

Aesthetical of heritage symbols used in contemporary Iraqi art

(Faisal Laibi as a sample)

Prof. Assistant Dr. Jabbar Homaidi Mohaisen Al-Rubaye

College of Fine Arts / University of Al-Qadisiyah

Alrbyyabwhamd@gmail.com

Key Words: Heritage Symbols, Iraqi Art, Faisal Laibi

Abstract:

This research included four chapters; where the first chapter covered (Methodological Framework) which included the research problem which specified the amount of employing the expressional and aesthetical values for the heritage symbols used in the works of the artist (Faisal Laibi). The first chapter also covered the importance and aesthetical implications of these heritage symbols in his artistic experiment and its influence in the contemporary Iraqi arts community.

Chapter Two included the (Theoretical Framework) for the research which came with three sections. In the first section, the researcher defined the terms through showing the important concepts, definitions, opinions and the philosophical theories. Section Two studied the aesthetic values for the heritage symbols, their implications and relationship with the composition of the plastic art work. Section Three covers a summary about the identity of the contemporary Iraqi plastic art and those pioneers who used the inherited symbols in their

works or in some of their plastic arts. Section three also covers the curriculum for the artist (Faisal Laibi) and his artistic path.

Chapter Three (Research Procedures) which included the original research community, the selected sample, tool used in the research and the research methodology used by the researcher i.e. (Analytical Descriptive Methodology) in analyzing the research sample. Chapter Four covered the following results and conclusions extracted from the research:

1. The artist has his own distinctive colors used in drawing the elements of the components of his artistic works.
2. The artist dealt deliberately with some of the components of his portraits with a different level of perspective.
3. His works have generally the Iraqi heritage nature in general and the Baghdadi heritage in particular with many pictures and heritage symbols.

Chapter One: Methodological Framework:

First: Research Problem:

The Plastic Art represents one of the most creative aspects through which the artist attempts to highlight his potential energy and his artistic and aesthetical philosophy concepts. The artist (Faisal Laibi) is among the famous Iraqi contemporary artists who contributed in translating the heritage symbols into aesthetic concepts through plastic art works which expresses an Iraqi reality which is clear in the constructional formation for the plastic artistic works especially what supplied by (Faisal Laibi) during his stay in Florence then in London in terms of many artistic paintings. For the importance of this experiment, appears the necessity to discover the potentials of this experiment

which contributed in formulating the research problem through reaching to the necessity of knowing answering the following questions:

1) What are the types of the heritage symbols used in the works of the artist (Faisal Laibi)?

2) What is the influence of heritage symbols and its relationship with the elements of his artistic compositions?

3)

What are the necessities for using the heritage symbols in his temporary art works?

Second: Importance & the Need for Research:

The importance of research is through:

1) Highlight the importance of the artist (Faisal Laibi) in the Iraqi Plastic Art movement.

2) Few studies on highlighting the aesthetical elements for the aesthetical elements for the heritage symbols used in the aplastic art works of (Faisal Laibi).

Third: The Research Goal: The research aims as discovering the aesthetics of the heritage symbols in the art works of (Faisal Laibi).

Forth: The Research Limits:

Time: The time limit represents the study of the works of the artist for the Period from 1985 till 2018.

Location: The artist residence Period between Florence and London.

Subjective: The study of the aesthetic of the heritage symbols in the works of the artist (Faisal Laibi).

Fifth: Identification of Terms:

1) Beauty and Aesthetics: The artistic beauty is more beautiful than natural beauty- as Drawing a palm is more beautiful than the palm itself (Hegal)[1].Beauty is a description and general human truth.[2] Aesthetic is a theory in tasting and process of perception of beauty in nature and art.[3]

2) The Symbol: Some Philosophers see that (The Art is a Symbol and the Artistic Work is a Symbolic Picture).[4] The researcher sees that the symbol is a meaning about sensual and material things which represent a certain amount from values which are understandable by individuals.

