors that delight the beholder and make him dive with a pink dream through his paintings, says (Mahmoud) 'I do not know if I was presenting a new school or not, and what I offer can be a new stylistics, different from the rest of the experiences to attract attention to it, gave it this momentum and the reason is because it is the oldest heterosexual and at the same time I try to have aesthetic skills that are not easy in terms of technology And performance, I invested my experience as much as I could of color, composition, model selection and vocabulary apparent work, all of these summarized a certain direction in my work, and thank God I succeeded in attracting the attention of the largest segment of recipients in the Iraqi formation.



Drawing more than one painting of the roof of the house, which is part of the social inheritance, which was prevalent from the fifties of the last century up until the eighties, which faded little by little as a result of the exceptional circumstances suffered by the country, and presented the foot of this vocabulary with many of his uncles for its association with his childhood, enter the recipient in transit to more profound spaces in memory and the Iraqi scene made him as soon as he touches those moments fading in oblivion, the image of the roof is the brightest local symbol in our dreams, We used to have fun and sleep and talk before bedtime, young girls and girls full of femininity form this dreamy scene in its most beautiful moments, every painting he paints expresses things inside him and what he thinks of ideas to deliver an expressive image to the receiving audience, he wants to deliver what is inside him because every artist draws his insides, draws his life tape, his works are closer to the biography and the story of his observations that they are a narrative and a drawn text. , the artist invested in his paintings the queen of imagination as a tool in the integration of the objects of the painting, in a way that is not familiar to the seer, that he occupied the imagination to play with overlapping sizes (female bodies often dominate)

Theoretical framework indicators

- 1- Iraqi plastic art is a legacy that extends to what the ancient Mesopotamian artist produced with an absolute human dimension.
- 2- Iraqi plastic art emerged in the artistic scene since the twenties and in the form of an image that reflects the artist's relationship and interaction with the environment, society and daily life, and his first interests were focused on portraying daily life rigid and simple social topics.
- 3- Women occupied an important and prominent place in the formation of contemporary modern art.
- 4 – Women appeared in a variety of ways in contemporary Iraqi painting, suddenly within the works of various styles and contents.
- 5- Women were a source of inspiration for the artist (Mahmoud Fahmy) and occupied the forefront in most of his artistic achievements, where he showed them in bright and diverse pictures.
- 6- The artist (Mahmoud Fahmy) focused on the destruction of traditional forms and the aesthetic of color, which depends on his imagination in the events of the boundaries of the form through reduction or assumption, which depends on its deconstruction and reformulation.



Overview of Selected Studies

Artist Name : Mahmoud Fahmy Abboud

Work Name : Tire Penetration

Year of production : 2007

Size: 80 X 120

Material : Acrylic on Kanfas



The work depicts a woman, the largest part of which appears in the blue dress, which shows the details of her body clearly through the path of color, its lines, and the texture of the body shown to complete her feminine image, the nature of her hair color, the shape of the face and shoulders, and also shows the image of a rooster standing on her hand towards her face, the woman seems to be sitting on a flat surface with a color that gives prominence to the body and not to the floor, and the background of the work seems harmonious with the floor to give importance to the shape of the woman without jealousy in the painting, the work constitutes In sum, a binary image that combines femininity and masculinity implicit in apparent artistic expression.

The artist translates through this work the nature of human instincts in a way that overflows from within, loaded with the nature of that overflow and the data of that conflict that results in the image of color and the nature of the form, and thus is a treatment of the knot that the artist sees that it is not filled except with that artistic treatment, as it is apparent as a need or images that the human soul needs to balance through, so that overflow is only the apparent product, and we see that the continuous search process to fill the blanks in its suggestive image It is the high dynamism, which moves the artist to formulate volumetric

Appears in the artistic achievement dream, which is similar to imagination in the process of collapse, and when the absence of the unconscious in the other image approach, which harmonizes with the imaginary subconscious in the product of the artistic achievement, technique and mechanism of work embodies that, and in another angle we find that the artist has rounded the image with a kind of exaggeration to show what is inside it for reading and not for the woman, which was represented in a way of thinking for the need of himself, so the image of borrowing the rooster had a symbolic connotation, in which the artist employed his alternative presence to show His desires, and as represented by the image of women with this kind of temptation, but withdraws to join the post-modern system, if compared to the American actress (Marilyn Monroe), which was presented by (Andy Warhol) in all its sexual seductive details, in a promotional way advertising, to express a commodity or a self-need as represented here and this need is a subjective need for the artist and sends it to the recipient to fill the spaces that he lives by attracting with him, so that reading is an artistic text in which the artist meets with his audience.



