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THE AESTHETICS OF PLASTIC ARTS AND THEIR ROLE IN EMBODYING MODEL ENVIRONMENTS FOR THE EXHIBITS HALL OF THE IRAQI NATURAL HISTORY RESEARCH CENTER AND MUSEUM

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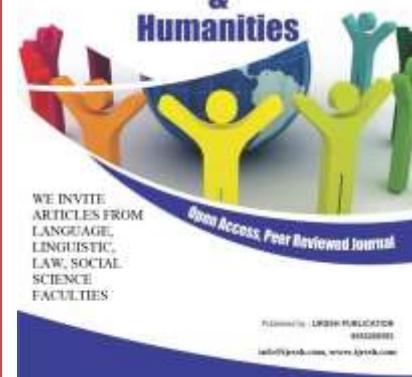
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ABSTRACT

This research aims to highlight the aesthetics of plastic arts and their role in embodying the model environments of the exhibition hall of the Iraqi Natural History Museum and Research Center. The plastic arts that embody the live realistic environments of the models displayed in the center hall will be highlighted. And the pioneering role of the artistic unit in enhancing the beauty of those environments through painting, sculpture and ceramics, which are basic elements in the plastic arts lead to an increase in visitor turnout, which was reflected in the increase in material imports significantly.

Keywords: *beauty, plastic arts, environment, museum, natural history.*

The research problem is determined as follows:

- 1) Where does beauty lie in plastic arts?
- 2) Does he have a role in embodying the living environments of the models displayed in the center hall?
- 3) What is the Iraqi desert environment?
- 4) How did the researcher, the plastic artist, embody it in the museum's exhibit hall?

The importance of the research lies in the lights it can throw on the aesthetics of plastic arts and its role in embodying the model environments of the exhibition hall of the Iraqi Natural History Museum and Research Center, as it addresses the members of Iraqi society in particular directly and contributes positively to awareness and spread psychological comfort to the viewer and contribute to reviving the country's economy.

SEARCH LIMITS:

1. The time limits are from 2019-2021 AD.
2. Spatial Boundaries: The Museum's Exhibit Hall.
3. Objective Boundaries: The aesthetics of plastic arts and their role in embodying the model environments of the exhibition hall of the Iraqi Natural History Museum and Research Center.

What are the plastic arts?

Plastic arts are considered one of the types of arts according to human studies with their various philosophical, theoretical and applied aspects, and among the most prominent branches are painting, sculpture, pottery or ceramics. Its various tools, techniques, and media are, without any doubt, one of the tangible forms of human knowledge, with multiple images. It is the science that includes the discovery, expression, and authorship of events, documentation, and preservation of

human history, and the prevailing life systems in a specific time, spatial, terminological, and historical period. It is a social act by which the artist challenges his reality, and motivates him to express sincere and real feelings and ideas, especially those that include cultural challenges and meanings for perceptions and fantasies of the contents of social life in a place and time for artists who have talent, ingenuity and taste in presenting these concepts (Khalil, 2000AD, p. 142).

The plastic arts deals with reality and reformulates it in other new images that the artist produces masterpieces that bear the characteristic of creativity, in the sense that he produces plastic work, and plays the role of auditor and examining mirror for his society. What is common between him and the recipient (the viewer), and enables them to directly understand the completed artistic work, because he lays down systems and foundations for his art that has worlds that arise and consist of it, trying to find and maintain that art in the universe or the daily life of society, because art without harm is linked to human activities in different ways. Its types (art evokes in a person a feeling that he has already experienced, as it arouses it in himself and then intends to convey this feeling through lines, colors, movements, sounds, or forms expressed in words, etc.,

so that this feeling becomes part of the experience of others), (Nobler, 1987 AD pp. 33-34) sometimes and at other times it is completely different from their experiences, because the simple event turns into another distorted event as soon as it is seen, so the audience thinks through images, and the image (Al-Alayli, 1974 AD, p. 744) formed in his mind, raises a series of Other images without any logical relationship with the first, the role of the mind emerges here to explain the incoherence of such images, but the audience does not seem to see this. In fact, he confuses the exaggeration he attaches to the event with the event itself. Since he is unable to distinguish between the subjective and the objective, he considers the image in his imagination to be real and real, despite the fact that it has a very distant relationship with the visible reality (Le Bon, 1991AD, p. 67).

