

Politics and its Influence on Contemporary Iraqi Formation (Sculpture as a Model)

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Abstract. *This article explores the main challenges in translating English collocations into Uzbek. It emphasizes how cultural and semantic differences complicate direct translation. The paper discusses issues such as idiomatic expressions, metaphorical language, syntactic structures, and the importance of contextual adaptation. Examples from both languages demonstrate how literal translation can result in meaning loss, requiring creativity, reconstruction, or functional equivalents. The article argues that successful translation of collocations demands not only linguistic but also cultural sensitivity and a flexible, innovative approach from the translator to ensure natural and meaningful renderings.*

Key words: *Translation, Collocation, Cultural adaptation, Idioms, Semantic difference, Syntax, Metaphor, Functional equivalence, Literal translation, Reconstruction, Linguistic challenges.*

Research Summary:

Politics, as a supreme human value, has formed its active presence in human philosophical thought. Throughout its various stages, it has represented a conception of the contemplative human awareness of the self, the other, and the existence around him. The artistic form, as a foundation for the struggle of technical ideas and its structure woven from the artist's reality and his position in history and society, has reflected representations of those events, embodying the monuments of intellectual foundation intertwined with the artist's thought and sculptural work in presenting its intellectual paths and the aesthetics of the artistic form, in addition to its ability to open up to neighboring artistic genres.

This called for the study of politics and change in the structure of ceramics and what it constitutes of a new readership. Based on this, this research sought to study (Politics and Its Influence on Contemporary Iraqi Sculpture).

The research consists of four chapters:

The first chapter (Methodological Framework) in which the researcher addressed the research problem, defined by the following question: What is politics and its representation in the sculptural text? The research objective was also defined as: (revealing politics and its influence on contemporary Iraqi sculpture), along with the importance of the research, its boundaries, and the definition of key terms.

The second chapter (Theoretical Framework) consists of two sections: the first section (The Philosophical Concept of Politics) and the second section (The Intellectual Pressure of the Political Impact on Iraqi Sculpture), in which the researcher addressed the most important basic principles adopted by some schools and artistic movements in presenting the philosophy of impact, and from these sections the theoretical framework indicators were derived.

The third chapter represented the research procedures, by identifying the studied community and the sample selected (4 works), then determining the research tool and methodology, followed by the sample analysis.

The fourth chapter included the research results, conclusions, recommendations, and suggestions.

Introduction

The political influence in contemporary Iraqi sculpture is a significant aspect of the artistic landscape, particularly in the works created during periods of political turmoil. The role of the artist in representing the socio-political dynamics, especially through sculptures, reflects an ongoing interaction between the artist's personal ideologies and broader societal movements. Throughout the evolution of modern art in Iraq, many sculptors have used their art as a medium to comment on political situations, express ideologies, and invoke national identity.

This research explores the political dimension in Iraqi sculpture, focusing on works that emerged during key political transitions, notably post-revolutionary periods. By examining sculptures through a lens of political symbolism, the study investigates the way in which Iraqi artists have used visual art to engage with themes such as power, conflict, and societal values. Artists such as Maysan Al-Saadi, Saad Shaqer, and others have depicted political realities through symbolic forms and abstract representations, often inspired by both classical and modern aesthetics.

In the context of political upheavals, these sculptures communicate the complex relationship between authority, resistance, and national identity. Works such as "The Eagle Monument" by Maysan Al-Saadi, "The Defender" by Saad Shaqer, and the ceramic sculptures of various other artists illustrate how the abstract and geometric forms speak not just to beauty but to underlying ideological positions. By utilizing motifs and symbols linked to national struggles, mythology, and traditional aesthetics, the sculptors incorporate elements from Iraq's rich historical and cultural heritage to enhance the political significance of their works.

The study further delves into the impact of traditional Iraqi visual art elements, like Sumerian and Babylonian influences, in shaping modern political sculpture. In this regard, the artists' intention is to fuse the ancient with the contemporary, giving a timeless quality to their political messages. By combining these influences with modern techniques and abstract forms, these artists create sculptures that engage with both the past and the present, offering commentary on societal issues.

This research aims to highlight how contemporary Iraqi sculpture reflects a profound understanding of political ideologies and historical experiences. It also explores how the works of these artists communicate complex socio-political themes to the viewer, urging reflection on issues of power, resistance, and national identity. Ultimately, this study underscores the importance of sculpture as a dynamic, evolving tool for political expression and artistic innovation in the Arab world.

Chapter One

Research Problem

The practices of oppressors, whether individuals, groups, parties, or movements, are among the overwhelming means that violate human rights and the freedom to live securely, stripping individuals of their right to enjoy their existence as human beings created to be free on this earth. Perhaps the most significant characterization of these coercive and oppressive practices is tyranny, as a form of individual and collective alienation of humans, built through means based on the family, tribe, clan, and society at the small level, in contrast to the larger society such as the state and its institutions, which attempt to consume the individual and the people for partisan, political, economic, ethnic, racial, or tribal interests. All of these behaviors, without doubt, are worldly practices that have exceeded divine heavenly doctrines and their dominion, making the concept of political influence and tyranny an important concern for philosophers and thinkers throughout time, as it raises issues such as the loss of freedom or the absence of equality. Furthermore, tyranny is not limited to a specific place without consequence but rather manifests as a phenomenon throughout the world.

Thus, the conflict between ruler and ruled has existed since the emergence of authority and governance, and the issue of tyranny continues to occupy a significant place in thought, aiming to find a way out of the predicament that humanity suffers. Tyranny is a plague that afflicts nations at certain stages.

Accordingly, our study addressed the political impact by employing many worldly theories proposed by major institutions around the world, and particularly in Iraq. This led to the following research question:

What is politics and its influence on contemporary Iraqi sculpture?