■ ■ ■ The artist sought in Najza, to leave a part of the woman's body outside the frame, i.e. the so-called breaking the frame to let the imagination of the recipient complete the rest according to his own self-vision to be the completion of the artwork compatible with the internal system of the recipient as if it were an open read, everyone who practices a beautiful experience can dictate the void as he deems appropriate to complete the image according to his imagination.

The angle of curvature of the woman's body based on her right hand seems clear in the process of accepting the other and approving it through the position of the body and the way of leaning to represent the achievement of an integrated picture of the nature of the human relationship, including the affection between them and the resulting relationship as the moving hand represents the joint through which a woman can bring the closer to her or keep it away because the movement is present in the nature of the apparent part (hand).

Sample No. (2)

Artist Name : Mahmoud Fahmy Abboud

Business Name : Rooftop Break

Year of production : 2011

Size : 110 X 120

Material : Acrylic on Kanfas



The work embodies the forms of a Baghdadi city in which the shanashil tops the front of the work and aspects in its miniature shape rushing forward, which reflects the phenomenon of perspective in determining the distance from what is far or near, one of the statements is topped by a woman in her seductive fat form, to take a central position leaning on one of the buildings as it appears, paralleled from the other side based on the shape of the sitting cat, which appears in an alert image and looks towards the woman's façade Break up a person passing by on a bicycle in front of a house Wearing a blue robe, he gives impressions of a Baghdadi city.

The nature of the artistic achievement reveals the biology of the human self, which works interactively within the same artist according to the apparent data and in line with the internal spaces to reach a kind of pleasure that withdraws behind the artist to close that void with what is creative through art, so he was only to put forward his projections through the photographic storage, including depicting through the navel of the woman with thick charms that he wanted her to be according to the mechanisms of his instinct work, so he depicted her image to be Prominently without subtleties far from the internal closure inside a house or similar to the Baghdadi nights on its roofs, so the memory was transformed between the self instinctively and reality visually, so he portrayed his women in line with him and with his need for them, so his value system was not conservative for his reality, despite the prevailing atmosphere of the nature of the city and its value through what we know from the history towards



society, as the artist's data in the achievement seem based on the sexual aspect, which seems to relate to excitement, seduction and emotion, as he portrayed himself as equivalent to his masculinity in a picture The cat is ready to jump on it, but thus expresses the urgent need for what the body requires of the requirement, it would not have transformed his creative image Through reality to a clear symbolization of the special need, through which he tried to define his own expression of the subject of his artistic achievement through the clear metaphor of what represents his masculinity. It also appears clearly in the achievement of reducing the realistic sizes of the forms through which the artist gave impressions of a traditional city through the shape of the buildings and the cyclist, but he identified based on perspective in which a clear sovereignty of that fat woman who appears lying as if waiting for someone, and for this he wanted the artist to determine a point for a place in a Baghdadi city that is one of his peculiarities through the shape of the buildings and the nature of the street and the column appearing as if he wants to determine a title for his privacy, as for what appears One of the forms that expresses the forms of that privacy, as the atmosphere of the accomplished with its blue sky and the red sun appearing on it seems that it is an atmosphere closer to sunset, and thus the artist wanted in the male symbolization to escape from reality and create an alternative image that expresses the self to give intuition to the recipient about the nature of the fictional image of the artist. This achievement is an approach as a sophistic concept that it achieved pleasure, even if it was not realistic, as if the truth to obtain pleasure is the result of illusion although it was not actually achieved, But I got it subconsciously, and this is an expression that the ego often tends to achieve its desires by sublimation and elevation through the artistic expression of what the artist achieves.

Sample (3)

Artist Name : Mahmoud Fahmy Abboud

Work name: (Return to Baghdad Storks)

Year of production : 2015

Size: 170 X 140

Material : Oil on the canvas



The artistic work in the form of a square depicts a girl sleeping along the roof of a house is almost enough to lie down because the lines of her external body come out of the edge of the house to stand out with all her body on that surface preceded by a picture of a rose tree interspersed with bulbuls and topped by a picture of rough, thick and accumulated lines forming a nest for the female stork with her chicks, and a car stands in front of the house and meets it in the far direction from the open corner A clip of a bridge in Baghdad is preceded by the formation of a mosque topped by its dome and lighthouse on the roofs of the city and paralleled by the appearance of a group From palm trees in their distant and near form , The work depicts in its entirety