The emergence of the artistic image takes place from the evocation of sensory perceptions when they are absent from the senses, and it is known at that time as perception, that is, before the image becomes literary and artistic, the artist must go through the stage of sensory perception, by which he means "the psychological effect that arises directly from the emotion of a sense or a sense organ." He means Understanding or

reasoning through the senses, such as perceiving the colors, shapes, sizes, and dimensions of things (Ateeq, 1972 AD, p. 68), which arises when thought passes through natural images (in the artist, especially the general ones) that he had previously seen, separated from, and then reduced to his imagination, passing through and browsing through. Mediation by sight (Al-Khalidi, 1988 AD, pg. 74).

Perception arises through sensory perceptions, and it is undoubtedly from the mental processes of latent actions, as explained by Damad, as he sees it as: ((The mental process or that mental activity through which we can recognize the topics of the external world, and it is a mental response to certain sensory stimuli, as it is the mental process That precedes behavior (Al-Nimr, 1990 AD, p. 12), without perception, behavior does not occur because the individual recognizes according to the requirements of the situation that he perceives)) (Dhamad, 2000 AD, p. In artistic images that have aesthetic dimensions, photography, then, is the expression in pictures of the emotional experiences that the artist went through, so that the image that the artist wanted to convey to him is drawn in front of the reader (or viewer), and the imaging tool is words and phrases (lines, symbols, colors, materials and textures) (Al-Khalidi, Ibid,

p. 77). It is indisputable that images have elements that establish them and bring them into existence, including imagination (Hanwa, 1996 CE, 271. Abdel Hamid, 1990 CE, p. 646. Nashwan, 1993 CE, p. 17, Asfour, 1974 CE, p. 18) latent in the memory of the artist specialized in interpreting the aesthetic phenomena that accumulate in His mind, which is completely different from the innate imagination that originally exists in the secrets of the human soul in general, and the most prominent functions of the creative artist's imagination is creating beautiful images using metaphor and simile, and in this sense imagination is the essence of arts and literature without doubt (Dahman, p. 145) and the reason is due to the artist's possession of the distinguished mental faculty And the dreamy psyche that makes him go beyond the direct visual vision into a poetic vision with special feelings that qualifies its birth as imagination. Imagination is a mental process through which the tangible image is processed, leading individuals, and in particular artists, on imaginary journeys through their minds, and they respond to this imagination through mental images. Imagination Penetrates into the depths of history to reach the life of ancient man and interpret the natural environment that embraced him, and the imaginary mind

creates conditions that are consistent with this significance. The imaginations used, as they appear in education, indicate that they help to accelerate and expand knowledge mastery, by using the students' imagination activities to increase their knowledge of cognitive materials, basic topics, technical and manual skills, and concepts, as they deepen emotional growth and awareness of the inner life where the learners' tendencies and innate inclinations that they desire grow. in her practice. Likewise, the use of imagination in human life has many benefits, the most important of which is that relaxation in learning helps the flow of energy to the brain and activates the nervous system, which in turn facilitates the thinking process and increases the individual's knowledge of the things around him. . (Galien, 1993 AD, p. 63).

Provided that the ability and power of the imagination lies in what achieves a strong psychological impact on the viewer, whether it is negative or positive, because it is identical to the truth or contradicts it, for example, but not limited to, that cave paintings are not considered material despite their existence, but rather what falls into the material of imagination,(Al-Carthage, p. 89) These drawings were not only for aesthetic pleasure, but also had a symbolic and magical significance to

enable the ancient man to control wild animals, the source of his economic strength, and overcome them. For its forms in reality, that is, it turned into a symbolic language (Hassan, 1985 AD, p. 82. Reed, 1975 AD, pp. 21-22. Bekain, 2001 AD, p. 15. Allam, 1975 AD, 21). These drawings are considered a kind of magical notation as close as possible (Al Said, 1988 AD, pg. 59). After that, those drawn images of an abstract symbolic nature turned into a kind of expression of speech in the abstract form (Al-Masraf, 1984, p. 48).

After that, the first artist added intersecting lines and modified animal elements as if they were in motion (Elite Iraqi Researchers, 1985, pp. 15-16. Sousse, 1980, 85. Baro, 1980, 254) on the surfaces of some of the artworks he executed, whether functional or religious. in pottery. (Baqir, 1973 AD, p. 219) and some of them contained fish

Birds, scorpions, deer, and sometimes simplified human forms (Akasha, p. 92). These plastic artworks in their various forms seem to be a summary of high-accuracy experience and skill, or a witness to the secrets of a society with all its cultural and moral patterns (Al-Alevi, p. 16).

