



THE IDEA OF NIHILITY IN CONTEMPORARY IRAQI PAINTING

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Article history:		Abstract:
Received:	1 st January 2023	The study deals with the idea of nihilism in contemporary Iraqi painting, and the methodological line was distributed between several axes, starting with the introduction, which contained the question of the problem and the importance of the study and its objectives and determining the terms, and then comes an explanation of the concept of nihilism that accompanied the existence in contemporary thought. Nihilism is no longer seen as the negative state that corresponds to the inevitable or natural verified existence, but rather as the basis for the renewal of individual and collective life patterns, which we find in the case of Sartre, Heidegger, Merleau-Ponty and Camy. The second axis dealt with cases of nihilism in the styles of Iraqi artists that correspond to reality, as in impressionism and realism, and then nihilism in abstract and postmodern non-formal styles. The study concludes with a set of results and conclusions that illustrate how to read the idea of nihilism in the production of contemporary Iraqi art.
Accepted:	1 st February 2023	
Published:	6 th March 2023	

Keywords:

INTRODUCTION:

When searching in the production of the human being, literature, art, we find that it has been stored within its heritage, an existential search, embodied in its attempts to express the feeling of nihilism, in the face of a torrent of moments of alienation in which man is separated from his reality and himself.

With the peculiarity of the twentieth century, which came burdened with crises that fed the existential tendency of modern man. The Arab reality, and the Iraqi in particular, has also suffered pressures stimulated to secrete nihilism or successive feeling of it appeared in the nausea and contempt that had their presence, and then reflected in the drawing, as a language of intervention of the same artist. Accordingly, the study problem is based on the following question: How was the idea of nihilism represented in contemporary Iraqi painting?

OBJECTIVES STUDY:

Revealing the states of nihilism and its foundations in contemporary Iraqi painting.

The importance of study:

The importance of the study lies in being an academic necessity that achieves something of the cognitive addition with regard to the subject of nihilism, for students at the level of postgraduate study, in terms of multiplicity in the premises of knowledge in it.

THE LIMITS OF STUDY:

Objective limit: nihilism in contemporary Iraqi painting.

Time limit: 1960 – 2010.

Spatial boundary: Iraq.

Define terminology:

Thought Language:

(Thought and thought, the work of the mind in the thing, Sibawaye said, and does not collect thought said: Ibn Duraid has told in his collection of ideas, and the idea is like thought, has thought about the thing and think about it, and think about the meaning, and a man with ideas example Fasiq, and think a lot of thought)¹

(Also the thought of breaking and opens: the works of consideration, so in copying, and in the arbitrator: the actions of the mind in the thing as the idea, and in the correct reflection: meditation, and the name of the thought, the idea and the source of thought by opening)²

Thought idiomatically:

Some believe that thought is (the supreme product of the brain as a substance with a special organic organization, which is the positive process through which the objective world is reflected in concepts, judgments and theories)³

¹ Ibn Manzoor, Lisan al-Arab, Reviving the Arab Heritage, Beirut, 3rd edition, 1999, pg. 307

² Mortada Al-Zubaidi, The Crown of the Bride from the Jewels of the Dictionary, Dar Al-Fikr for Printing and Publishing, Beirut, Volume 7, 2005, p. 359

³ Jamil Saliba, The Philosophical Lexicon, Dhu Al-Qura Publications, Iran, Part 2, Edition 1, 2010, p. 154



Also thinking (the process of knowledge is done through concepts or perceptions because we are in thinking, but we establish a relationship between the concept or perception of what is after it is carried and a partial representation of which it serves as the subject)⁴

Procedural definition: The studyer adopts the definition of Zakaria Ibrahim, a procedural definition

Nihilism Language:

Nihilism (derived from the Latin verb nihil, which means nihil or nothing, and nihilism are types of philosophical and political ones)⁵

In the Arabic language (lack of money: losing it, and it is said that this matter does not execute me, that is, what I miss. and nihilism against existence)⁶