3) Heritage: Heritage as the researcher see is a collection of customs and traditions of societies and cultural heritage of those communities, includes all kinds of arts.

Chapter Two: The Theoretical Framework

Section One: Concept of Heritage Symbols: The heritage symbols became an artistic feature with which a large number of artists are distinct and who used the heritage symbol either religiously or socially to express the direct meanings and thoughts and the indirect for the concepts of those symbols where they represented artistic identity for some contemporary artists.

Types of Symbols Used in the Contemporary Iraqi Art:

It is possible to conclude some types of the heritage symbols used in the contemporary Iraqi Plastic Art through the plastic artistic works in the painting or pottery or sculpture where we find some artists used:

1) (Arabic Letter) and both plant and geometric ornaments as heritage symbols and as elements of the composition to the contemporary art works, as seen in painting, sculpture and ceramic as well.

2) The Contemporary Iraqi Artist was characterized of using some symbols which have religious nature such as (domes of the Islamic Mosques) which included attached symbols such as (Crescent & Star) which are usually attached to domes and minarets used by the Iraqi Artist in the painting and pottery portraits which carries symbolic significance in the shape and color.

3) Among the heritage symbols used by the contemporary Iraqi artist especially the (Painter and Potter), are those symbols which express some of the social beliefs which contains religious beliefs such as using (Shape of Star with Seven Eyes) or (Hand Palm which carries a picture of the eye). In most shapes of those symbols, the artist uses specific colors which are related to the meanings of these symbols such as the blue color and the greenish blue color (Turquoise). Some artists use some colors with the writings and ornaments such as the black, brown, golden and yellow colors.

4) Among the heritage symbols used by the contemporary Iraqi Artist, are those historical symbols taken from the Iraqi civilized heritage which take the form of the Ancient Mesopotamian Civilization such as the Sumerian civilization in south Iraq and the Babylon civilization is middle of Iraq and the Assyrians in northern Iraq.

5) The heritage symbols for the professions and the popular ceremonies and popular dresses remain present in the works of some Iraqi Artists in addition to the palm tree symbol so that their elements becomes a distinct method for the style of some contemporary Iraqi artists as in the works of the artist Faisal Laibi (Subject of Research).

We must point at that for each artist of the contemporary Iraqi artists, his own specific relationship with certain types of heritage symbols which are preferred to be used as aesthetical and artistic elements in the composition of his art works and within his understanding of the meaning of these symbols which became an artistic feature, contributed significantly in promoting the process of exchanging the thoughts between various cultures and identifying the artistic heritage for the Iraqi society through the transfer of the artistic works of the Iraqi artist in the cultural media for other societies.

Third Section: An Introduction to the Work of Selected Iraqi Artists who used the Heritage Symbols.

To have a general perspective on the plastic artistic works for some Iraqi Artists who used the heritage symbols in the words of the composition of their art works in terms of paintings, pottery and sculpture. Among those Plastic Artists, five who were selected by the researcher on the basis:

- Variation in specializations of Plastic Arts such as Painting, Pottery and Sculpture.
- Variation in using types of the Heritage Symbols.

1) The Artist Hassan Al-Saeid who used symbols from the ancient and Islamic heritage in particular his understanding of the value of the Arabic Letter as an important heritage term which characterized the formation of his plastic artistic paintings. (Figure 1).

2) We notice in the works of the Plastic Artist (Widad Al-Orfaly) that she used within the structures of most of her paintings, symbols from the Islamic Heritage as in the shapes of the many domes which come on top of them pictures for the shapes of the crescent as if they explain

with their distinct colors, which is one of the stories of one thousand night and night from Baghdad heritage. (Figure 2).

3) We see the historical heritage symbols clearly in most works of the artist (Nada Askar Al-Ahmad) who intentionally discussed the symbols of the ancient Iraqi civilization in terms of statutes and old lines as an attempt from her to show the symbols of the civilization heritage in an equation to meet the contemporary life. (Fig 3).