Research Importance

The artwork, with its intellectual freedom, creative potential, and influential pluralistic vision on the audience with all its cultural diversity, reveals the ugliness and corruption of provocative authority and has become a foundation for portraying impact. Accordingly, the researcher adopted the research problem as a theoretical research project, despite his endeavor to reinforce it with an artistic visual aesthetic dimension through which the researcher critiques political impact. Based on this, the research problem is formulated as follows:

- What is political impact and its influences on contemporary Iraqi sculpture?
- The importance of the research and the need for it: the political impact in contemporary Iraqi sculpture.

The researcher identified the importance of the research as follows:

1. Shedding light on an aspect of the preoccupations of contemporary sculpture by depicting manifestations of political tyranny.
2. Describing the expressive content presented by contemporary sculpture in a creative and aesthetic manner regarding political tyranny, and the effort to resist it in form, content, and thought.
3. In addition, the research is considered an applied attempt by the researcher to depict political tyranny in Iraqi sculpture.

Research Objective

To identify the political impact and its influences on contemporary Iraqi sculpture.

Research Limits

- Subjective Limits: A study of sculpture (murals and three-dimensional sculptures).
- Spatial Limits: Iraq.
- Temporal Limits: 1953–2011.

Second: Politics (Politics)

Linguistically:

(Al-Sous: leadership; it is said "they governed them with leadership," and if they managed it before, they say "they governed and managed it"; "sasa the matter" means he handled it and administered it; and "the people made him their leader" means they entrusted him with governance. Politics is managing something in a way that reforms it, and so-and-so is experienced, having governed and been governed upon, meaning he handled matters and authority.)

Terminologically:

(It is the science of government according to relations of governance, and it refers to the set of affairs concerning the state or the method pursued by rulers.)

Or it is (the behavior related to institutions and processes of governance).

Politics is defined in political science as: the management of the affairs of the subjects. Arabs used the term "politics" to mean guidance and direction. The Greek philosopher Aristotle (Abistot's) (384–

322 B.C.) is considered the founder of this science through his book "Politics," in which he discussed the system of human society, starting from the family, then the city, then the state, and its relationship with individuals and other states. This is known as civil politics and state politics.

It includes the study of the state's system, its fundamental law, its system of governance, and its legislative system. The term later came to be used regarding governance and the rules organizing the relationships between states and others.

Politics is attributed to the term "politician," referring to the person involved in implementing politics, as one who practices good individual and collective management and reform of corruption, which is the path to happiness.

Operational Definition of Politics:

It is the science concerned with the competitions of official and semi-official governmental authorities and their practices within the state. It refers to a set of matters that concern the state or the methods pursued by rulers. It intersects with many social, economic, and aesthetic concepts, in a manner that fits our topic of employing impact in sculpture.

First: Effect (Effect)

A. Linguistically:

A-TH-R: "Athar" (effect), plural "Athar" and "Athoor," means what remains of the trace of something (160, p. 28).

Allah Almighty said in the Holy Quran: { And We record what they have put forward and their traces } [Yasin: 12], meaning: We record what they have previously done from their deeds; whoever initiates a good practice, its reward is recorded for him, and whoever initiates a bad practice, its punishment is recorded against him.

In the Basic Arabic Dictionary: "Al-Athar" (effect) is the remnant of something, with the plural "Athar" and "Athoor," and "I left following his trace," meaning after him (in his footsteps) (150, p. 69).

It is mentioned in Al-Wasit: "Al-Athar" is the mark, the brightness of the sword; and the trace of a thing is its remnant. For example, (Do not seek the trace after the eye): a proverb meaning not to seek the trace of something after its substance has passed. "Following his trace" means following in his footsteps. It also means what the predecessors left behind, the reported news, and the remaining traditions (154, Vol. 1–2, p. 5).

B. Terminologically:

In the philosophical dictionary, "effect" is the result of a thing, and it has several meanings:

- In the sense of a result, it is what results from a thing.
- "Athar" (effects) are the necessary consequences attributed to something.
- The term "effect" refers to something that actually exists, as a result of another, meaning it is synonymous with what is known or the cause from something.
- "Effect" is the imprint made by the cause on the affected entity.
- In a general sense: the mere impact of one entity upon another.
- In a specific sense: what occurs due to a cause and a reason (157, Vol. 1, p. 37).

From the above, the researcher can define it as:

It is the visual outcome resulting from the set of procedural operations that established its existence in the visual field of the artworks of the Italian Renaissance era. Every work has an effect, whether sooner or later. Among Arabs, tracking an "effect" demonstrated intelligence, as "he would track the trace of a bird." In this research, the effect (impression) is a perceptible impact left in a specific time

and place by something perceived, affecting another thing, forming an accumulation of knowledge whose impact remains through a period of time.

The Law of Effect: Success in a task encourages its repetition, while failure in it leads to its avoidance meaning leaving a mark or a starting point for another to follow afterward.

Chapter Two

First Section

The Concept of Political Impact:

It is a behavior practiced by humans through various means and tools imposed by social, psychological, economic, and political determinants. Since the concept overlaps with other complementary concepts according to its diversity, such as social, economic, political, psychological, mental, and racial, there is no doubt that there is a variation in the overall impact. As the researcher has specified the topic within the political field, it is necessary to implicitly employ the concept of political impact as follows:

Freedom, as a form of human behavior, is a constant innate desire and a human feeling that transcends the concepts of gender, color, race, and the type of civilization in which one lives. Thus, freedom has been framed by human diversity (religious, political, racial, and self-thinking). Freedom is a fundamental right; without it, a person cannot practice his work and activities. It is a vast space that enables a person to move without feeling deficient, flawed, or humiliated, and without encroaching on the freedoms of others. These diversities form a fundamental structure in the framework of achieving freedom for society as a whole.

Exceeding or deliberately or inadvertently emptying this space (whether voluntarily or coercively) leads to the emergence of an authority that exploits this violation to impose its will, turning this authority into a despotic concept that is assumed by a group within society capable of diversifying and rationalizing governance and authority to subjugate the masses under their intellectual, political, economic, and cultural rhetoric. History, through its various stages, has witnessed many despotic authorities seeking domination by various means and capabilities under a single ideology monopolized by a dominant individual or a single party.

