

# THE IMPACT OF IRAQI HERITAGE IN THE STYLE OF THE PAINTER FAIQ HASSAN

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## ABSTRACT

*The nations are distinguished by their heritage, which is the cornerstone of their cultural pillars. Iraq did not depart from those nations. But increased by richness and rich cultural excellence. Historians, writers and artists of all kinds have given birth to the Iraqi heritage. In the artistic field, the artist Faik Hassan, who founded modern artistic methods that immortalized the Iraqi heritage through its stages and its roots, and its originality and creativity, which grew up in Baghdad in his effects, he became a great symbol of modern and contemporary Iraqi art.*

*The aim of the research to highlight (the impact of Iraqi heritage and Baghdadi originality in the style of the Iraqi artist Faik Hassan). Through the theoretical framework and analysis of models of the research sample emerged several results emerged from the artist Faik Hassan commented on his rich heritage and his Baghdadi originality in terms of his treatments for his various artistic achievements throughout his career.*

*The search contained two axes. The theoretical axis, which included: a historical introduction and contemporary Iraqi art and references influential in Iraqi art: works of super good. The research methodology, the selection of samples of the research sample, the justification for its selection, the research methodology, the analysis of the sample of the research sample, and the conclusion that contained the main research findings, recommendations and list of sources and references on which this study was based.*

*Key Words: Impact, Iraqi heritage, style, painter, Faik Hassan.*

## List of samples of the research sample of the artist Faik Hassan

### AN INTRODUCTION

Since the beginning of his life in ancient times, man has tried to stand on the secrets of nature and his environment, because it is a direct influence on him. Some of its strength and security, so immortalized in his paintings where he was looking at it from the view of magic, which brings him economic benefit only, these paintings were the subject of surprise to this day. It was carried out on the walls and ceilings of caves and on various rocks, bones, shells, ivory and others. Throughout the ages, these scenes have been simulated by nature, sometimes drawing various animals alone,

sometimes being pursued by man, another in a water swamp and another in forests. These scenes have been carried out in various ways, such as abstraction or simulation of nature, which was almost the first artist's transfer to the human civilizations that followed.

These art spread in all civilizations, including the civilization of the Nile Valley, Mesopotamia, Greek and various regions of the East, and then the Islamic civilization, which relied on the arts of flattening and various decorative, and embody the reality accurately earned it own identity. The best example is the paintings of Kamal al-Din Behzad from Iran and al-Wasiti from Iraq. The European arts also have indispensable evidence

of these heritage arts (nature), for example: the Monalisa painting by the Italian artist Leonardo da Vinci, who drew a portrait and painted a view of his natural heritage wanted to move the personal scene that natural heritage dominated by the deadlock. After that, several artists have had a wide presence in the creation of such arts, including Constable and Delacroix, who paved the way for some of the ambition to get out of the classical prison and enter into the valleys of their natural heritage. The abandonment of halls and ceremonies deafness and the direction towards nature-speaking handsome to execute their scenes directly and many times to embody one or more scenes and different methods of them also to name a few (Mane, Monet, Renoir, Paul Kukan, Paul Cezanne and Vincent van Gogh). In the Arab world and at the beginning of the twentieth century, many artistic groups emerged around it, and their activity was most prominent in the fifth decade. In Iraq, Faiq Hassan, whose new artistic stance was accompanied by a call for the use of modern methods that spread in Europe after the emergence of Impressionism emerged especially as his subjects are all inspired by his own heritage. From here, the researcher embodies several hypotheses for this research problem, as he was able to formulate and crystallize it in the form of questions as follows:

1. How did artist Faiq Hassan look at his heritage?
2. What are the most important scenes addressed?
3. What are the technical treatments of an artist when he addresses a topic about his heritage?
4. How much human presence in the heritage scene of the artist?
5. What are the aesthetic dimensions that the artist focused on in drawing the heritage scene?

The importance of research: The importance of research is determined by the definition of the impact of Iraqi heritage in the style of the Iraqi artist Faiq Hassan.