4) In the field of the Sculpture Art, it becomes clear for us an artistic work which explains symbolic meanings from the ancient Iraqi heritage with their apparent and non-apparent meanings and in a form which differs from his many works which had historical meanings but the monument (Save Iraq) used the historical heritage symbol which takes the form of the cylindrical Sumerian seal. This shape with its ancient writings which is an inclined figure surrounded by the faithful national hands which are trying hard to preserve the country of civilizations (Iraq) from collapsing.(Figure 4).

5) The potter Artist (Maher Latif Al-Samarrae) is one of the contemporary Iraqi artists whose pottery artistic works had the nature of the heritage symbol in a clear and distinct form. For example, the Kofic Calligraphy was used a lot in his pottery works so as they became among the distinct features for his artistic works. Among his distinct works, using the symbol of the twisted minaret with its spiral outer staircase in Samaraa which was decorated with the panels written in the Kofic Calligraphy which he transferred from its architectural shape to the artistic formation and using the method of linking between the architectural heritage and the Arabic Letter in a beautiful artistic pottery work.(Figure 5).

Chapter Three: Research Procedures

1) Research Community: The researcher was exposed to a selected group from the works of the artist (Faisal Laibi)* which in total, covers the period in which the artist used the Iraqi heritage symbols (Al-Baghdadi) which represents words of the aesthetics elements for the works painted by the artist within the period specified in this research. The researcher selected (10) artistic works to become the resultant of the research community.

2) Research Sample: The researcher intentionally selected (5) art works from between the art works for the artist Faisal Laibi in the research community to become a sample because they have variety in subjects, composition and elements of the used heritage symbols. This is in addition to the variety in their volumes and about dates of their completion and materials used.

3) Research Tool:

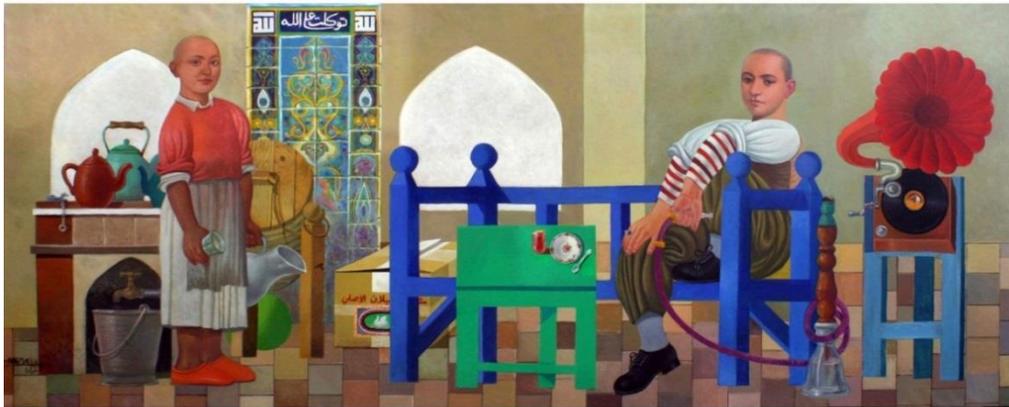
The Researcher used:

- Method of observation and studying the artistic works on the basis of Personal Interview (through Social Communication Channels) with the artist (Subject of Research).
- Variation in the artistic formation and the symbols used and their meanings.
- The Method, techniques and the used colors.
- Printed & Electronic sources related to the subject of research.

1) Research Methodology:

The researcher used to analyze the selected sample in the research, the Descriptive Analytical Methodology because of its suitability with the fact of information collection and explaining them within a vision and purpose. The aim of this research is to discover the aesthetic of the used heritage symbols.

Sample (1)



Title: Coffee Shop / Dimensions: 142*435 cm.

Date of Performance: 1986 / Location of Performance: Florence.