One of the most significant means of this subjugation to despotic authority is the imposition of obedience and submission through a system of terror, oppression, suppression, and disregard for opposing opinions, as an attempt to amplify an event's authority at the expense of individuals.

Thus, the researcher raises essential inquiries within this system: What are the requirements for establishing a system of impact in any society? What are the causes and means of producing a despotic personality? The answer, as observed by the researcher, reveals a structural problem in society, making it prone to coercive or collective despotism. Therefore, the concept of despotism has occupied a significant space among philosophers and thinkers throughout human history in their attempt to dismantle this phenomenon, predict its negative effects, and seek appropriate solutions.

In order to employ the impact, it is essential to refer to its historical roots, as it is a term associated with the behavior and policies of kings who were influenced by Enlightenment ideas and adopted them to reinforce their power. Their authority persisted in the face of major internal wars and social challenges that threatened the unity of European kingdoms. This model was historically known in the East, and the use of the term "impact" politically emerged in the 20th century in European political thought. It was first employed by German thinkers and historians to denote a system of governance that supported the monarchy, referencing events that linked with the concepts of absolutism known during the Enlightenment period.

The Italian thinker Niccolò Machiavelli also supported this idea in his commitment to the notion of the state's governance. He emphasized the power of authority as the only source for maintaining its existence and continuity, asserting that power is a characteristic of the state, which is responsible for ensuring security and prosperity. He advocated that the ruler (prince) should be harsh when necessary, as harshness is rooted in the preservation of his citizens' loyalty.

Machiavelli rejected the ruler's flexible behavior, which could lead to protests and disturbances, drawing on his own experiences and the implementation of executions of several individuals within the population. He argued that most families are inherently deceitful and ungrateful, desiring illicit gains. The ruler should not rely on the good intentions of his subjects but should rather depend on power, which grants him the respect and authority needed to impose punishment. "People love freely, but they fear as desired by the prince, and the just prince must base his rule on his authority."

Machiavelli believed that it was just for the strong to prevail over the weak and that those in power should enjoy all the gains and achievements that satisfy their wealth and influence in exchange for their control over state affairs. All these gains were based on a collection of arguments and philosophical ideas that Machiavelli formulated for himself. Security and safety were relinquished to the other party through the social contract, which led to the creation of a state based on force, with an emphasis on absolute power held by a strong, despotic individual who participates in the contract but is not bound by anything because of his sovereignty and rights. Machiavelli also believed that freedom and fear are concepts that do not coexist. He stated, "When we throw into the sea what we own, we do so out of fear, and we do it voluntarily, but we may refuse to do so if we wish. The act here is that of a free person, someone enjoying freedom. Retaining wealth is not obstructed by any obstacle, and in all states, all saving actions done out of fear of the law are acts of individuals who have the freedom to choose not to do them."

The French philosopher François-Marie Arouet (Voltaire) believed in the import of the idea of despotism through the concepts of Machiavelli and Hobbes, whose origins trace back to the idea of the Greek philosopher about the philosopher-king. The Greek philosopher divided society into three classes (rulers, guardians, and producers). The nature of the state, according to this division, was that only the rulers had power, not the others. The farmers were only farmers, not judges at the same time, and the soldiers were only soldiers, not merchants. Thus, Voltaire's idea represented the desire of the bourgeoisie sectors to revive absolute royal power while supporting the efforts of the nobility to abolish feudalism and rid themselves of the church's dominance. This idea arose in a stable country after Voltaire himself had lived through the political unrest and wars that plagued the Italian cities at the time.

Machiavelli advised the ruling prince to use violence and cruelty without mercy, emphasizing that peace could only be achieved with the presence of a strong prince capable of establishing a firm rule and authority. If necessary, the strong and courageous prince would overcome these challenges by filling the hearts of his people with hope, stirring up wars to distract enemies, and ensuring the abilities of those who showed excessive bravery.

The rational English philosopher felt the fear and chaos that he lived through in Britain, which experienced rapid and sharp fluctuations due to revolutions and civil wars. This became the reason for his intellectual efforts being directed towards finding a strict political system capable of achieving peace and tranquility, even if it came at the expense of individual freedoms. Hobbes believed that individuals and the masses did not have the right to claim rights that they had voluntarily relinquished, and thus they had no right to rebel against the ruler or oppose him. "The servant who does not kill, imprison, or punish the ruler will be the one responsible. He will not be able to overthrow his master with injustice. It is forbidden to end the ruler's authority unjustly in any individual of society because he governs according to what he deems necessary for peace. He is the sole benefactor and the final judge of disputes, especially since people in their natural state, before they had a sovereign, lived in a state of conflict and chaos. Their desire for peace is labeled as the belief in free will." Hobbes frequently emphasized the role of despotic authority, which is enlightened by philosophy in ensuring liberty for the public. Since the bourgeois nature, according to Hobbes, is capable of providing education without depending on others, the artisans, laborers, and peasants, or what he called the "ignorant beggars," remained marginalized. The presence of equality and freedom in such a system is a mere illusion; it is a false existence in a state that exploits the poor in their misery and increases the wealth of the rich. Undoubtedly, the public Voltaire referred to was not just anyone but the educated public who could read and understand what they read, constituting the bourgeoisie.