Nihilism idiomatically:

According to Lalande, (nihilism is against existence, which is absolute or additional, absolute nihilism is what is not added to something, and additional or restricted nihilism is added to something, as we say: insecurity, instability, and inimpact)⁷

It is (a negative state, just as existence is a positive presence, and nihilism is a state that is amenable to it, just as existence is an active presence).⁸

Procedural definition: the presence of a possible or inevitable negation, it is possible when it is summoned by consciousness after it is filled with existence, and it is inevitable when it relates to the idea of the finite matter, and the controversy of life and death. It is a presence based on the destruction of existential material or moral cognitive.

The cognitive concept of nihilism.

The idea of nihilism in the modern treatment of it, we find it has abandoned these previous assumptions, and has become crowded with possibilities and possibilities, according to existential philosophy, as it has become a positive face active in conscious existence and then real existence in kind instead of its negative concept. It was nihilism for Aristotle comes a subsequent image of existence when it runs out, takes the form of a late solution, and then comes the image of existence full, it means (just the lack of image of solutions of another

image, it is a principle put in order to explain change, and nihilism in this sense away from existence)⁹

But when the idea of nihilism is discussed according to contemporary thought, it is necessary to address existence from the point of view of existential philosophy, in which nihilism is seen as a concept that is dialectically inherent to existence, and not to come after it or adjacent to it.

Sartre relies in his human existence on the mechanism of existence and its primacy over what existence is, opposing the examples that say that existence has something material and an idea that precedes it is based on consciousness, and has (that man exists first of all, and faces himself and engages in the world, and then defines himself later).¹⁰

He sees the necessity of the existence of the opposing reality that is rejected by the consciousness of the human being as a starting point for the future to come, he praises the immediacy as it produces cancellation and produces the rejection of all forms of stillness, in an infinite state to create the present existence, which is what gives the human being a gelatinous image of an undefined personality as long as it makes the given reality necessary, the basis for taking the differential position and then the dynamic motivation for change, it is a continuous sequence of emanating from both the two forms of existence and Nihilism, each decides the other by means of "awareness of himself"

However, this consciousness, is also restricted by the choice of what it will be, and what others will be, the self here creates and creates values, after the negation of tribal values and lack thereof by the existential self that believes that (man is responsible for all the emotion issued by him .. and he believes that each individual is doomed, to create the human being who is himself)¹¹

As the existentialist decides to start his life with nihilism, and then little by little the image of his reality and the image of his personality are drawn, it is not the self here is the knowing self, but the active self, which denies reality and executes it to make the future that it decides and draws from nihilism full of private possibilities as the public generating anxiety, (as how can a person not be concerned with all the concern and the decision he makes, and if it appears to be a

⁴ Zakaria Ibrahim, Kant and Critical Philosophy, Misr Library, Cairo, p. 81

⁵ Lawrence Jane, I present to you Nietzsche TR. Imam Abdel-Fattah, The Supreme Council of Culture, Cairo, 2004, p. 142

⁶ Shihab al-Din Abu Amr, Al-Wafi Dictionary, Dar Al-Fikr Al-Arabi, Houses, 2003, p. 492

⁷ Andre Lalande, Lalande's Philosophical Encyclopedia, tr. Khalil Ahmed, Part 2, Oweidat Publications, Beirut, pp. 1050-1051

⁸ Mustafa Mahmoud, Research on Existence and Nothingness, Dar Al-Awda, Beirut, 1986, p.61.

⁹ Habib Al-Sharouni, Between Bergson and Sartre, The Crisis of Freedom, Dar Al-Maarif, Egypt, 1963, p. 109.

¹⁰ John McCurry, Existentialism, As for Abdel-Fattah Imam, House of Culture, Cairo, 1986, pp. 13-14.