Iraqi desert environment

The Iraqi desert environment is part of the extension of the plateau of the Arabian Peninsula. Its surface is wavy, showing some small hills and a number of valleys such as Wadi Hauran. Due to the steepness of its lands and the poverty of its natural vegetation, it is exposed to severe erosion. Surface and underground waters and winds diversify its surface as it rises near the Jordanian border, and decreases in the Habbaniyah areas. The Euphrates River crosses its path in the western plateau, whose rocks gradually descend towards the Tharthar, Habbaniya and Razzaza depressions. In some areas, the course of the Euphrates River is rugged, and therefore limestone and gypsum rocks appear on the way of the river. It is characterized by its semi-desert climate, low rainfall, great contrast between day and night temperatures, and low humidity. In summer, the temperature rises to 52 degrees Celsius, and in winter it drops to 9 degrees Celsius. The winds are northwest and southwest.

The desert covers the western and southwestern parts of Iraq, and it consists of limestone hills and sand dunes that extend into the deserts of Syria, Jordan and the desert of Saudi Arabia. Dry valleys that

are filled with water after the rains fall in this desert.

The climatic and soil reality in Iraq was reflected in the natural plant life and wild animals, as it is poor in natural plants, and the largest part of these plants is seasonal, and the plants of the semi-arid regions cover large areas of Iraq.

Iraqi Natural History Museum and Research Center exhibition hall.

The Iraqi Natural History Museum and Research Center was established on May 2, 1946 AD, and is located in the Bab al-Muadham area in Rusafa (**IJRSSH 2020, Vol. No. 10, Issue No. III, Jul-Sep p.93**). The center contains scientific departments, including: The Department of Vertebrates, Invertebrates, Insects, Fish, Geology, the Continuing Education Unit, and the Technical Unit headed by the researcher, the artist himself. There is also a large exhibition hall in the center. This hall contains several models of stuffed animals with their different natural environments, and groups of insects and plants that represent the history of wildlife in Iraq in particular and the Arab and international world in general.

The technical unit was briefed on the tasks of taking care of the displayed models, their various environments,

methods of maintaining them, and developing display means in a manner that simulates international natural history museums. In this study, the artist researcher adopted the initiation of creating a visual theme about the Iraqi desert and its various biological characteristics and vocabulary represented in the ancient natural oases. Therefore, the researcher focused the artist on one of the beautiful oases and embodied it using plastic arts, such as drawing and three-dimensional sculptures.

The artist-researcher began preparing the appropriate place in the exhibition hall of the Iraqi Natural History Museum and Research Center. His eyes fell on a place that had been abandoned since the founding of the museum until 2019, when the artist-researcher set out to create a desert environment that mimics the desert environments of western Iraq.

The subject of the artistic achievement oasis (Al-Waha).

Environmental art is considered one of the oldest and most important arts in history, as the first man organized the colors on the surfaces in ways and methods that express what is going on in his thoughts, his surroundings, and his wide world. Those achievements that he created were of great importance to people

throughout the ages, so they are considered a pictorial record that speaks of the life that the first artist lived, so wonder increases in its formal beauty in terms of information, colors, expressive values, and ingenuity in embodying nature in its various elements.

These artistic achievements reveal to us the artist's feelings about life, death, love, social justice, religion, customs, traditions, styles of buildings, clothes, etc., as in the plastic art evidence of the ancient civilization of Iraq.

Those ancient Iraqi artistic achievements influenced the artist researching this important artistic achievement. Through that, he wanted to simulate the great history, so he used colors, wood, thinners, brushes, canvas, and range. The researcher also used other materials such as stone, wire, rubber, cement and papers to draw on. The artist made sure that this performance was well prepared. The surface of the finished piece is prepared before it is drawn on by coating it with different materials called ground with oil colors, white zinc and flax oil mixed with pine oil with various construction materials. The theme is a great oasis in the middle of a plateau of sand dunes. This great oasis is surrounded by a group of different trees, most of

which are palm trees, as well as a number of camels and some Bedouin houses.