a picture of a girl living in the imagination of the artist reviewed for us all the aspirations of looking at him and surrounds her and Marah in his childhood and old age, which is clear to see the artist in the image that he wants her to be, especially since the delicate feeling, seemed clear in the color of the pink dress and softness to the touch and the color of red roses and the brilliance of his affection and the bulbuls that stand symbolically himself and the image of old houses and Shanasheel engraved in his memory, and what is only a formation loaded with what is going on in the organizational construction of what is inside the artist ' Expressed in the artwork, as it forms a harmony between the front of the work (the car) in blue, which simulates the domes and the successor of the work, so that there is a fabric linking all parts of the work, including the pillow. And confirms to us the artist through his work this (the return of Baghdad storks) the extent of attachment and connection to his homeland, which did not separate his soul from him came to work this evidence of joy and joy for the end of the stage of the orphanage lived by his homeland, despite the distance but that his soul remained here, as if a declaration to the world the return of peace and safety, so we note that it is not far from the body of the girl, the appearance of the stork who migrates like the rest of the birds and differs from them in that it does not return unless the conditions are available Safety and amazing in this work is the movement of the largest storks that you show returning to Baghdad, Erecting his nest on the roof of one of the houses in the recipient is not used to seeing this stork staring at the body of the girl and this movement shows us that the artist here has deliberately shown the movement of the stork returning looking for beauty and love as well as the wonderful exploitation of the spaces of the painting, the house with the ground floor on which the girl lies and which he filmed for us with one floor deliberately in order to use as much space as possible of the remaining painting to depict other elements in this The important artwork, that the language of (Mahmoud Fahmy) art, which is a mature language, and perhaps the exciting colors are what create harmony in an amazing artistic image that took him out of the mantle of the pioneering Iraqi artists in their use of color technique, where the artist used colors radiating ecstasy from light brown to blue gradations. Which dyed most of the works that earned poetic even pink and ended with green gradient which reflected on the light of dawn in (Shanasheel house) to create an image with the utmost beauty and craftsmanship, and that the fertile imagination enjoyed by the artist as he sows Baghdad, which he adored and associated with his dreams and artistic memory This imagination turned (practical value) of places, characters, birds and inanimate objects into an imaginary value that his artistic tools later became into a creative work, the artist's imagination is not only related to places and times and not even the characters that he lived or That he emulated in his works of art that he is associated with fertility and love and the permanence of life This artistic imagination deliberately turned into an alternative world is the world of the artist and his utopia, as we find in this work that the style (Mahmoud Fahmy) in referring to women (the title of life and the symbol of beauty and love) differed from the style that he used in his other paintings this time he chose a graceful model to stay away from the portrayal of the full woman and the serious recipient will pay attention to the fact that the artist focused a lot of this painting on



highlighting the beauty of the girl's body in the way she lies down and in the roll of her hands and put her legs As well as the ripple of her sexy dress that pronounced his feather high and here the artist wanted to tell us that he paints all kinds of beauty and does not draw specific things only, in addition to that, the artist did not neglect here in giving an important symbol of the family image through the image of Storks, in which the female stork and her chicks were pictured in the nest and drew the father's stork as he returned carrying food for his young.

Sample (4)

**Artist Name : Mahmoud Fahmy
Mahmoud**

**Business Name : Chicken & Alley
Size: 120 X 90**

Year of production : 2022

Material : Oil on the canvas



The work depicts a clearly defined Baghdadi city with the details of the shanashil that looks Indian style in its ancient architectural façade, led by a girl in a short dress and carved on the waist in a blue patterned color, and she is holding with both hands a watermelon, and she is standing like a statue or something like the pause of the god, which was represented by Ishtar and with a perspective that appears from the bottom to show her naked sword scattered in front of her a number of pieces of watermelon interspersed with a chicken and her young chicks eating watermelon to form the overall view of the return of Ishtar with what the artist sees in the storage of his memory, which is Carrying watermelons in the presence of the Baghdadi scene, carrying the memory of her pictures of the artist, which overflowed his internal conflict creatively. The magnitude of the image expressing the girl, which exceeded the measurement of perspective standards normal as it appeared the size of the buildings and it stands in a way that made the artist in the review of the feminine charms, if he did not care in photographing it in a huge way imposes the temptation in which he collected all the beauties of beauty required in his imagination and presented it on all parts of the work, which is barefoot huge legs scattered in front of her pieces of watermelon portrayed by the artist approximately the works of (Chirico) and (Dali), which is the absolute imagination of his surreal style in exceeding The boundaries, time and place in representing his artistic personality despite its realistic and frank form However, the absurdity in the way of scattering parts of the artwork in this image is a picture that represents fertility as it is apparent, especially since the seeds that appear to be visible in watermelon are only the effects of fertility, which produced this abundance of scattering as the effects of femininity and fertility and seduction and excitement appear present in the image of animals (chicken and chicks) which eat with their young as watermelon is food and a symbol of the artist's