In light of the intellectual proposals made, the researcher believes that the concept of enlightened despotism is a contemporary expression that some thinkers (Machiavelli, Hobbes, Voltaire) coined in reference to rulers and kings of the Enlightenment era, whose ideas supported the tyranny of state authority through various modern justifications that end up reinforcing the despotic rule of the sovereign. Alongside the contributions of contemporary philosophers to the concept of despotism, other directions and names for despotism emerged as an intellectual and political procedural system. One of the most important of these was liberalism, with its political and economic directives that emerged in the 18th century, the era of European Enlightenment, with philosophers and thinkers rejecting traditional political concepts, factional bias, and the modernity of kings and princes. The need to exploit individuals led to the establishment of the state's primary function in Europe, with several political, economic, and social thinkers contributing to shaping its fundamental structure. Liberals set limits on the authority of the state to reduce its role in the implementation of civil liberties. Thus, the first concepts of liberal thought were shaped. The focus was placed on individualism, ignoring the idea of humans as social beings interacting with others in a collective context. The classical form of liberalism broke social ties between individuals and produced fragmented societies. Moreover, the concept of freedom within the liberal framework is a liberty that promotes the individual as a solitary, non-social being, focused solely on personal interest, without being affected by or affecting others. The philosophical concept of this ideological school is one of absolute freedom without limits, where one's freedom extends to overriding the freedom of others. The term liberalism thus encompasses a wide range of concepts, all centered on an excessive focus on individual freedom as an end in itself. This leads to ambiguity surrounding its meaning, as it refers to both political and economic systems. However, by the late 20th century, a new ideology called neoliberalism emerged, bringing about a series of adjustments aimed at aligning with the economic and political changes in Western societies, especially with the end of the Cold War and the collapse of the Soviet Union in 1991. This shift empowered the Eastern European bloc, fostering diverse regional transformations reinforced by U.S. interventions in its policies. Both regional and global forces supported this transformation, as neoliberal ideology, in its economic and political form, became dominant with the fall of the Eastern bloc.

The global system expanded, reinforced by the economic and military power held by Western alliances, shaping the concept of liberalism in its core as it was previously. Despite its initial priorities in achieving human freedom, in reality, it became an exploitation of the concept of freedom to justify the actions and authority of liberal regimes, as states, through their economic, political, and military power, dominated the world. This hegemonic power led to the formation of new theories that influenced the global discourse, such as freedom, democracy, and human rights. It was claimed that freedom only belongs to peoples who govern themselves, and if not, it is the duty of liberal power to lead them toward the capitalist model of life. The assertion that the people own sovereignty and welfare is merely a theoretical statement devoid of real content, as power becomes a tool in the hands of influential elites controlling the world. This solidified regional despotism and liberal capitalism in its various forms, functioning as an ideology that justified capitalism in its secular and limited framework, offering nothing to the oppressed but poverty and injustice.

Therefore, the researcher believes that the values and democratic slogans such as freedom, human rights, and the fight against despotism in Iraq, since the seventeenth century, are not objectively or genuinely applied but rather serve as slogans concealing a social and capitalist class agenda to fulfill personal desires. These values and slogans are inherently authoritarian, seeking to impose a 'benevolent slavery' by using 'democracy' as a substitute for the rightful standards of individual rights.

As for the politics in Arab thought, it represents an absolute rule not bound by the will of the nation. The heroes of this system, seeking control, emphasize that this phenomenon is not tied to geography or culture but is a result of various factors exacerbated by economic or social technological interactions within a society transitioning into a totalitarian political system, where authority is controlled by the ruler. The ruler's commands and decisions are treated as law and constitution, while the society submits to this control. We have witnessed the rise of authoritarian dictatorships in Europe and certain regions, with totalitarian institutions relying on material and ideological support from external entities. This external backing has particularly aided fascist Arab regimes, which controlled

the destinies of Arab societies to further their own agendas and psychological and authoritative power, serving Western institutions and their economic, geopolitical, and political interests. Consequently, most Arab political and economic systems are considered mere replicas of Western systems and their institutions.

In order to understand the political impact in the region and its severity, it is necessary to refer to the ideas that opposed despotism in all its aspects. The 19th century witnessed the emergence of Arab Renaissance ideas that opposed political despotism as part of the intellectual struggle to break free from the predicament that Arab peoples were subjected to. One of the pioneers of the Arab Renaissance in the 19th century and a founder of Arab nationalist thought, Abdul Rahman al-Kawakibi, described political despotism as the worst form of governance and the most destructive to human beings. He believed that it led to the stagnation of all aspects of life and the suppression of potential, creating a state of oppression and inequality among different segments of society, both rulers and the ruled.

Since al-Kawakibi is considered the most prominent Arab critic of this political phenomenon, he proposed solutions to address the issue of despotism through enlightenment and reform, specifically addressing the problems facing Arab societies. His ideas aimed at transitioning from the oppressive ruler to a system that seeks to change the corrupt, despotic framework. However, most of the efforts against the political system ended in failure, as the new ruler often turned out to be no different from the former despot. Al-Kawakibi painted a bold picture of the despotic ruler, one who combined power, destiny, and the desire to intimidate and eradicate any opposition, condemning anyone who supported the despotic ruler, whether they were thinkers, intellectuals, or writers.

The despotic ruler, al-Kawakibi argued, seeks the support and endorsement of thinkers and intellectuals to legitimize his rule and personal desires, favoring those who support him and distancing those who oppose him. Those who align with the regime are granted privileges and benefits, thus reinforcing the system's position. He also introduced a new perspective on the concept of despotism, comparing it to the absence of laws within the state or attempts to undermine them. Al-Kawakibi believed that the ruler's absolute power, unconstrained by law, leads to injustice and the suppression of fairness. The impact of a ruler who does not share power with the people is one of exploitation and oppression, as it is not grounded in law. In contrast, al-Kawakibi distinguished between the political impact of despotism, which he rejected as it conflicts with religion and divine principles, and a system based on collective opinion and free political discourse.

Based on the previous discussion, the researcher believes that the image of power in general, and political power in particular, is reflected in the behaviors of authority. Power, as presented in the views of thinkers, can be divided into two aspects: one that builds power.