Materials Used: Oil on canvas.

This heritage work consists of only two characters which are distributed on both sides of the panel in a way as if they occupy the painting's center. Where the coffee worker stops on the left side behind which appears a tea pot on which the traditional tea components are put (Hot water & tea) which occupies a space from the painting which equals to the area occupied by the small blue table on which a recording system (Cylinder and microphone) is placed in red color which was placed on the right side of the panel at the left of the sitting individual who is one of the coffee shop regulars. The artist placed the tea components next to the coffee shop worker, while he placed songs recording device to the side of one of the coffee shop customers to the right of the portrait who is the person who sits on a wooden seat with a blue color and appears raising his left foot on the seat and placing his shoulder on the front of the seat holding the smoke pipe (Nargilah) which exists beside him on the ground with its violet color as it rotates around the glassy body because it is not far from the sitting individual

who looks more elegant than the coffee shop worker. The customer wears a white shirt under which he wears a blouse striped with the colors white, brown and red and wears a brown trouser and black shoes made of skin and socks. As for the coffee shop worker who stands on the left of the portrait holding in his left hand, a metal teapot for drinking water and holding a glassy cup in his right hand for drinking water; and wears a white dress (Dishdashah) over which he wears a red blouse and a red cheap shoe. The artist used the clear colors for the furniture where we see the seat with the beautiful dark blue color which appears with the degrees of shadow and light. The Table, in front of the seat, has the green color. We also see on the far left, another table painted in blue – light gray color. On this table there is one of the old recording devices which consist of three parts which are: The Operational Device with the color of brown wood on which there is the black recording cylinder and then there is the red colored microphone. The artist placed the large volume microphone to attract the attention to the importance of this old recording device in the coffee shop. The artist used the red color with the recording device on the right of the painting and in the uniform of the coffee shop worker. The artist used in the background of the portrait, harmonious degrees of the calibrated pale brown colors which were placed on vertical stripes which range between the yellow, brown and green and with light degrees through which two white arcs penetrate through them. Between them, there is a stripe made of ceramic paved vertically on the wall with the Turquoise-blue color decorated by a light blue line on which there are shapes from plant ornament with colors of yellow and little red. Around which a frame appears in dark blue color which is penetrated by plant decorations in turquoise and white colors with few of yellow and red on both sides. On the upper horizontal stripe of the framework, appears writings in white colors which represent the word

(God) repeated on both sides of the stripe and in square Kofic Calligraphy and between which there is the expression (I Put my Trust in God) using Tholth script. The colors of this decorative panel was homogenous with the colors of the wall which the artist wanted it to be an artistic masterpiece with its elements and colors within the subject background. This is in addition to its symbolic heritage content.

The Artist expressed the identity of the two figures in a way which does not need effort to diagnose it (this represents the artist's philosophy in showing the contents of the idea in most of his art works). Also, the shape of the table with green color where on it there is the tea saucer and there is the recording device and the wooden cover for the pot of drinking water. This came with a style which differ from the elements of the other primary subject in terms of the perspective which is something which was specific to the artist (Faisal Laibi) in the method of presenting it for some shapes which were selected intentionally in his art works, while we see that he dealt with the tea heating table and the metallic water pot which exist underneath it with the water tap and a cartoon filled with Ceylon Tea which exist within the tea kitchen and the blue seat with the natural method for the level of sight. Notice that the artist provided most of his characters in almost a position of side perspective and looking at the viewer. He also showed the heads of his characters semi-shaves which is similar to the heads with the Sumerians. The artist (Faisal Laibi) presented most of his characters with this style and with elements taken from the Iraqi-Baghdadi Heritage.

Sample (2)

Title: The Two Musicians

Dimensions: 70 * 185 cm.

Date 1989.

place of Performance: Florence.