Research Objective: This research aims to uncover the impact of Iraqi heritage and authenticity of Baghdad in the style of the Iraqi artist Faiq Hassan.

search limits

1. The time boundary from 1971 to 1982.
2. Spatial borders: Iraq.
3. Objective limits: the impact of Iraqi heritage in the style of the Iraqi artist Faiq Hassan.

Define terms

Impact in the language: the rest of the thing and combine effects. The Impact: News and Combination Effects. And the effect of the sword: struck him. Effects: Flags have one effect <sup>(1)</sup>.

The effect is idiomatic: the result of the thing, and has several meanings: the first in the sense of the result, which is the outcome of the thing. The second in the sense of the mark, which is the attribute function of the thing. And the third sense of the news, called the words of the predecessor, not on their act. The fourth consequence of the thing, which is called the rule when the scholars <sup>(2)</sup>. For archaeologists: All that left man from the remnants of buildings and old buildings such as houses, palaces, temples and statues <sup>(3)</sup>. The meaning of the impact procedurally: a set of visible signs formed by environmental and human factors.

Linguistic style: (Style) way is said to have followed his way and doctrine and the way the book in writing and art is said to have taken us in the methods of saying a variety of arts and a row of palm and so on collection methods. I followed the style of so and so: his method <sup>(4)</sup>. The style is a railroad of palm <sup>(5)</sup> (style): the line of palm. And (the way) takes into it. Every extended road is a style, a face and a doctrine. It is said: they are in bad style. And combines on methods. His style: his way. And his words on good methods <sup>(6)</sup> That was on the style of eternity: any on the face, and everyone styles. It is - also -: the way and doctrine, including: methods of poetry and doctrines. It is said to the arrogant: his nose in style <sup>(7)</sup>. And style, art <sup>(8)</sup>.

Idiomatically

How one expresses one's thoughts, and the kind of movement that makes them in these ideas, says Buffon <sup>(9)</sup>: "Style is human, meaning that style is the formula, or authorship that draws one's qualities and attributes, and the doctrine that each one of the book goes. In the synthesis between the word and the picture. The style is not only different for different writers, but also for different ages, because each era has its own way of expressing feelings and thoughts in writing, photography or music, and each authentic artist has his own way of collecting images, fonts, colors, and sounds to express the meanings that Watches <sup>(10)</sup>

The style in art is an integral part historically consistent and stable in a fictional format and the means and methods of artistic expression confirmed by similar aesthetic and social content. This similarity is achieved based on the strength of a specific creative approach. The approach reflects the economic and social conditions of a society. As well as the distinctive characteristics and traditions of the nation concerned. For example, modern Greek, Roman, Gothic and other architectural styles. A new way of expressing profound social changes is shown where a new relationship between form and ideological content emerges.<sup>(11)</sup>

Procedurally meaning:

A pattern of formal structure in the drawing of nature.

## THEORETICAL AXIS

### Historical Introduction

It is clear to those who trace the life of the old man often take the thought that this man was living a brutal and barbaric life and most of them may be animal any saturation of instincts from all sides, but what left this historical evidence of some of the assets or remnants that he personified us in the caves on the walls The roofs, the rocks, the bones of animals, and the shells are the best proof that he loved, thought and had a delicate artistic sense despite the harshness of the natural environment affecting him, and so the character of the ancient Iraqi artist who undoubtedly laid the foundation for all art schools since historical times and before. Circumcised by successive civilizations at home and abroad until it became the art of Mesopotamia to print many of its characteristics and features on those civilizations, but these reflections and influences became clear on Greek art when Alexander invaded the East in the fourth century BC. The aesthetic elements of Mesopotamia seeped into Greek styles, A new pattern of sophisticated patterns prevailed.<sup>(12)</sup>