¹¹ -Jean-Paul Sartre, Existentialism, a Humanist Doctrine, Abdel Moneim Al-Hanafi, Al-Dar Al-Masria Press, ed., 1964, p. 26.



personal decision, but it is A decision that affects all human beings)¹²

Accordingly, we see that existentialism bestows on itself its characteristic (humanity), so there is no project for man except to make himself and make others, which necessitates consciousness to make his decision rise towards universality, as long as human existence has preceded what it is.

The responsible choice puts man in front of a wave of anxiety and despair, the freedom of choice is going towards nihility because it necessitates the separation of consciousness (existence for itself) from its reality, and thus the realization of awareness of itself is a project of (in itself) who listens to the examples of the self and its existential project based in the freedom of choice, (since man does what he chooses, and he is in the course of the act creates himself and creates what he is, and when he can only choose himself, and this soul Based on absolute nihility by nature, freedom was the choice of nihility)¹³

This existential tendency entrusted to the individual self, the task of building a global human image, towards every reality, and at every moment in time, so it starts from the specific self and it builds itself and makes an image of society that does not end because man is an incomplete project and then the image of society does not end and does not reach its perfection, so awareness goes with an uninterrupted sequence of choice, as long as nihility abounds with its possibilities, (that man cannot be in a state Limited and final, he is constantly busy with the task of self-construction, a task that is never complete and ends only in death, so there is no human nature, all there is a human condition)¹⁴

Also every moment of a new choice, is a negation of a reality and a characteristic, an attitude pursued by consciousness to establish its existence in that negation, and here existence is generated from nothing and emerges from it by transgression as a "mutation"

That existential freedom Sartre embraced by nihility, collides with freedom in vital philosophy, although the two freedoms meet in the continuity of the creation of the future and the permanence of the act, and thus their separation from the algebraic that is determined

before what is, but freedom in vital time Alborghsoni is not separated from the past in order to create the future, but it respects the past, which accumulates with all its molecules in the present, the present in vital philosophy is the past at a tense point between The spatial and cognitive identity of matter. The active Sartrean freedom producing the possible existence, gave the self the status of active activity in the formation of the future, and therefore it (the self) is able to change the nature of the world, so the characteristic of existence for itself is the tireless movement to jump from nihility towards existence.

Hence Sartre's position on death or suicide as a negative attitude that determines the effectiveness of the self-producing existence, because the being (becomes a whole existence in itself does not change and becomes just a fixed being that does not wait for any significance or meaning from the future because the future is abstaining for him)¹⁵

While Heidegari nihility is on the threshold of the afterlife of the "Dazin" as a project for the existence of the human being and the realization of his being. This otherness differs from Sartre's last in that the former comes as a suffix to the intentionality of the will, and it refers the time and place of meeting things to the field of a productive tool of existence by a leap or mutation that eliminates the "non-being" as a stable existence in the daily preoccupation in favor of the realization of a new universe for the Dazin with what is "being here", (in ontological language, it can be said that the Dazin takes his death to himself, death is the path of being that the Dazin takes as soon as it is).¹⁶

Consciousness does not leave nihility still, but activates its darkness with continuous choice and possibilities that produce nihility in a renewed way, despite the distance between consciousness and its subject, but they are also connected, by the imaginary project of consciousness.

Albert Camille's existentialism was not devoid of the human image in decision-making, but it bears a revolutionary radical character, and if Sartre rejects reality by bypassing it while he is walking optimistically about the future, we see Camille defying nihility with a stoic surrender to "irrationality", with a negative decision to die towards the future. Nihility when Kami negative does not have that positive side that starts towards nihility from the transgression of reality. By choosing the negativity of nihility (death), Kami ends the effectiveness of the body, which has a space in existential philosophy by its dependence on the

¹² -Abd al-Rahman Badawi, Studies in Existential Philosophy, The Arab Foundation for Studies and Publishing, Beirut, 1st edition, 1980, p. 263.

¹³ -Ali Hanafi Mahmoud, A Critical Reading of Sartre's Existentialism, The Modern National Library, Tanta, 1996, p. 36.

¹⁴ -Maurice Cranston, Sartre between Philosophy and Literature, Mujahid Abdel Moneim Mujahid, The Egyptian General Authority, 1981, p. 74.