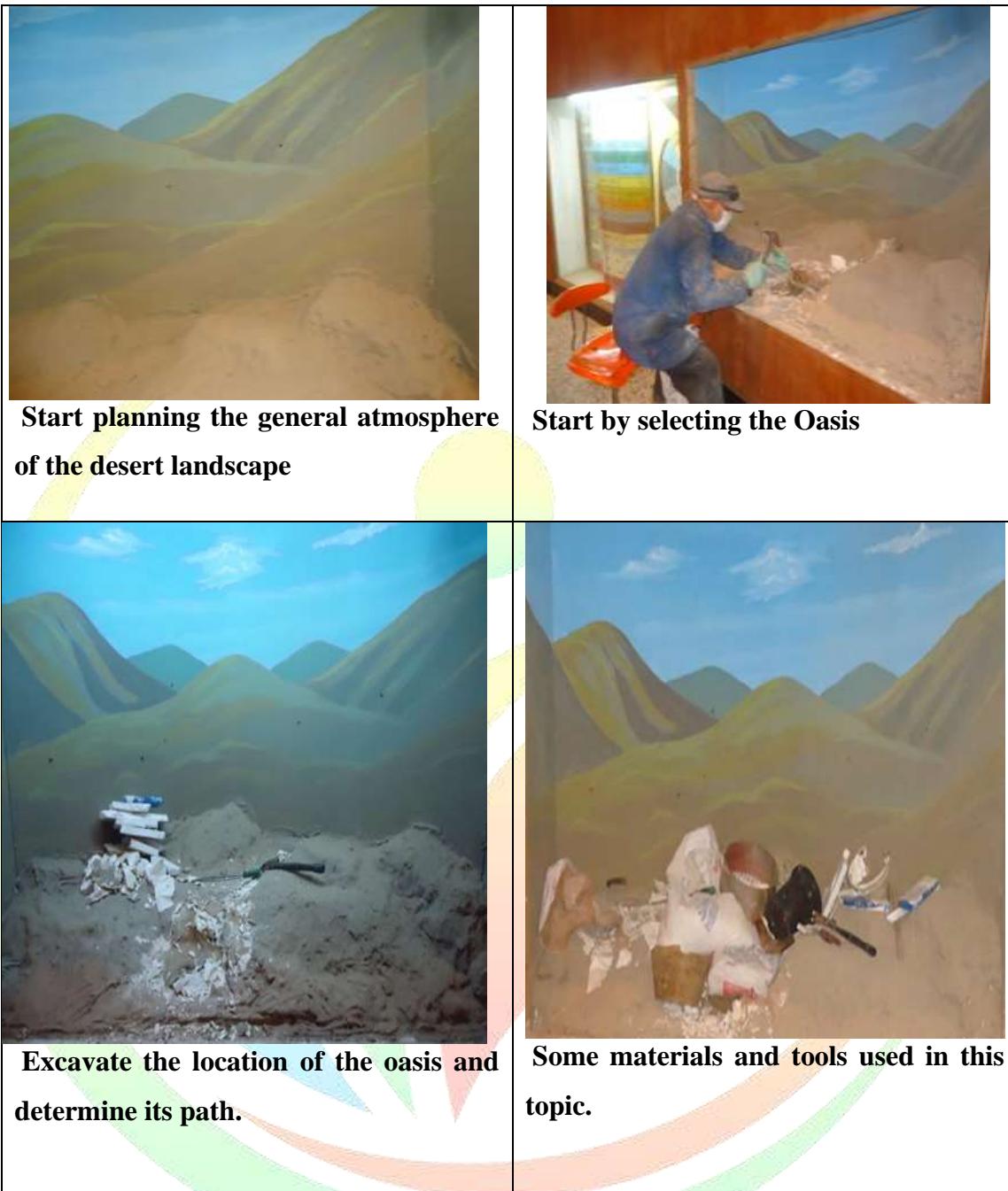
The water is supplied by means of small electric water pumps, where the water is pumped through a huge vessel under the oasis tank (invisible) by means of plastic water hoses that enter the two sides of the oasis from left to right. In the middle of the oasis is a plastic tube that draws water into the lower tank (not visible). Thus, the process is similar to the fountain in the process of circulating water in the oasis.

The oasis is one of the natural aesthetic vocabulary among the shifting sands in the middle of the desert. It was distinguished as thriving oases that attracted residents, travelers, merchants, and travelers to rest, and the oases were widely known. Therefore, it was visited by many foreign travelers who wrote about it, and its reputation attracted them to it as a

paradise with a fragrant history, and lush oases in the midst of a barren desert, which is a natural geographical extension of the desert of the Arabian Peninsula, whose adventure of crossing it attracted many adventurous travelers. The pages of history are documentation and proof of the distinctive atmosphere that Al Ain enjoys, and a refuge for nomadic residents. The oases constituted a suitable place as a shelter in the summer and in some emergency cases. Since ancient times, the resident and the traveler feel the good air, taste the sweetness of the water and take the shade of the trees. Upon reaching it, a person must have a sense of the greatness of this place, which stands in the midst of a vast desert that surrounds it on all four sides.