Materials: Oil on Canvas

This work is distinct from other works which were selected within the sample of this research or even what was seen within the research community. Here, we see that the artist (Faisal Laibi) presented his characters in way seen from the front where the two ears are seen for each individual. This is something we haven't seen in positions for many of his other characters which he presented is a position of semi-front in which one ear appears despite he offered most characters of his works are looking at the viewer in both cases. Also, the artist drew this painting with dimensions which are different to most of his art works which were characterized with an artistic carnival for presenting the Iraqi heritage in its vertical shape which is something accustomed by the artist which have horizontal dimensions.

The painting included two musicians' characters wearing a dress from Baghdadi heritage where we see in the panel showing the lute-

player sitting on a green colored chair. He wears on his head the white (Charrawiah) which he wraps around his head using the traditional Baghdadi style and wears a light olive-green color dress (Sayah) and a brown-colored belt under which he wears white shirt as he put his brown colored gown on his shoulder along on his body. He appears as if he holds the lute instrument in his left hand and puts on his fingers three rings one of them is of blue color in his right hand by which he holds the musical instrument. The other two rings appear on his right hand with two colors i.e. red and blue. The shoes worn by the lute owner was drawn in white color and without soles which reveals that it is of the type of a cloth shoes called (Kalah) which usually comes to Baghdad markets from northern Iraq. Notice that the artist pointed at the direction of the two feet as we see in the ancient Iraqi civilizations in which the individuals' feet are pointing at one direction for both feet as appears for us in this portrait. As for the other character which takes the form of violin musical instrument who is wearing the blue uniform and a white shirt and red tie as he was standing behind the sitting person who is wearing on his head the black traditional Baghdadi (Sidarah) which used to be worn by some of the educated characters in Baghdad. It seems to the researcher that the artist wanted to reveal that the uniform worn by the sitting lute player is the origin of Baghdadi heritage. This comes in the area of variation in the heritage elements time wise rather than socially. Among the distinct remarks in this work and despite the green color of the background, but the artist added the shapes of cubes in the upper part of the background which came through placing a curtain through the distribution of the shapes in two different directions starting from the top of the middle. Between which there was hung the Saxophone musical instrument provided by the artist in an exaggerated form to fill the gap on the one hand and to ensure the identity of the use instrument with the musical bands for the

rejoicing ceremonies. As for the floor on which the player sits, it consists of tiles of two colors (brown and white) drawn by the artist, without vanishing-point.



Sample (3)

Title: Al-Baghdadi

Dimensions: 80 * 100 cm.

Date of Performance: 2003.

Place of Performance: London

Materials: Acrylic on Canvas.

In this work, the artist (Faisal Laibi) provided a complete composition for his special view, his stylistic philosophy and his distinct colors in drawing his characters which had the Iraqi heritage nature in general and Baghdadi heritage in particular with huge amount of elements which are kept in the memory of the distinct artist who used a large number of pictures and heritage symbols which can't be all identified by other artists. This portrait included a character wearing an Iraqi uniform with elements which gather between the general and private. We see the head cover matches the Baghdadi heritage in its shape and with the way of wearing it. As for the clothes, the artist provided the new blue striped shirt under which he wears the white and shiny shirt so that the artist show us the social standard for this personality (Rich) and the Gown with brown color which he placed on his right shoulder. It also appears his white socks and his black shoes

so that the artist completes this character which sits on a decorated square tiles which is paved on the seen square. As for the elements used by the artist (Faisal Laibi) with which to complete this portrait, they are distributed between the chair on which the handsome (Baghdadi) sits. He was supported with his left shoulder at the edge of his gown. On his left side, appears a hookah (Nargilah) which consists of five parts; its body contains the base of the glassy water with white color; and the wooden part which exist above the glassy base which contains (Coal- cinder); as for the conduction tube with the red color which is held from the middle with his right hand as he wears on his finger a small silver-blue ring. To complete the picture of the (Rich) man, the artist added to the right of the person, a white table on which was placed a glass of a drink (Orange) and another glass filled with various types of the fruits where the artist showed two colors of grapes fruit to refer to the wealth.