¹⁵ -Habib Al-Sharouni, The Philosophy of Jean-Paul Sartre, Dar Al-Maarifa, Alexandria, 2003, pg. 232.

¹⁶ Habib Al-Sharouni, The Philosophy of Jean-Paul Sartre, Dar Al-Maarifa, Alexandria, 2003, pg. 232.



directness of sensory perception and its primacy over essence in the becoming of existence and the release of nihility (that man is present for a body and a situation, and through them alone is present for the world, and in which he himself is the density of a spontaneous being, and that the thought process is subsequent to that)¹⁷

It is the basis on which the image of the existing is formed, it is the one that produces nihility in favor of achieving the existentiality of the existing.

There are two types of existence, existence for itself and existence in itself, and the body represents the material template by which existence is formed for itself, and the existence of itself is characterized by the fact that nihility gnaws its being little by little, and therefore it is in a state of inferiority and anxiety (if it were not for nihility, we could not feel, know or imagine things, in order to imagine a subject, I put it on the sidelines of reality, and in short, I execute it, and when I think of the past as something I put between me and him a kind of dense vacuum or nihility, and this ability to execute is human freedom itself)¹⁸

The idea of Sartrean and Heideggerian nihility meets Nietzschean nihilism on the part of the eternal lute and the continued generation of beginnings, but Sartrean and Heideggerian nihility has the ambition of building a society with pure human drawings while the Nietzschean modification goes for demolition.

Sartre entrusts man with the task of creating an ideal image to wear of life, while Nietzsche's nihilism begins to destroy the moral and mental structure and return it to what contradicts it, and even empty it of meaning. That nihilism obliges the self to the absolute abolition of all values and makes man hostage to the will, that his nihilism (negative and positive, while negativity goes the doctrine of pessimism because of the absence of values and the nullity of existence, and the positive it destroys everything that it has lost belief in.)¹⁹

Nietzsche walked through nihility to its end when he abolished every attempt to revive a kind of morality that replaces the ontological dimension of the moral ideal that he denies, for here is nothing but the will of power, which is in a state of eternal return to the beginnings, as he sees (the need to get out of the prevailing intellectual and philosophical postulates,

through nihilism and can be overcome through an internal process in its concepts themselves in the original)²⁰

It can be said that both Sartre and Camille and Nietzsche have begun in his vision of nihility of the complete abolition of the value and moral heritage of man, to come individual discourse represented by dialectical behavior determines, not an individual destiny, but a global, sometimes we see pessimistic and a phase we observe optimistic, I found those visions floundering suitable ground, provided individual exaggerations in the broadcast of their spirit on the scale of humanity, as a reaction to the situation of society after the First World War to be Man is the measure (and as if by existentialism we go back to the famous Protagoras rule, that man is the basis of all things)²¹

As a result of the political incoherence, the separation began to infiltrate the societal intellectual structure, which was reflected in literature in a real way. Literature was full of praise for making beginnings based on abolition and separation, such as the works of Andre Gide and Jean Cocteau, the human being when these writers, elevates his values based on the freedom of choice, in exchange for denying the primacy of the essence (with these literary movements that rebel against tradition and morals, the way was opened to pure individualistic tendencies).²²

The idea of nihility in the acting style:

Art can be counted as exercising a topological presence of existence that obscures the fabric of nihility that occurs because of the succession of ego that renews becoming, in the transition from existence towards nihility, within the circle of time controversy that swallows the existence assigned in the place, and since the inevitability of nihility in death and the demise of presence, or the flow of the moment and become towards finite and then nihility, established the idea of change and instability in man looking for the secret of survival, anxiety arose with the emergence of humanity, which began to deal with the artistic output to represent a medium expressing the existence of the always non-existent, and if we follow the products of ancient art in the Iraqi civilization, we find that it has taken art, sculpture or drawing, a path in extinguishing human anxiety (the artistic image

¹⁷ Maurice Merleau-Ponty, *The Visible and the Invisible*, Tr. Abdel Aziz Al-Ayadi, The Arab Organization for Translation, Beirut, 1st edition, 2008, p. 137.