It is not possible to discuss everything in every circumstance. Here, the researcher constantly refers to areas of discourse concerning the ruling authority, the discourse that shapes and defines our perspective and our way of thinking. Thus, discourse always exists at the center of the authorities that govern us politically, socially, and culturally. Individuals must challenge the texts of discourse. Michel Foucault, in his discourse, opposed the dominance of central authority that controls the individual's interpretation of any text or any power. He opposed the conditions that form discourse in all its components. Foucault believed that wherever despotic authority exists, resistance is also present. This confirms that power does not always have the ability to monitor and dominate consistently. Power, in its various forms, can sometimes break through the barriers of control and surveillance. Therefore, power is strategic, just as authority itself is strategic, with tactics that are fluid, varied, and sometimes fabricated.

As for the procedures that establish authority, they are not intended to always demand submission to a single truth. Power does not stop questioning, nor does it halt the search for truth; rather, it creates truth within its institutions. Thus, we are subject to truth as it is defined by law.

Before everything, we are judged, condemned, weakened, and forced to adhere to roles in life and death according to the discourse of truth, which carries within it the essence of power. Foucault's reading of the concept of power sees it as organizing instinctively, based on the idea of weak

individuals in contrast to the dominance and despotism of authority. The apparent force of political power has become common in many countries, even those that claim to adopt democracy and advocate for human rights. However, these claims are merely formal and lack substantial value, especially since the behaviors and practices do not align with what is claimed as power.

Section Two: Politics in Contemporary Sculpture

In the late 19th century and early 20th century, global thought witnessed significant upheavals, major wars, and profound transformations in art and the type of discourse presented by contemporary visual art. This transformation can be considered as a shift in the reception of art, due to profound changes across all fields, leading to new and dialectical formal trends. The traditional forms of art and their images evolved to impose a new reality that reflected on the entirety of the arts, including ceramics, which developed with the policies of science and technology, influenced by the ideas and philosophies of the era. These political representations in contemporary sculpture and visual arts revealed a characteristic of communication, expression, and creative development, combining formal relationships in the artwork with the tangible reality achieved by the accompanying references, influences, intuition, and the mental reactions of the artist who is always interacting with his accumulated emotions and what surrounds the artwork.

The genres of art have become interwoven, forming a space that allows the artist to manipulate his tools and methods of presentation within a visual scene that attempts to provoke the viewer by stimulating as many of the senses as possible with great pleasure and astonishment.

The performance openness of the scene is one of the methods of postmodern art, which contributes to the development of the artistic movement. The political discourse provides the foundation that artists rely on to present their works of art by gradually stripping art of its traditional function, moving little by little to present a contemporary and alternative view of ceramic displays. These scenes move away from traditional and familiar approaches. This shift enabled the artist to establish a new artistic structure in terms of the methods and styles of presentation, resulting from the opening up of various techniques that clearly influenced the art. These techniques pushed the material into new aesthetic formulations, having a significant aesthetic impact due to the active role these techniques and elements play in politics and their impact on the scene. This created an artistic image that melts all art forms together by following the principle of genre overlap, which serves the presentation of contemporary ceramics. Additionally, this performative approach enriched the auditory-visual aspects, elevating the aesthetic value of the sculpture presentation, in particular.

Throughout the development of sculpture, it has evolved to embrace the performative politics in presenting sculptural works, which have acquired a rhetorical quality with influences from the performative openness of sound, movement, and lighting. This formed an important turning point that mirrors the advancements made by other global visual arts in terms of ideas, execution, and presentation. Despite the importance of performative openness for the artist in achieving the sculptural work, it is impossible to underestimate the importance of other elements when they merge within the performative openness to create an overall scene where material, auditory, and lighting elements harmonize in a new visual composition, following a contemporary vision. The functional character was the dominant and prevailing focus at the beginnings of sculpture. It evolved further with changes in aesthetic taste, requiring the artist to present and introduce new techniques that may be unfamiliar to sculpture, along with the openness of science, technology, and lifestyle patterns. Thus, the contemporary artist discovered new doors in politics, enhancing the value of the artwork through innovative methods and additions. These additions motivated the artist to develop their performative skills and sense of the work they were performing, bringing them closer to a contemporary perspective. As the experiences of performance and analysis accumulated, and new directions toward experimentation and innovation emerged, mental and imaginative images flourished.

In his book *Psychology for Performing Artists*, Wilson addresses politics in the arts of performance, discussing numerous psychological topics and processes that accompany artistic performance, from the performer's self to the audience receiving the artwork. This book establishes the foundation and

links between art, politics, its technical influence, and human expression. The performer can express this through a technical process that the audience receives, leading to expected reactions.

With these developments, sculpture has taken on a visual dimension in politics and performative scenes, causing both the artist and the audience to be perplexed in classifying the work based on its material. The use of genre overlap and collage in sculpture allows for the interpretation that traditional norms have broken down, paving the way for experiences that align with what is called the openness trend of the era. Sculptors began experimenting with revolutions in forms, materials, and new techniques, as well as exploring themes that reflect greater openness in politics and transformations in performative approaches to sculptural composition.

At the end of the nineteenth century, with the emergence of studio sculpture, which sparked a revolution in industrial sculpture production, the thinkers and practitioners of this new art form began to connect thought and material, similar to other neighboring arts such as painting, ceramics, architecture, and music. What characterized this period was its departure from traditional methods and techniques of functional sculpture. The political and technical transformations that appeared in the sculptures of Arab sculptors in the 1920s marked a shift in the methods of producing sculpture. These works were dominated by the artist's style, which influenced their performance methods. This shift, which began in the early stages of sculpture development, led the artist to realize that other factors could contribute to enhancing and showcasing the aesthetic qualities of sculpture. One of these factors was the openness in the performative scene of the work. The artists then understood the importance of not neglecting this performative quality in presenting their artwork. For this reason, it is impossible to discuss the evolution of performance in the artwork throughout its artistic journey without keeping up with its development. Since the beginning of its political formation, the artist's vision evolved with the advancements in state policies and the technology of materials and techniques, opening the door to artistic creativity and aesthetic innovation. This allowed the use of materials and techniques in sculpture to reach new levels, making them immensely important in contemporary art.