Within his philosophy in dealing with colors, the artist used the clear colors in all the complementary elements where he used the clear yellow-ocher color in the background; whereas we find the flooring came with the color of clear brown color. As for the table which carries the fruits sauce, it has the white color. As for the way the artist deals with the colors in drawing the persons, we see him using the method of its realistic starts which are rich of colors but using a new method which is based on severe simplification which tell us the story of the ancient Sumerian art but preserving its realistic aesthetical colors. Also the artist has uniqueness by combining two different perspective of the level of vision.

Sample (4)

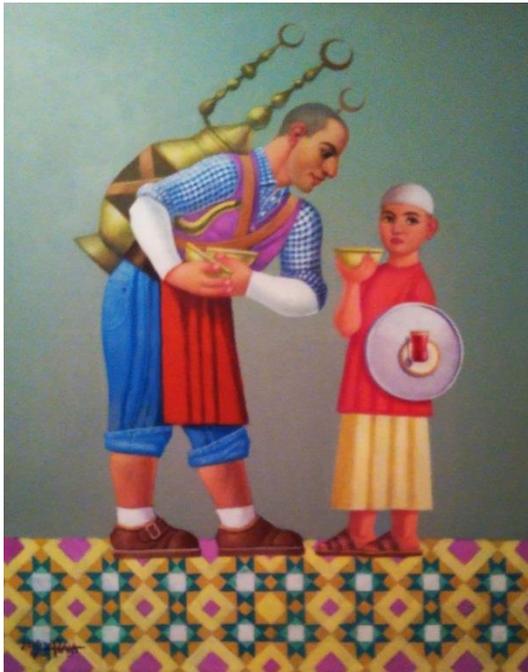
Title: Al-Jalghy Al-Baghdadi. Dimensions: 30 * 100 cm.

Date of Performance: 2009. Place of Performance: London

Materials: Acrylic on Canvas.

In this painting, the artist (Faisal Laibi) provided a panorama and a carnival of colors from Baghdadi heritage. The artist presented in this small-sized art composition and which has large elements where he put all his attention so that he provides a complete picture about Baghdadi Musical Group and the Iraqi-Baghdadi singing (Al-Chalghy Al-Baghdadi) which usually refers to the singing of the Iraqi (Maqam) (Original) together with something from (Bastat) which is a type of collective singing within separations from the (Maqam) performance break. We see in this portrait a group of the heritage musical tools which are used in this type of the singing. It is definitely that all these instruments were manufactured specifically in Baghdad. These instruments are from the right: tambourine, flute, santor (whose history goes back to the Assyrian (Jank) Instrument known three thousand years ago and was used in the ceremonies performed by the Assyrian King (Ashour Panipal) for the occasion of his victories) [5]. Then, comes the singer of the (Maqam) who comes in the middle of the musical group while singing (Al-Maqam) through the usual Baghdadi way in which the reader or singer puts his right hand on his cheek and ear. Then, comes the flute player followed by (Al-Jouzah) player and

finally the drummer who puts to his side another reserve drummer because the drummer leather has various sounds which may tear apart during hitting. Notice that the artist (Faisal Laibi) is used to using a large white colored container in which is placed kinds of fruits with a (piece of red watermelon). This is repeated in some of his portraits which we see with the existence of certain characters which present the basis of the subject meant by the artist. The artist provided all the six main musicians characters without head cover on and with no hair. As for the seventh person who is located in the middle of the group of musicians, he is the singer or the reader of the (Maqam). The artist made him distinct from other musicians by the head cover which has the two colors the white and black and which he wrapped it on his head using Al-Baghdadi method (Charrawiyah). He was also distinct from others by wearing the gown and of his red colored clothes. The artist used cylindrical pillows which are often not used in the coffee shops or in the public shop but used in the guest houses rooms and which are called (Lolah) which consists of clot from colored silk which is filled with cotton. This is covered by white sheet (Shershef) and sit a group of musicians and the singer of (Maqam) and (Bastah). As for the color of the background, it was brown or clear yellow (ocher) despite it came in the form of vertical stripes which reveals the shape of curtains on the wall. Not as we see in the floors of some of his other works, the artist provided us in this portrait a stripe of dark brown color to be separated from the wall background in a distinct harmony. As seen in this painting, the position of the feet of all figures has come in on direction.