¹⁸ Fouad Kamel, Al-Ghair in Philosophy, Sartre, Al-Ma'arif, Egypt, p. 10.

¹⁹ Safaa Abdel Salam, *A New Attempt to Read Friedrich Nietzsche*, University Knowledge House, Egypt, p. 368.

²⁰ Mohieddin Farag, *New Essays on Modernity and Postmodernity*, Egypt, 2000, pg. 261.

²¹ Khalil Ahmad Khalil, *Sartrean Incoherence of Ethics and Politics*, University Foundation for Studies and Publishing, Beirut, 2nd edition, 1982, p. 44.

²² Jib al-Sharouni, *Between Bergson and Sartre, The Crisis of Freedom*, previous source, p. 52.

performs its role as a call of the human self, which is looking entirely for what its existence is, as it undertakes to address the psychological attachment of existential walking towards annihilation and nihility that the self suffers from)²³

The issue of consolidating the ephemeral incidental existence was what preoccupied human thought, so the artist worked hard, during the historical course of art, to record moments that are difficult to recover because they are governed by time limits, (to diagnose and represent means to make the absent present and present in front of us, it is not only a matter of evoking but of replacement, as if the role of the image lies in bridging an existence)

It is possible to explore the reservoirs of nihility in contemporary Iraqi art, starting with the outputs of its pioneers after the middle of the twentieth century, which referred the societal aesthetic taste from the idealism of realism of Abdul Qadir Al-Rassam Figure (1), Niazi Mawlawi and Muhammad Saleh Zaki, towards the critical artistic expression of reality, the studyer for a technical equivalent and stylistic that condemns an existential vision produced by engaging with reality and the fertility of its parts and its events Al-Dafiq.



Figure 1

²³ Zuhair Sahib; Civilizations Meet, Mabdui Bookshop, Cairo, 1st edition, 2016, p. 113.



Iraqi art has moved with the era of the fifties and beyond towards the embodiment of sensory perception as a function of realistic variables, not relying on the time of awareness and the stability of its components, as embodied in the traditional realism of the artists of the first half of the century. Nihilism in terms of the artist's representations within the boundaries of the painting, after realizing the apparent nihilism in the social life style of that era, as the diversity of methods between impressionism, abstraction, expressionism, and the experimental search for the plurality of raw materials gathered in a work, was nothing but an existential expression of the artist and a secretion of nihilism in Now the same. Artistic outputs are nothing but the outcome of transformations burdened by the totalitarian change of society and the individual, and therefore the artistic existence reveals nihilism by the phases of truth revelations attached to it by criticism, or is content with merely referring to it. In between moments of nihilism. The painting, in revealing the present reality, indicates an existing relationship between the artist and the reality that was formed, by the artist's emotional activity, into a world. And the worlds are the regularities emanating from the artist towards the coherent reality in his spatial materialism that needs concept and meaning, and between understanding, revealing and producing the artwork, there is an insertion of nihilism, for the purpose of transcending the previous existence as understanding, aesthetic expression and stylistic creativity, in favor of revealing a new reality that comes from the known reality on the one hand not known. That is, the thing is defined in relation to the circumstance of existence and non-existence in it, in terms of their being the revealing and not revealing of the truth (the truth in its original meaning means the process of revealing or removing the veil from something. Veiling is either a denial or a denial, and together they constitute the negative and the non-true.²⁴

And the Iraqi artist who was living the event that touched the Iraqi reality at all levels, is only carrying out the task of understanding and interpretation in the societal reception, which requires him to search for the needs that accommodate the chaos of the event and the emergence of existence and non-existence in the real place. Hence, the pursuit of technical and stylistic change, starting from the impressionism of super good figure (2)

²⁴ Saeed Tawfiq, on the Essence of Language and the Philosophy of Interpretation, University Foundation for Studies and Publishing, Beirut, 1st edition, 2002, p. 34



Figure (2)

Also the expression of Mahmoud Sabry, passing through the experience of Muhammad Muhr al-Din, figure (3), leading to the pop performance, the spectacle (tablet), and the videography works of the artists of the beginning of the second millennium.