The arts flourished in Mesopotamia, when the Islamic conquests widened and were a major reason for the establishment of the first Islamic art and the emergence of the Umayyad style, which is unquestionably the first school of Islamic art.<sup>(13)</sup> Then matured in this fertile valley land and humanity lines of

a school of photography in the Abbasid era carried with it the inherent foundations of the inherent art of radiation has become a source of radiation not only to the provinces that bordered, but to all humanity as it seems through the radiant light that illuminated the ways taken by that humanity With the testimony of history throughout the ages, until the fateful day came and this light was extinguished and the sterility of art under the hooves of the Mongol hatred horses that spread very long periods, but the will of God Almighty great and compassionate nation of Islam was the exit of the occupier is inevitable and the prosperity of civilization in this blessed land again, then appeared the light On the horizon at the beginning of the twentieth century, where the signs of contemporary Iraqi art appeared.<sup>(14)</sup>

## CONTEMPORARY IRAQI ART

Contemporary Iraqi art is the legitimate and logical heir of the Mesopotamian civilization, having crystallized through the ages from the civilizations and nations that occupied this land. Since the beginning of the twentieth century, its birth was born by Iraqi painters. Most of them were officers in the Ottoman army: Abdul Qadir al-Rassam, Salim Khurshid, Amin Nateq Gro and Muhammad Salih Zaki.

By the fourth decade of the twentieth century, contemporary artistic vigilance had emerged, sending technical missions to Europe. The first was to send artist Akram Shoukry to London and Faiq Hassan to Paris, then Atta Sabri, Jawad Salim and Hafiz Al Droubi respectively. The painting branch of the Institute of Fine Arts was established in 1939. It was undoubtedly Faiq Hassan, Ezra Al-Hay and Souad Salim, who were among the first professors. Later the Society of Friends of Art appeared in 1940. Then founded Hafez Aldroubi (a free studio), which was the first attempt to establish the artwork on an objective basis. After that, Polish artists emerged, which led to a new development and a tendency towards modern art, including the fractional and punctuating method, especially in Baghdad, where the good of such a method, Faiq Hassan and Hafiz Aldroubi. Faiq Hassan, however, made it a school style that students had to practice. In 1945 appeared the magazine of modern thought of Jamil Hammoudi, which

dealt with art criticism, was the brightening of the first signs. Later, a group of pioneers emerged, headed by Faiq Hassan, who were drawing on the outskirts of Baghdad. They were not bound in the ceremony halls.

The Second World War and its social and economic repercussions encouraged the art movement and the practice of modern art with its effects that contributed to the emergence of the artistic audience of the first pioneers who held their first exhibition in 1950, it was the first experience of the art group. In 1951, the Baghdad Modern Art Group, led by Jawad Salim, emerged, drawing attention to the importance of local heritage and civilization in art, followed by the Impressionist Artists Group in 1954. Then the Iraqi Artists Association, led by Khalid Al-Jadr in 1956. After that, the contemporary Iraqi art witnessed a wide openness as it emerged from the local frameworks towards the world. The first exhibition of Iraqi art was held in Beirut in 1957. <sup>(15)</sup>

After the revolution of July 14, 1958, Iraqi art witnessed a new twist that changed the course of its artistic history. Where the Iraqi artist to study the new world heritage, which made art groups to increase, reaching a total of sixteen artistic groups in ten years. Then, two attempts to establish a gallery (Al-Wasiti and Aya) emerged. In 1961, Jawad Salim died after his remarkable achievement (the Freedom Monument), which coincided with the first signs of establishing the Academy of Fine Arts. It was a fundamental transformation of contemporary Iraqi art is undoubtedly influenced by European methods to local styles and attention to cultural heritage. In the 1970s, two new gatherings emerged: the first - one dimension and the other - the new vision, as well as the emergence of the two groups of academic art and modern reality. <sup>(16)</sup>

The one-dimensional experience, documented by the artist Shaker Hassan Al Said in 1971 as a way of expressing the meditation of the visual world on the one hand and a vision of the meaning of devotion between content and form on the other, which made the continuation of experimentation and development on that dimension, is a continuation of the problematic existence The painting between the recipient and the artist fed by his real use of space and vast space by the breaches and nozzles without stopping according to them

is represented only for one dimension but as (perceptions of time), which is represented by a single photographic surface. <sup>(17)</sup> He was also inspired by the alphabet in art and the development of this new product, which reconciles the world of Arabic language or alphabet with the figurative surface.