satisfaction with all the meanings of instinct and love that look its best for everything that is apparent, as The presentation is a usual reception that constitutes a phenomenon for the artist in his environment at the time, and what crystallizes from it in the artwork is only a picture of that environment, so the artist's realism was only to form metaphors in addition to the recipient an aesthetic image in showing the process of creativity in the practice of an artistic experience that overflowed the nature of the subject that surrounded him with the original Baghdadi architecture, , as well as pictures of the legs of the girl, making them at the level of consideration to satisfy the instinct and thus is a settlement change embodied by the artist as dictated by the value system so that it does not exceed what is allowed from the beliefs and religious and humanitarian customs, and the process of installing human and animal images has is only expressive manifestations through which the identity of the artist creative in representing the images of the girl Baghdadi is in his alienation as the process of compilation of the meaning of images in most of his readings is only compliance with creativity according to the Freudian image (Freud) and how embodied has those images as if the process of falling apart for a group of images in pictures dream absent mind to be this artistic compilation and the artist was only to collect his experience that realistic photography fantastically in the process of compliance, As for the dream image, it is present and strongly, especially as it expresses the escape from reality in its innovative present image with meanings filled with excitement and instinctive ideas carried by the unconscious in images woven by the artist's imagination as a result of his internal conflict.

Search terms:

Photo-linguistic definition:

The definition is given in the (rich) meaning "a figure, form, silhouette, or a replica of the original is depicted, or what the painter paints with his brush on canvas, wood, or oil painting(1) ."

As for the (ocean), it came in the sense of everything that depicts the image of a tree, a face, and a type: this issue is on two images, and the idea is clearly explained by imagination in the mind and mind: the image of truth is a copy of it: the image of personal identity(2) .

Idiomatically :

The image(is the complete whole) (3) and the image in its physical sense (picture) overlaps with the image in its spiritual imaginary sense (Image) greatly overlap and they exchange roles in the forefront depending on the intellectual approach and the source of this interconnection is their participation in the mental image necessary for their construction and realization, the image in the art of painting as much as it is a formal physical organization, it is a spiritual imaginary presentation (4) .

And the image of Jean Barthelemy (as a principle) is the source of the beauty of the image, the word forma, translated into Latin, means "beauty(5) ."

Procedurally .

The image is the whole resulting from the relationship between the material and imaginary figurative meaning of a woman.



Results

1. The artist Mahmoud Fahmy adopted the huge shape of women clearly in most of his works, as in the samples (3, 1).
2. Distinguish the female image of the artist through his focus on the charms of the body with his prominent chunky image and achieved in all samples.
3. The artist gave women a unique role through the multiplicity of images of their presence in most of his works in all samples.
4. Women occupied the position of sovereignty in the works of the artist (Mahmoud Fahmy) as in all samples.
5. Some of the works of the artist (Mahmoud Fahmy) were characterized by invoking heritage and social references, as in the samples (2, 3, 4)
6. The artist's works came in vibrant and bright colors, and the light and shadow feature played a vital role, as in all samples.
7. The artist paints the image of the man in a small size relative to the size of the woman or deliberately shows it symbolically sometimes as in the samples (1,2)
8. The artist's use of exposed and seductive dresses for the women of his paintings is one of the necessary accompaniments to furnish the painting with an aesthetic and symbolic atmosphere that complements the artwork to become a functional role in addition to its aesthetic role as in all samples.

Conclusions

1. The instinct of the artist is the main motive in the stability of the image of women in the work of art, which the artist felt to reach the pleasure, so it was an imaginary images that work in the shadow of the truth and the magical amateur.
2. The important role of the local environment in the stylistic diversity of the artist and the disclosure of social contents and events related to Iraqi society and the presence of the actor in the artist's painting experiences.
3. The nature of the artist's self works to build the method of pictorial treatment with internal excitements distributed between sensory and imaginary, so the artist puts the parts of the work in the traditional spatial misplaced in giving the temporal subject in an unfamiliar way.
4. The artist's use of the vocabulary of the Iraqi environment in most of his works, even while living outside his homeland, and this indicates the depth of his belonging and nostalgia for the homeland.

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