We can extrapolate the features of nihilism in Impressionism (Fig. 3).

As a result of the idea of going out to nature and standing in front of its scenes, in the fact that the Iraqi impressionist artist, influenced by French

impressionism, tries to seize the moment with all its material existential manifestations before its escape and its end into nihilism, so the painting was Figure (3) Impressionism, a moment that stood within the limits of the framework, and the presence of the absence of what was filled with existence, got the nihilism that gnawed at his time and referred it to (what was). It is possible to refer to the works of Faeq Hassan, Atta Sabri, Saad Al-Tai, and Ayad Al-Douri, Figure (4), as the artist intends to catch the manifest visible in all its intensity Figure (4)



Figure (3)

Also his atomic materialism, and with every stopping and redrawing of the subject with the climatic and circumstantial changes, there is a definition emanating from the artist regarding his scene, which he obtains a succession of descriptions, as his perspective visions, and with every description or definition, nihilism is projected onto the world, and then existence is granted again, on the one hand, nihilism is read in terms of the course of time and the movement of the spheres that change impressions and perceptions, and the effect of light on things and the vocabulary of the scene, and then the moment, with all its material existential weight, refers to disappearance and nihilism. For the manifestations of the visible in its variability (The pleasure of recognition lies in the fact that it is the pleasure of knowing that increases what is

annihilated. In recognition, what we know emerges, as if it were something illuminated, from all the possible and various data that condition it, so it is understood in terms of its essence, and is known as something).²⁵ The painting pursues the finite existence achieved in nature by (the universe and corruption) and the inevitable finitude of man in death, so the artist is keen to express the dialectic of existence and non-existence, finitude, annihilation, in his artwork. The phenomenon of nihilism in the impressionistic productions tried to record the facts of the transient fleeting moment, which is impossible to non-existence after the expiration of its time, with every cosmic

²⁵ Hans-Georg Gadamer, *Truth and Method*, tr. Hassan Nazim, Dar Uya, Libya, 1st edition, 2007, p. 187



movement in which the effect of light changes on the manifestations of natural and human existence alike, as the impressionist painting is (an entire living image, captured by a cosmic rhythm It looks like a flash glowing from within.)²⁶

Even the forms that are characterized by steadfastness and survival, like the manifestations of the natural environment, for the impressionist artist, they contain fleeting moments of time, which he seizes moment by moment, and with them the human forms appear or do not appear within the scene, so the objective existence of that scene is established in time, which drags the event towards finitude and non-existence (there is no What is more stable and more successful in tracing the trace of everything that is fleeting and mortal, than Impressionist painting.)²⁷

The work is also transformed into an event, in addition to the occurrence of the visible in its spectacle, which is contained in the moment.

Religious romanticism evokes the historical event of the image of martyrdom and sacrifice as a sign of the effectiveness of choice in making immortality through death and physical earthly annihilation, which was expressed by the artist Kazem Haider in his series (The Tragedy of the Martyr) Figure (5) Figure (6).

²⁶Alan Bowness; Modern European Art, TR. Fakhry Khalil, Dar Al-Ma'moun, Baghdad, 1990, p.58.

²⁷ Herbert Reid, The Meaning of Art, tr. Sami Khashaba, House of Cultural Affairs, Baghdad, 1st edition, 1986, p. 206.