The stages of the pictorial creation process of the oasis can be summarized through scenes (photographs):

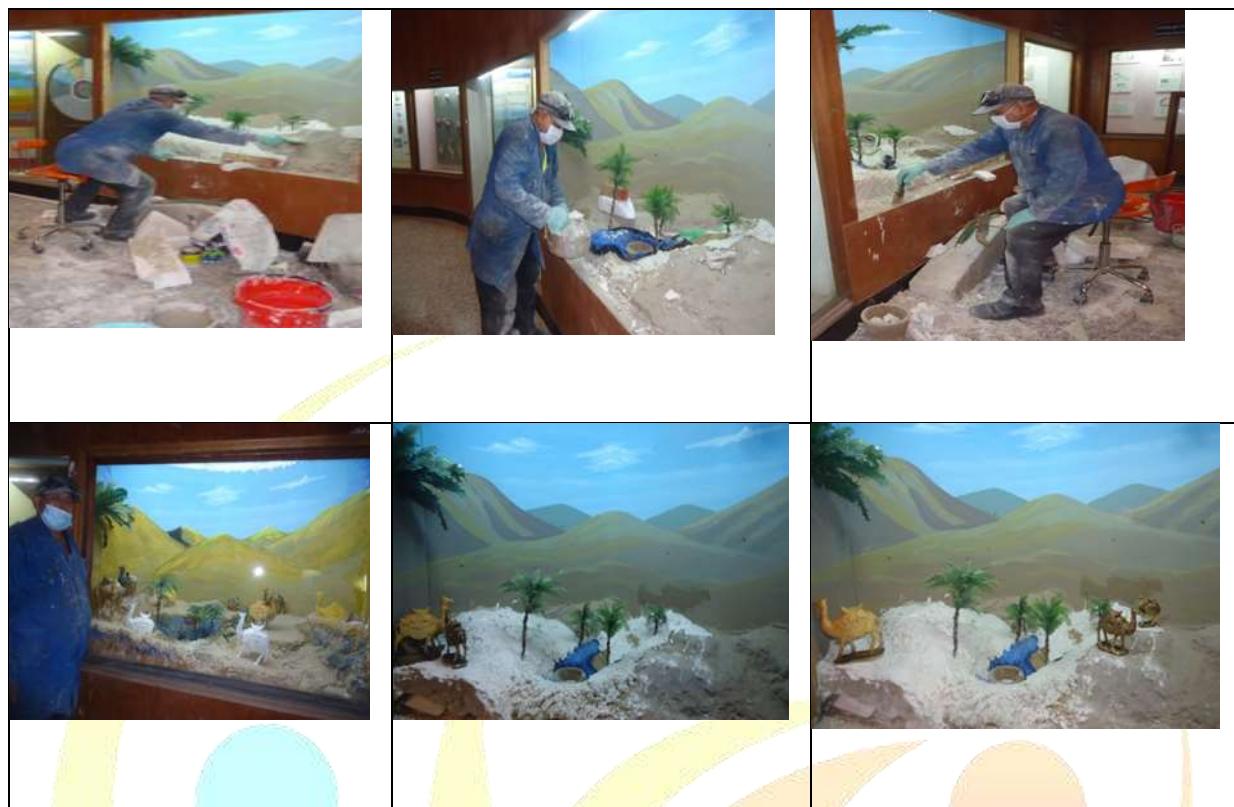
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**Daughters of the artist researcher: Sarair on his right and Konooz on his left
(on a continuous visit to enjoy their father's art ingenuity and genius)**



Work continues day and night to accomplish this work. And start building models of different types of camel animals with trees and desert plants.

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The scene is in its final stages, after which the artist researcher suffered a heart attack as a result of exhaustion and continuous work tirelessly. In this scene, a group of camels appears in different movements, dimensions, and colors surrounding this oasis, which is distributed among palm trees and some other trees and desert plants... The oasis contains a stream of water from the right and left sides in the form of a natural water spring.

CONCLUSION

After fulfilling the features of the plan of this study, it seems that the space occupied by the plastic arts in human life opened up great horizons for questions

about what the plastic arts are, and how to use them in the embodiment of the great Iraqi desert in the western side of it, and then shed light on one of the great oases that relates to its social and natural

environment. This practical study undoubtedly tried to answer it. It appeared:

- Plastic arts is one of the tangible human knowledge in multiple forms.
- . It is a science that includes authorship of events, discovery, expression, documentation, and preservation of human history from extinction.
- Painting and sculpture are branches of the plastic arts.
- The researcher was able to embody the great Iraqi desert, shedding light on one of its oases through plastic arts through its two branches, painting and sculpture, and some various construction materials such as cement, sand, stone and plastic.

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