However, the new vision recognizes the quality of expression and its contemporary as well as it does not believe in art. The technical community (academia) and modern realism are the most familiar to the public. There are many subjective attempts to produce clear and honest art formulas about the new reality, inspired by some of the local heritage aspects, while contemporary Iraqi art is witnessing a deeper and more established period in this period. The Iraqi artist was able to keep pace with the international art movement, taking from his heritage and civilization given a light for his genuinely ambitious genius. This artist revealed his civilizational and human reality and contemporary technical means, and he thus witnessed his age and the banner of his path in the procession of prosperity and progress. <sup>(18)</sup> These artists include Shaker Hassan Al Said, Faiq Hassan, Tarek Mazloum, Mahoud Ahmed, Wsama Al Agha and others. <sup>(19)</sup>

#### REFERENCES INFLUENTIAL IN IRAQI ART: THE WORK OF FAIQ HASSAN

Faiq Hassan was able to achieve his prestige in the Iraqi plastic movement, as one of the most prominent flags, with his unique realistic style, The late stage of his artistic development in the seventies and eighties of the twentieth century is reflected in the characteristics of his style in particular, as he completed his late works, especially the large ones, which dealt with the subjects of daily life of the people of Baghdad and folk life, and Arab horses, and work on Bedouin life in western Iraq. With a unified technical fabric he finishes his work and finish it with a big brush, highlighting all the parts of the small and large painting far and near freely and boldly and in a way that reflects his stylistic skill and his understanding of the characteristics of oil, and the artist

Faik Hassan is undoubtedly one of the most prominent colorers.

The artist Faiq Hassan, like the real world famous painters of the famous, that he was able to intuitively understand the spirit of the society in which he lived and its essence in the era of his time, and therefore his realism was not a vulgar documentary but intimate reality that delves deeply into the essence of the prevailing social relations. He made his paintings vibrant and his style was simplistic and shorthand. He also employed large spaces without focusing on the details, giving the oil work its density through wide clouds confident of his brush. Although the wide areas in his works are not as detailed as we mentioned, they played a role in enhancing the focus on the center, as tributaries play their role in strengthening the mainstream of the stream. <sup>(20)</sup> He also did not submit to philosophy, but departed from his conviction that his talent alone was linked to his awareness of realistic painting: he turned reality into a social scene, and to relationships, traditions, images and scenes of daily life that established a practical, literal, basis for painting in Iraq. For this reason, he succeeded in supporting other experiences that are more liberated from this realistic concept, which he and others such as Atta Sabri, Hafez Al-Droubi, Khalid Al-Jader and others have established.

The style of artist Faiq Hassan is characterized by precision, which defined his artistic method and chose his style to express his popular life illustrates the crystallization of his vision and integration and express the importance of the rules for the process of plastic arts in general. He contemplates his artistic work for a long time. This reflection reveals experience and skill that has broadened the horizon of his realistic style, not only as a basis for drawing, but as a concept for seeing life. Thus the meaning of "vision" can be talked about in his experiences in the sense of seeing things in their constant motion. In this, the artist Faiq Hassan chooses the realistic dimension to see it as a method that has become

since the Renaissance, globally and such universality does not conflict or intersect with the local dimension, but homogeneity as aesthetic value and discourse in the vision of things. The accuracy of the artist, for example, indicates his skill not only in realistic painting, but in the realistic view of things and their relevance to the engines of life, because the local indicators point to the dialectic of the vision itself made him choose realistic vision <sup>(21)</sup>.

## APPLIED AXIS

Search procedures:

Research Society:

This study included the work of the artist Faiq Hassan, whose works show different concepts inspired by the Iraqi heritage. Which the researcher could obtain from the following sources:

- 1- Technical books, guides and available sources.
- 2- Public institutions.