(which he presented as the theme of an exhibition that presents the religious story with the aim of civilized communication) and the work of the artist Mahood Ahmed Figure (6), and the expression of nihilism may come in the idea of death that imitates the life of the artist as the work of Kazem Haidar (Human Face) Figure (7) or Figure (6)

Death as a metaphor for alienation, as the work of Jawad Salim (The Dead Tree). Nihilism is not achieved by the finite existence of death, for nihilism also emerges in the realization or non-presence of a thing at the time of awareness of itself and the realization of being. Bringing awareness and attention to something and containing it visually Figure (7)



Figure (7)

Perceptively, it cancels the existence of its neighborhood with which it is spatially linked and turns

it into non-existence, because awareness selects from existence its vocabulary in proportion to its entity

project, as in the work of the artist Balassem Muhammad, who resorts to the game of distributing areas of darkness and light, not in the manner of matching physics, but rather with selective lyricism that conceals and cancels the surplus of Existence is in favor of a singular in itself, which is the focus of his intent and stability for the flight of his imagination, so he cancels its proximity to materialism and realism, in favor of the surprises of light to darkness in that the light of the thing as existence has the power to control the direction of cancellation and referral to non-existence, Figure (8).

Nihilism in Iraqi abstract and formal art:

There is no doubt that the stylistic escalation that followed Impressionism, starting with Expressionism, is based on an aesthetic and intellectual vision based on

difference, plurality, and the transition from unity emanating from the mind towards multiplicity resulting from merging with the partial realism and its movement. That is, the development in the history of Iraqi art came through the diffracted movement in the methods of inspiration between the styles, and this diffraction and the lack of integrity in the movement, but refers to the articulations of the interaction of the self with reality, which undermine something from the systems of a style, and subject the course of art to the saying of the artist in his horizontal interactive movement With reality, in addition to the retrograde vertical movement evident in the remnants present in the new stylistic form, which is not absolutely new, but rather it contains and combines the old by adding a new aesthetic value to the artist.



Figure (8).

The value of the new and the individual in that era escalated until the technique took precedence over the representation of reality, as the technique was directly related to the visionary aspect in the formation of worlds as entity structures that add organization to material reality on the basis of the artist's subjectivity and the manifestations of reality in front of him, which required him to be active in the continuation of his value relationships and their diversity between them, which are based on the succession of existence and non-existence that are dislocated from reality in its perceptions of worlds, and with both of them the artist returns each time to the beginning through repetition, as he stands on the new beginning in dealing with the natural and realistic scene, so the representation disappears in favor of bringing the representation of the same Artist (The game of repetition and difference has replaced the "thing itself" and representation. Difference and repetition are, in fact, indications of a

movement towards a radical, horizontal, non-representative thought.²⁸

²⁸ John Lichte, *Fifty Key Contemporary Thinkers, From Structuralism to Postmodernism*, tr. Faten Al-Bustani, The Arab Organization, Beirut, 1st edition, 2008, p. 214



Figure (9)

With every relational establishment, the artist looks at his scene as a new recognition of it, and then he does not embody it with his material offspring gathered on the basis of interdependence and coherent and intersecting spatial succession, at the expense of conforming to that reality and transferring the term as it is to the painting (everything that is made is formulated to contribute to the expression of man's awareness of his own vitality, and then art becomes expression and appreciation of man's humanity itself)
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From here, distortion and displacement began to apply to Iraqi art, to gradient from the readability of the subject and form to the formless, and this "no" is nothing but a reference to the infiltration of nihilism into existence, which appears in the artist's intentional emptying of reality from vocabulary and details to the abstract tendency, and pure and austere geometric abstraction. The technical escalation came because of the requirements of relational embodiment, with what is a dialectical realization of nihilism and existence, (beauty does not exist except in what is unreal, and it is man who introduces beauty into the world, and to produce beauty, one should move away as much as possible from reality).³⁰

We can refer to that gradient in the transition towards the effectiveness of non-existence broadcasted through the artist's interactive and emotional noose with reality, in the partial shifts of the form in the succession of the expressive, cubist and abstract techniques in both their geometric and lyrical parts. Here we can refer to the works of Mahmoud Sabri in (Women) and (The Epic of Algeria) Figure (9) and the

works of the artist Mahoud Ahmed Figure (10), both of which take into account the reasons for Figure (9).