Thus, technique becomes the foundation for measuring the artist's political skill. Art needs to define the level of performance. To achieve this link between skill, performance, and technique, the artist must be prepared to work with the required tools and possess both manual skills and technical expertise to elevate their work to the desired level. Therefore, material no longer serves merely as a medium to shape something; it becomes a means to articulate the artistic achievement through the texture, color, and form of the artwork. Thanks to techniques such as engraving and addition, the artist can absorb the material and express its aesthetic potential, thereby contributing to the transformation of performance that influences changes in styles and methods in order to achieve creativity. As such, the artistic form imparts a political message in its performative scene, starting from a critique of conventional centralization and working on the act of the familiar and the marginalized. Free creativity violates the fixed, traditional values in contemporary art by constantly breaking from the established visual script and transforming every visual presence into a conceptual absence capable of producing something divergent through the multiplicity of meanings that can only stabilize in the moment of vision that aligns with the viewer's interpretation of the creative work. Sculpture has now embraced performative openness in the approaches, methods, and techniques of postmodern art, where the traditional functional action of sculpture fades, giving way to form driven by aesthetic perception. The emergence of abstract expressionism as one of the first postmodern movements led to formal changes in artistic works at the expense of content, contributing to the openness of the text and allowing multiple interpretations through the free play of signs. As a result, abstract expressionism created technical approaches to the performative openness of sculptural works.

Abstract Expressionism primarily dealt with colors, and here we find that sculpture aligns with this artistic trend through the spontaneous and instinctive use of color on the surface of the sculptural work. The performative openness is evident in the emotional, almost random, pouring of paint directly onto the artwork's surface, as well as the use of a variety of colors to achieve aesthetic and creative values. This is driven by the internal repressed impulses, which can be observed in the works of

sculptors influenced by Jackson Pollock's style. Their artistic performance came in abstract forms, relying on spontaneity and naturalness by distancing themselves from classical designs and focusing on self-expression. The freedom exercised in expressionism paved the way for the expression of popular art, which, in turn, adopted this political openness by changing the methods of performing artistic displays. It was no longer limited to using a single material, but rather a collage of materials and a merging of various art forms. This led to a blending of the arts, lifting all conceptual barriers by adopting the idea of shared impact, considering that art is presented to the general public.

Artists embraced these new artistic approaches, including simulating things from daily reality and reinterpreting it with an aesthetic, artistic, and creative vision that is different from the ordinary. They drew attention to the neglected and marginalized objects by using new political methods and styles different from the past, in the context of the collapse of boundaries between various types of art and the emergence of what is known as "assemblage art." With the shift in the aesthetic discourse, methods of performance and means of expression in art also changed to align with the spirit of the times, aiming to create artworks from pre-existing elements. The artist's contribution often lies in establishing connections between objects by placing them together, rather than creating the objects themselves.

Thus, contemporary artists practiced political openness as a transformative discourse in the formal and conceptual vision of art through structural formations and their harmony for the benefit of contemporary architectural and constructive appearances. In doing so, the artists created a political discourse within their concepts and culture, which led to a new way of presenting their works of art. The visual discourse of Pop Art, for example, focuses on the marginalized, the neglected, and the everyday life of postmodern societies, offering a contrasting presentation and political openness that relies on distracting the viewer's mind by deconstructing the presentation of sculptural works with multiple pieces, meanings, and implications in political openness. Whereas the sculptural surface was once limited to the use of form, mass, texture, and color, contemporary art has become a means of expressing popular culture through performative openness in the artistic form. Additionally, the technique of screen printing using photographic methods with white clay and printing on its surface has also been introduced.

It bears the features and characteristics of postmodernism. Visual art has contributed by adding a new performative dimension to sculpture through abstraction, which relies on the repetition of lines and colors on the surface of the sculptural work, based on the principles of visual perspective to generate the third dimension (depth). This perspective tricks the viewer into perceiving movement on the surface of the artwork, aiming to distract the viewer's perception and seek to create aesthetic pleasure and delight by involving the audience in the visual art and representing sculptural works.

The artistic proposals, along with the development of new techniques, played a significant and influential role in postmodern art. They announced intellectual, artistic, and cultural openness (conceptual art), which stemmed from specific intellectual trends trying to merge art with life. This means that the artist presents their work not as a commodity but as an aesthetic value, often highlighting reality as it is. The core of this approach is the idea and concept being presented, where the idea itself becomes the true goal, rather than the artistic work.

These conceptual attempts expanded the scope of sculpture, serving as hidden messages conveyed by the artist to the viewer. The conceptual artist transcended the art itself to offer a new perspective on reality through new formulations. Reality, in this case, becomes the primary field for aesthetic engagement, as the gap between art and life is minimized. The artist is freed from all traditional means and directly seeks to discover themselves and the world of the viewer. Conceptual art, thus, encompasses language art, earth art, and body art, through which postmodern artists conveyed postmodern ideas and concepts both in terms of thought and execution.

The concept of performative openness in postmodern art led to the transition of art from a fixed concept to one that embraces change. The viewer moved from a passive role to that of an active participant, both intellectually and performatively, in contemporary art scenes. Movement around the exhibition space and interaction with it paved the way for further engagement between the viewer

and the exhibition space. Viewers became participants in the presented work. Producing such works represents a bold step into nature, revealing a new performative approach through the artist's control over form and material imagination, transforming images into mental constructs.

With the artist's deliberate choice of realism, they aim to achieve a high degree of accuracy to reveal and embody the performance in a way that fits within the concept of resemblance, where reality is produced by replicated models. This echoes the surrealist approach to high-performance techniques when dealing with a virtual reality, as stated by Baudrillard. Contemporary artists have recorded every detail with extreme precision to create a sense of shock and awe, producing an impression of a magical realism that transcends reality with exaggeration. This is an attempt to create a reality that doesn't exist, meaning that reality will disappear, but its disappearance will give way to a recreated world, closer to an idealized, virtual existence.