B- The research sample and the rationale for its selection:

The sample was chosen intentionally according to the chronology of the work of the contemporary Iraqi artist Faiq Hassan, who appeared in his work different concepts of Iraqi heritage based on the following justifications:

1. Powers of analysis in terms of the existence of the original painting or in terms of clarity.
- 2 for the emergence of heritage issues in Iraq.

### Research Methodology

The researcher followed the descriptive analytical approach in the study and analysis of sample samples for research.

D - Analysis of the sample of the research sample:

The analysis of the works of contemporary Iraqi artist Faiq Hassan, which contained several models inspired by the Iraqi heritage in different artistic styles.

**Model (1)****Thread: Vie de village****Measurement: 76.5 cm x 5, 65 cm.****Year of production: 1971.****Material: Oil on canvas.****Source:****<http://www.artfact.com/auction-lot/faik-hassan-iraqi,-1914-1992-oil-on-canvas>****Subject:**

It represents a natural landscape from one of the rural villages where it took a heritage and expressive character represented in the general atmosphere of the Iraqi environment through artist Faik Hassan about him through the use of rural heritage construction known from (mud and branches of trees), in a subject that has content in the direction of employing the artistic side in the expression About this place, including the natural vocabulary of the current flowing water flowing and palm trees crowded interspersed with some trees and village houses and some human vocabulary.

**GENERAL DESCRIPTION:**

The artwork contained a fountain of flowing water. The center of the photographic work is done slightly to the left of the scenes, from which three water branches give the artistic work a sense of balance. Surrounded by this fountain, human forms are represented by one of the women who intend to cross a simple bridge consisting of twigs and trunks of palm trees that connect the two banks of the small river that extends from the fountain. This woman walks shyly or amazed by the direct view of the artist who tries to anticipate her steps before crossing. This woman wears the Iraqi village dress known especially in the central and southern areas of it. The cloak and (Jergd and towel) were and still the symbol of the people of the Iraqi villages in particular. This woman appears to be old and dignified, and the features of the artist emerged to be the main position that reinforces the

landscape that he drew from nature. On the opposite side of this woman are four human forms who work hard in washing or taking water. At the top of this group is another group of human forms. They appear to be women sitting under the palm trees in front of a house looking at a human figure that appears to be a man in a white robe (in the Iraqi dialect called Dishdasha) and with a band of cloth that appears to be red. There are some mud houses that surround the fountain and interspersed with palm trunks and trees, where the fronds and branches dominate the roofs of these houses.

**CONFIGURATION:**

The artist tried to balance the artwork by distributing blocks in symmetry. The blocks that surround the fountain in the middle of the photographic work are symmetrical, and the elderly woman standing with the

house behind the left of the scenes is seen balancing and symmetry with the mass on the right represented by human forms and houses. They all surround the fountain of water that gives this dynamic, balanced and dynamic photographic achievement. This work done is balanced and stable. The colors ranged from white, green, coffee, brown and light red. These colors are characteristic of the colors of the artist Faiq Hassan, which took a clear character in most of his work during the period in which

this work was carried out. The artist has formed adjacent color spaces expressive character, The artist intentionally took care to bring out the third dimension. The shapes appeared to be stereotyped and determined by the lines that were flexible and free of force and rigor and identified the forms contained in this artistic achievement. The artist used oil paintings to paint on canvas in this artwork.