The justified expression of formal and color shift, at the expense of conformity and literal transmission. Therefore, the color and linear tensions are shown in Sabri's works, and the coloristic austerity and the abandonment of the Eclectic perspective in the works of Mahoud Ahmed, when he resorts to flatness in the composition, which often evokes the historical symbol and mixes the past with the present as a sign of the depth of human awareness and the specificity of the historical cultural heritage Figure (10)

And then linking the movement of development and social change in relation to that awareness, and here the artist's existential saying emerges in the transformation of being on the basis of the unity of consciousness by always returning to the historical example and cultural heritage. The return is only by colliding with a moment of non-existence, and then the necessity of leaping and existence again on the basis of the (monadism) of societal awareness. In the works of Mahoud Ahmed (the basic relationships are distinguished from others in the subject. They express human issues in their historical and social situations. For the purposes of expressing his statement, color performs a vital function that simplifies the form and rejects the pictorial rule in perspective and resorts to composition).³¹

²⁹ Herbert Reid, previous source, p. 59

³⁰ Abdullah Al-Khatib; Mental perception, House of Cultural Affairs, Baghdad, 1988, p. 204.

³¹ Shawkat Al-Rubaie, Contemporary Fine Art in the Arab World, The Egyptian General Book Organization, 2000, p. 60.



Figure (10)

The interest in technology precedes simulation and literal transfer of reality, because what the artist embodies is the existing relations between him and reality, not objective reality. He embodies his worlds as organizations that he refers to reality. With every production of the world, reality is referred to the dialectic of existence and non-existence. Also with the radical life change that occurred in Iraqi society, and the artist resorting to the fertility of particles and daily events full of shock and the flow of situations he encounters in the world, the artist himself

is referred to phases of existence and non-existence, birth and death, as the self comes in the position of giving, receiving and consuming, not initiative and the will to assimilate. From here comes the fragmentation of the artist's style into various techniques, and the variation of his vocabulary and vocabulary derived from his works on the basis of what he reports to him from the reality that has become a "hyper reality", which we find in the outputs of the Iraqi artist in pop art, street art, graffiti, event art, videography and installation, as in the works of Walid Seti, Figure (12).

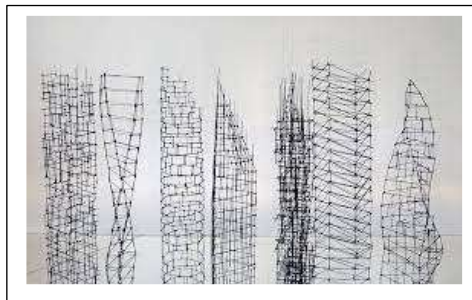


Figure (12).

STUDY RESULTS :

- 1- Nihilism is represented in the Iraqi plastic painting in the face of the controversy of life and death, the idea that has an active presence in the imagination of the artist.
- 2- The future represents the basis for the emergence and formation of nihilism. The future and its lifestyle is what generates anxiety and then produces nihilism.
- 3- The human body, with its material existence, represents the medium through which nihilism is excreted, because it is the starting point for the project of human existence.
- 4- Nihilism is synonymous with the project of existence, with a feeling of alienation and schizophrenia from

- representing the ideal image and the time of the historical awareness of the Iraqi man.
- 5- The human soul deals with forms of nihilism as an object of knowledge.
- 6- Separation from reality, in fact, is a movement towards the self that rebuilds its reality.

Conclusions:

- 1- As long as art is based on abstraction, if we take into account that it is an abstraction of actual time and space, we can consider the basis for building artistic production based on the idea of nihilism, which cancels the real reality and presents its alternative in the materiality of the artwork.



2- The nihility that the artist deals with comes within the framework of confronting the moment of feeling nihility with regard to the situation that surprises the self and distances it from the total meaning.

3- Art, with all its intellectual representations and psychological pressures, represents existential awareness, which is represented by the dependence of its achievement on awareness emanating from an otherness.

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