Thus, the greatest challenge for artists became translating the finest details of reality through glazing and coloring techniques to make objects appear closer to their true form. However, this reality is manufactured, and its exaggerated nature invites the viewer to reconsider reality. The work reflects the artist's experiences in focusing attention on a specific time and place. Art is no longer merely a representation of a false image of reality. The artist seeks to save the principle of reality.

In event-based arts, performative openness played a prominent role, representing the artist's desire to reach a genuine audience capable of engaging in a dialogue and response with the artwork.

Accordingly, the researcher believes that the introduction of new elements and materials at the level of artistic and political construction, with the development of technology, the blending of different art forms, and the dissolution of boundaries between them, along with the openness of philosophical, critical, aesthetic, and artistic proposals, as well as the evolution of the experiences of previous artists and the modern innovations that the era has seen, and the influence of the surrounding environment, have all played an active and significant role in the political openness and diversity of performance in the execution scene of the artistic presentation. From this, it can be concluded that politics, too, is transformative due to continuous experimentation, leading to the diversity and transformation of the aesthetic expression in artistic works.

Indicators of the Theoretical Framework:

The researcher has reached a number of theoretical framework indicators in his discussions, which are necessary from both a methodological and cognitive perspective. The researcher emphasized their importance in being effective for the study's subject, especially since the indicators are based on cognitive premises that the analysis depends on, as follows:

1. The varieties of despotism are considered as a subjective and healthy behavior that grows with both the individual and the collective.
2. Philosophers and thinkers throughout history have extensively and attentively discussed systems of governance, addressing both the negatives and positives of each system, ultimately concluding what they believed was the best, based on their opinions, evidence, and the circumstances of their era and environment. Some supported the rule of a single individual, while others favored a democratic system and collective governance, despite differences in their evidence, opinions, goals, and understandings.
3. The intellectual framework encompasses the entire influence of power and its role in political, economic, cultural, social, ethical, national, and religious governance. Despotism's role is crucial as it leads to oppression, backwardness, ignorance, and social stagnation.
4. Most ideological propositions have established political influences, undermining the human element and violating the concept of humanity.
5. Socialist painting has formed a distinct mark in skill and style, influencing many movements of realistic painting in the overall history of contemporary global art.
6. The political influence, in most cases, relies on power, wealth, and weapons, and can manifest as intellectual or economic alienation.

7. Painting has played an important role in opposing the dialectic of the struggle faced by humans in their pursuit of freedom, especially since it is one of the most important and direct means of human communication through dialogue and criticism.
8. The intellectual framework encompasses the entire influence of power and its role in political, economic, cultural, social, ethical, national, and religious governance.

Chapter Three: Research Community

The time period covered by the research (1953-2011) resulted in a large number of sculptural works within contemporary art trends. After reviewing various representations of sculptural works related to the research community defined by the study—specifically the performance openness in contemporary Iraqi sculpture—the researcher examined numerous images of sculptural works from both Arabic and foreign sources, including books, specialized journals, as well as art websites and online resources. These resources helped cover the scope of the research and achieve its objectives. The research community was identified from different examples, totaling 25 models.

Research Sample

Due to the large number and diversity of sculptural works produced within the scope of the current research, and the high number of sculptors in the original community, the researcher selected the research sample purposefully, consisting of 4 models.

The models were chosen based on the following justifications:

1. The global recognition and the broad media and critical impact of the selected works.
2. The diversity of the selected models in terms of their methods and techniques used in presentation, and the mechanisms that represent the performance openness.
3. Clear representations of the selected models were provided for the reader to cover the topic of performance openness in contemporary sculpture.

Research Tools

To achieve the research objective and understand the performance openness in contemporary Iraqi sculpture, the researcher relied on the intellectual, philosophical, aesthetic, and artistic data that the theoretical framework indicators pointed to as essential for analyzing the research sample.

Research Methodology

The researcher adopted the descriptive methodology, using analysis as the primary method to study the research sample, through a general description of the artistic works.



Model No. (1)

Artist's Name: Jawad Salim

Title of the Work: The Political Prisoner

Year of Completion: 1953

Work's Location: National Museum of Iraq

A sculptural model executed as a miniature for an international sculpture competition. The composition is built with abstraction by eliminating figuration and relying on symbolic representations of vertical and intersecting bars, along with crescent-shaped forms. These shapes effectively evoke the aesthetic, formal, and symbolic values of Mesopotamian art. The work consists of geometric forms (triangle and square) that combine to form shapes resembling animals. The square represents an animal form (the horse) gently pushing outward beyond its prescribed boundaries, or it symbolizes an upright animal body that conveys strength and solidity (the prisoner). Its head is depicted as an inverted triangle with a hole in the center, resting on a vertical line (the neck and body of the animal), symbolizing the political prisoner as a thinker. The inverted triangle represents the regression felt by the prisoner due to the psychological pressure of isolation between the bars. The artist recalls the political influence as a necessary intellectual response to the personal regression, serving as a cultural and emotional motivator that elevates the prisoner to strength through his deep-rooted connection to history, both aesthetically and intellectually.

The artist embodied the sun disk, shining its light above all darkness, as a representation of Mesopotamian influence and a meaningful intellectual expression. From the radiant lines, numerous repeated triangles emerge, with the sun dominating the work both in form and content, linking to other shapes (the prisoner) in the central part of the composition. The work engages with space in a functional, objective manner, departing from traditional sculptural values. The artist activated the element of space by defining it with bars, allowing the viewer to access the psychological and emotional state of the political prisoner through the lived experience of the actual space defined by the bars.

The artist also reclaimed his cultural memory as a given value, addressing it through contemporary means by reincarnating its form and its Mesopotamian influence. The artist transcended the local function of the symbols, linking them to the political content. His formal and intellectual appropriation was expressed through the semantic concept without effort in mimicking it. The cuneiform letter, with its geometric form (triangle and straight line), was invoked by the artist as a reference point, relying on the formal signs of Mesopotamian influence, which gave the work in the model a symbolic reference embodied by the integrity of the triangle's other side.