### Model (2)

**Thread: Sandstorm.**

**Size: 65 cm x 85 cm.**

**Year of production: 1973.**

**Material: Oil on canvas.**

**Source: <http://www.artfact.com/auction-lot/faik-hassan-iraqi,-1914-1992-oil-on-canvas,-ara-17-c-6aa47d2064>**



### SUBJECT:

Taking this artistic accomplishment illustrated from the Iraqi desert environment naturally, as the artist Fayeq Hassan developed most of his work from the local reality rich symbols to turn it into a vocabulary speaking on the surfaces of his artistic accomplishments illustrated by his own genius, His artistic experiences have a realistic expressive nature, characterized by the close drawings of his reality, such as personalities, horses, villages and desert, as well as mountain areas where he expressed them in a remarkable manner, He tries to fill in the blanks to gain all his works with values that are very exquisite. Thus, he focused on the accurate diagnosis, which

reached the ultimate sensory expression, and this is noticed that his characters seem vivid expressive in their movements and colors, and very professional in terms of color manipulation and building local symbols, By doing this, the artist Faiq Hassan tried to move between the general meanings and the direct view of the traditional forms and between the lined and painted figures. This achievement, which was devised by the artist Faiq Hassan from the desert nature of Iraq has a wide resonance in himself first, tried to transfer it to the viewer in an instantaneous way to feel the conditions of this harsh nature where sandstorms are almost on alternating orbits on the second day. This achievement, developed by the artist Faiq Hassan from the desert nature of Iraq,

seems to have a resonance in himself first. Second, he tried to convey it to the viewer in an instantaneous way to feel him the conditions of this harsh nature where sandstorms are almost on alternating orbits a day.

**General Description:**

This illustrated artistic achievement contained two formative groups, the first being the center of the illustrated finished surface where two opposing movements of Persians overlapped with their horses, and the second group was the space surrounding the horsemen, which represented violent dunes.

**Configuration:**

The artist Faiq Hassan tried to balance his work by distributing blocks and vocabulary in a symmetrical style. The mass in the center of the photographed surface symmetrically and opposite to each other seems to them as they want to get out of the opposite side of the other or were moving in the same place in the form of a circular horror hit by the sandstorm. The second block is the

space that surrounds the cavalry of stormy sand dunes. The genius of the artist Faiq Hassan was the beautiful bond he built between the horsemen and the sandstorm. If the horsemen were omitted with their horses, this accomplished photographer would become an orphan that reflects the horror of the barren, empty, deserted nature of life. This illustrated achievement is balanced and stable and the construction is closed, in which both human and animal forms emerge.

The colors ranged from white, light red, oaker, yellow and brown. These colors are characteristic of the colors of the artist, which took a clear character in most of his work during the period in which this work was carried out. Adjacent color spaces formed an expressive character with realistic foundations. The third dimension was demonstrated through manipulation of the strength of colors and the intensity of brightness and atrophy. The artist used oil paintings to paint on canvas in this artwork.