Sample (5)

Title: Licorice Seller.**[6]

Dimensions: 80 * 100 cm.

Date of Performance: 2018

Place of Performance: London

Materials: Acrylic on Canvas.

The Artist (Faisal Laibi) records in this painting, another icon from the Iraqi heritage revived series which he presented within the perspective of philosophy related in the style and colors. The subject of this painting represents one of the popular national heritage professions which are still practiced with its contents very rarely but not in heritage form which presented by the artist (Faisal Laibi). The artist presented us the character of the Licorice Seller with his distinctive clothes which consists of a blue blouse with white squared lines. The artist shows us the suitable time for drinking the juice where he shows us the color of the socks and shape of the shoes which he wears. We also see the red color of the gown worn by the Licorice Seller to protect his clothes from the juice drops. As we can see that the traditional way to link the copper juice container which contains Licorice on his chest and above which appears the shapes of domes and crescents which accompany the shape of the pot of this type of juice. We also see Licorice Seller holding the copper small juice bowl (Al-Tasah) in a way where one of

them hits the other to issue the sound which alerts the people towards his presence. We also see the character of the boy who appears to the coffee worker. He wears a red blouse under which he wears a yellow dress (Dishdashah) using the style of the artist (Faisal Laibi) in dealing with the clothes in all his portraits submitted within samples of this research. The Licorice Seller does not wear a cover on his head but the boy wears a white hat above his head (Arakshinah). The artist used only the clear blue color in the background of this painting where this color was also used with the floor on which the two figures stand on its far edge so that, the artist show us the decorations with which it was colored where it does not seem like the tiles. But it gives the shape of a carpet. We can confirm in this work, the style of the artist (Faisal Laibi) in dealing with the perspective of the panel by selecting certain elements to be presented with a looking angle different from the general portraits perspective. We also see the perspective of the (Tray and cup of tea on a plate) carried by the coffee worker (The Boy) in his left hand while he carried in his right hand, a small copper juice bowl to drink the juice. Also, can see the style of drawing the flooring on which they stand and its decoration.

Chapter Four

Results, Conclusions & Recommendations

Results: Based on what was summarized by the researcher from the theoretical framework for the research and what becomes clear in analyzing the research sample where the researcher reached the following results:

1) The heritage symbols became an artistic feature in which lived a large number of artists.

2) The heritage symbol concept is closely linked with the plastic art. And the heritage symbols aesthetics used in the plastic art is not very far from the concept of aesthetic and aesthetical taste considering that the art and beauty as complementary expressions.

3) The artist (Faisal Laibi) contributed through his art works in transferring the concept of the Iraqi artistic heritage to western cultural media which have its artistic heritage whose concepts differ than the nature of the Iraqi heritage nature and its symbols.

4) The heritage symbols were and still are a scope for the contemporary Iraqi artist and for his plastic art works whether they were plastic painting or sculpture or pottery works.

5) The artist (Faisal Laibi) was unique with his style specific to the techniques of drawing his characters and techniques of clothes and clear colors in the backgrounds of his formation which represent the artist philosophy in presenting the contents of the idea and the elements of compositions of his art works.

6) The artist deliberately deals with some of the components of his paintings with a different view level.

7) His works were printed with the Iraqi heritage nature in general and the Baghdadi heritage in particular with many pictures and heritage symbols.