**Model (3)**

**Thread: View from North of Iraq. Landscape,**

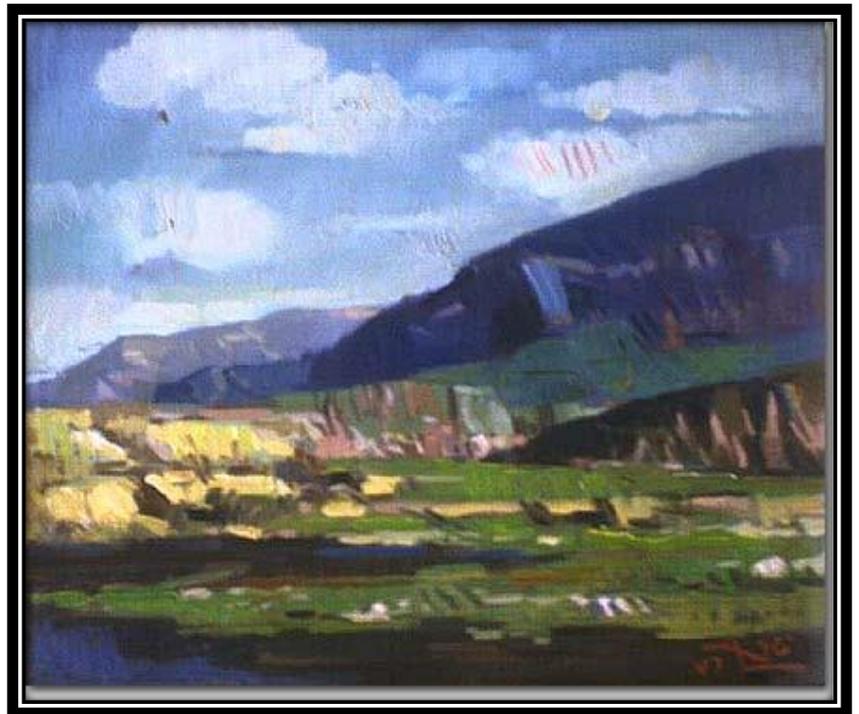
**Size: 22cm x 27cm.**

**Year of production: 1976.**

**Material: Oil on canvas.**

**Source:**

[http://onefineart.com/en/artists/faeq\\_hassan/](http://onefineart.com/en/artists/faeq_hassan/)



**Subject :**

Live nature has given many artists a number of different themes that contributed directly and indirectly to the diversity and difference in their artistic styles. Faiq Hassan was one of them. In this completed work makes

the recipient or the viewer to feel the magic inherent in this nature, this work is one of the signals that the artist Faiq Hassan interested in the ongoing search for his rich natural heritage, including its special aesthetic, he is reflecting on the subject with local implications, and

while the subject of this work, you feel that you see this topic represents the individual's love for the natural environment that grew up in all parts and within this feeling launched this artist on most of his work to give it a part of privacy. His work was derived from the natural beauty of his country in the north.

**General Description:**

This artwork contained three blocks in the form of mountain chains that descend from the top right of the viewer down to the left to collide with different blocks that form a flat surface representing the plains and valleys. The first block originates from the right in the middle of the work and ends near the center of the work. Then comes the second block above and in the same direction but larger than it is estimated to be twice the first and cross the middle of the work to the left, while the third block occupied the center and took the form closer to be slightly sloping downward left. Different color blocks spread on the flat surface that corresponds to the three blocks to form rural villages or agricultural areas that were cultivated by peasants.

**Configuration:**

The artist tried to balance the work of art by distributing the positive with the negative like analogy, where he was able to balance the space at the top of the positive group, which represents the subject of working with the vacuum with the intersecting and parallel lines and more like to be geometric dominated by bends as if melted and homogeneous and contrasting colors dominated by darkness and darkness. The artwork appears balanced and stable, and the construction is open in parallel to the movements of valleys and steep mountain ranges that move the movement from the top

right to the bottom left of the viewer. Space, which is represented by varying movements of clouds, carries with it the promising rain of life that awaits all living beings. Space occupies more than a third of the work at the top.

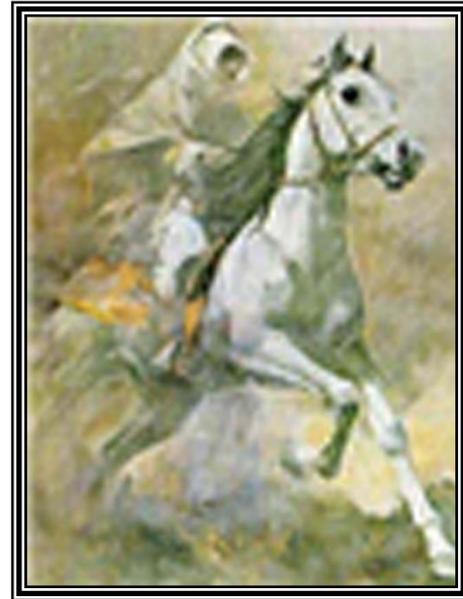
The aesthetic of this artistic achievement lies in the processes of harmony and harmony with the different colors dominated by the calm and cold of blue and green colors dark and transparent grades first, and secondly intervene hot and hot colors of redness and yellowing to create movements more like a thunderstorm rainy movement of this work of art and add to it and lasting and hope.

The colors ranged from white, gray, green and sometimes red and walnut coffee. These colors characteristic of the colors of the artist, which took a clear character in most of his work and through these colors shows the artist's third dimension.

The artist tried to balance the work of art, in the distribution of large mass forms with a balanced rhythm enters from the top middle of the painting facing down to the center (center of the photographic surface completed), and spread to the right and left of the center, forming several surfaces with sharp color lines separating the blocks between them and contain Also on small curved lines to indicate that they are small village houses. It is clear here that the impressionist characteristic is often found closer to the works of Paul Cézanne as in his famous work of the famous Saint-Victor Mountains.

**Technic:**

The artist used oil paintings, oil colors and cloth to create his subject in this work.

**Model (4)****Work Name: Bedouin.****Measurement of work: 100 cm x 100 cm.****Material: Oil on canvas.****Date of work: 1982.****Venue: Arts Center - Baghdad.****Date of presentation: 1982.****Listing ID:****Source: <http://www.iraqiart.com>****Subject:**

In this work, the life of the Bedouin man is represented in the violent Iraqi desert environment. Adopted by the artist Faiq Hassan and his name is associated with him, when the name of this artist settles in the minds of the harsh Iraqi desert, horses and riders. He was able to employ the vocabulary of this Bedouin environment in many works that are almost the same, but in movements and methods not characterized by one of the contemporary artists has only a few, conveying from this environment topics of daily life, including fishing, hospitality, invasion or race ... In this act of masked knight riding his horse intent on running in the arid desert, he seems to be moving into the unknown with all his might, perhaps in a race or catching up with him in the wickedness or other ends.

The artist has placed his main theme in the middle of the painting from the top to the bottom and right to the left, but the back of the horse faded from behind, indicating the speed of his outstanding, and this subject is included in the painting has been filmed for this moment. The muscles of the horse appear white, unbridled in the legs, chest and neck and a little from the rear that emerged by the radiant white color that dominated in this work, as well as this color in the knee and leg of the rider and part of the head cover and also some flying dust from the accelerated horse hooves.

Parallels this whole color Ocker who filled the painting because the color of the desert theme of this work.

**CONCLUSION****Search results and discussion:**

By analyzing the research sample and studying some works (the research community) the researcher reached the following results:

- 1) The artist Faiq Hassan looked at his natural heritage as a static life, from which his subjects arise, he did not see the storms, sand floods and the suffering of the cavalry as in the sample (2). On the other hand, he saw in his heritage a complete ecstasy that lingers in his memory and tries to emulate it as in the sample (1, 3,4).
- 2) The artist Faik Hassan sought to emulate his Iraqi heritage from different regions: it is the middle and southern model (1), the western model (2, 4) and the northern model (3).
- 3) It appeared that the artist Faiq Hassan used brushes and oil colors in drawing on the fabric prepared on a wooden frame as a technique to accomplish all his works of art. This artist uses all colors in the completion of his work of art (drawing), but it was given to the red color a

special feature and highlight his personal emotions (psychology) and artistry in highlighting the texture of each work in order to move the scene and acquire a special identity characterized by the artist and achieving many artistic values at the same time Taking advantage of his rich heritage, which settles in the depths of himself, thus addressing real issues making it documentary.

- 4) The human presence in the work of the artist Faiq Hassan was limited. We find in the sample (1) below the ten and the sample (2) personalities while the sample (3) sterile of that human presence and the sample (4) one knight.
- 5) The aesthetic dimensions that the artist Faiq Hassan focused on in his drawing of the realistic scene of his heritage: in the development of spiritual values expressed in academic realism and in some of his works in a modern school manner, incorporating the colors of nature beginner process of color gamut and the use of transparency and Harmony and tried to enter into the valleys of nature. To fall on its secrets and the secrets of man and the surrounding environment of the assets.

#### RECOMMENDATIONS:

The researcher recommends:

1. Studying the works of the artist Faiq Hassan in relation to the Iraqi heritage in all its stages, which he drew in various styles and different schools.
2. To preserve his works which contain heritage topics and put them in private halls.
3. To be assigned an important place in the Center for the Revival of the Arab Scientific Heritage (Iraq).

#### FOOTNOTES

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