Conclusions:

1) The artist (Faisal Laibi) contributed to defining the Iraqi heritage elements in the culture of European Society in which he lived and settled.

2)The artist (Faisal Laibi) held to his national identity in all his art works which widely involved elements from the Iraqi heritage symbols.

3) The artist (Faisal Laibi) had his philosophy specific to selecting his subjects and how to distribute its elements , colors and variety of its perspective angles.

4) Variety in measures of the paintings used greatly by the artist (Faisal Laibi) and according to subjects of his composition which became a distinct feature for his paintings.

Recommendations:

1) The researcher recommends the necessity to do studies which document the concepts and the aesthetical values for all symbols of the Iraqi art from inside and outside to enrich the Iraqi and international library.

2) Calling to construct a specialized art museum which covers the work of the Iraqi artists who contributed in recording the Iraqi heritage and transferring it to the world including the expatriate artist (Faisal Laibi).

Shapes Appendix [7],[8],[9]



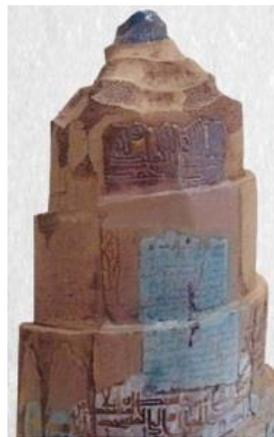
(2)

(1)



(4)

(3)



(5)

Footnotes:

- 1) Soryo, Ityan (1982): The Anesthetic across the Eras – Translation: Mechal Assy. P. 63.
- 2) Bahansy, Afif (1980): The Science of Beauty with Ibn Hayan Al-Tawheedy. P.72.
- 3) Harold Osp., (1989) : The Oxford, P. 12.
- 4) Mansour, Basma (2015): The Heritage Symbols in the artistic textile, (google bigolive).
- 5) The Musical Instruments: www.iraqiart.com
- * Have been sent successively by the artist (Faisal Laibi) (Research Subject) with its information by the Social Communication Channel for the Period From: 4/1 Until: 3/2/2019.
- 6) ** Licorice Root: This is classified as a grass whose roots can be used for manufacturing spices and for treatment in the popular medicine. Among its benefits is calming the problems of the digestive system in case of food poisoning and protecting the skin and reducing the exhaustion and protecting the teeth. (<https://mawdoo3.com>)
- 7) [https:// alaraby.co.uk](https://alaraby.co.uk)
- 8) www.iraqipas.com
- 9) www.almubadarairaqi.org
- 10) [https:// ar.m.Wikipedia.org](https://ar.m.wikipedia.org)

Sources & References:

- 1) Bahansy, Afif (1980): Science of Aesthetic with Ibn Hayan Al-Tawheedy, Cairo Press. P.72
 - 2) Basma Mansour (2015): The Heritage Symbols in the Artistic Textile, Tunisia (google bigolive).
 - 3) Harold osp.,(1989):The Oxford, Oxford University,Publications,UK. P. 12.
 - 4) Soryo, Ityan (1982): The Anesthetic across the Eras – Translation: Mechal Assy. P. 63.
 - 5) The Musical Instruments: www.iraqiart.com
- * Have been sent successively by the artist (Faisal Laibi) (Research Subject) with its information by the Social Communication Channel for the Period From: Dec.4 Until: Feb. 3/2019.
- 6) ** Licorice Root: This is classified as a grass whose roots can be used for manufacturing spices and for treatment in the popular medicine. Among its benefits is calming the problems of the digestive system in case of food poisoning and protecting the skin and reducing the exhaustion and protecting the teeth. . (<https://mawdoo3.com>)
 - 7) [https:// alaraby.co.uk](https://alaraby.co.uk)
 - 8) www.iraqipas.com
 - 9) www.almubadarairaqi.org
 - 10) [https:// ar.m.Wikipedia.org](https://ar.m.Wikipedia.org)