Despite its geometric abstraction, the work remained realistic in its content due to the artist's personal connection to the subject (the prisoner), considering it a rational and open-minded stance. From the sequence of the artist's works and their interconnectedness, it is evident that many of his symbols culminated in his grand work, the Freedom Monument. Notably, the political prisoner became a prominent part of the monument, depicted in a realistic, figurative style that Jawad Salim authentically documented.



Sample No. (2)

Artist's Name: Saad Shaker

Title of the Artwork: Fedayi

Year of Completion: 2011

Dimensions of the Artwork: 70 × 50 cm

A free sculptural composition executed with skill by ceramic artist Saad Shaker, utilizing geometric shapes and leaning them through gestures, creating a form that approaches the perceptible shape of a forced human face.

The overall composition represents a square frame containing a human face. The eyes, depicted as vigilant, are derived from the regular circular form, with each eye complemented by a darker shade, symbolizing the ongoing struggle of a political prisoner. Additionally, other forms, such as the right-angled triangle, are used, with its hypotenuse having a gentle curve, evoking the presence of a helmet and the head's cut from the two triangles, forming a rectangular shape that suggests a nose. The cloth covering the lower half of the face gives a heroic curve, suggesting a depiction of two types of textures: either the fabric or the terrain that is worthy of the spirit and defense.

The composition is framed in the same color as the composition itself. The ceramic artist (Saad Shaker) employed a line surrounding the form to move the stillness of the ceramic shape, representing the head covering with two vertical lines, indicating the creative energy derived from abundant awareness and an active imagination. The artist's creative process involves simplifying or rethinking the forms, either by flattening the borrowed shapes or revealing the environmental structure. In this case, the artist chose the process of "simplification," relying on the square, circle, and triangle to form a perceptible face, using imaginative borrowing to create an imaginary (living) face that reflects the external or political pressure.

The ceramic mass appears in a single color, maintaining the natural tones specific to the craft (baking), with varied textures smooth and rough. The fusion of probable functions with their symbolic meaning makes the composition imbued with meaningful connotations, referring to martyrdom and, at times, to the land that deserves witness.

The visual description of the piece reveals another biased composition consisting of two main blocks: one is the rectangular base (a parallelepiped), and the second is positioned above the base, forming the central subject of the sculpture with a square shape. The square contains a rectangular void at its center, into which a sculptural representation of a seated, bent human form is placed. Metal bars are attached on either side of the figure in a particular arrangement, cleverly integrating the sculpture with the ceramic material.

When analyzed, the shape shows that there are precise rules that give the composition its formality, relying on a specific arrangement in shaping the work. This arrangement involves a variety of materials, including fired clay and metal, which represents the bars. At the end of this composition, a slight elevation on one of the upper sides of the work flows downward in a simple band-like shape, ending at the midpoint. The innovative approach stems from the use of a single neutral color (white). However, the treatment of the "internal void" creates a variation in the light value between the inner emptiness and the external space of the piece.

The sculptural form of the person and their posture (the bending) interact with the space and the large mass, suggesting a sense of imbalance when compared to the base's size. However, the internal void (representing the prison) creates a visual balance between the two masses, resulting in a slight tilt.



Model No. (3)

Artist Name: Miran Al-Saadi

Artwork Name: The Eagles Monument

Year of Creation: 1969

Ownership: Monument located in one of the squares in Baghdad

A large bronze monument was created to represent one of the contemporary cultural landmarks, and the square was named after the artwork (Eagle Square). The work consists of two unified formations in a spherical shape, symbolizing the faces of a man and a woman, each occupying half of the shape. The artwork, with its abstract and symbolic geometry, frames them within an expressive content that is revealed through functional intent.

The entire composition is spherical, representing a vigilant figure (the falconer), encapsulated by the artist in a visual statement reflecting a political condition, with a focus on local nature. The creation of this work coincided with the emergence of the July 1968 revolution. Therefore, the artist sought to create a strict form (a monument), simplifying it by activating geometric shapes (triangles, circles, curved lines), and through geometric transformations, the work assumes the form of two veiled faces, which are similar, notably in the expansion of the pupils of their eyes, with the influence of the Mesopotamian heritage serving a functional, symbolic purpose of (anticipation).

Through personal examination of the work, the researcher deduces that the man's face is positioned on the ground, bent towards it, while the woman's face rests on him, and the flying eagles serve the artist's purpose of illustrating that the man, as a pillar, carries the burdens, supported by the woman in her role of anticipation. By invoking the Mesopotamian legacy, the artist added a contemporary dimension assumed by the social function, represented by the veils covering their faces, leaving their eyes exposed. The faces are geometrically rendered in triangular and circular shapes, with straight and curved lines, reinforced by the repetition of triangles in the mass resting on the woman's head, symbolizing the flying eagles and drawing on the Mesopotamian artistic heritage in the use of triangular shapes to represent animals and birds. The work reflects its connection to this legacy through the intentional alignment of shapes, evoking the political impact on society.

The entire work is based on aesthetic and intellectual values rooted in the Mesopotamian heritage, applied in a contemporary setting, and influenced by the artist's conscious manipulation of the composition. The artist moved the two opposing halves of the structure, going beyond their initial alignment, directing them in opposite vertical directions—upward and downward—resulting in crescent shapes on each side, one embracing the woman's face from below and the other covering the man's face from above, like a canopy. This technique reveals that the artist sought to uncover multiple meanings, including those related to the composition and its aesthetic as a form of functional beauty, as well as those involving symbolic content, such as the crescents and their connections to the Mesopotamian artistic legacy, particularly in their association with the bull as a symbol of masculinity.

or spiritual significance related to the crescent (night and anticipation). Additionally, it imparts a sense of continuous movement and mental continuity.

The veiled faces, flying eagles, and opposing crescents collectively impose a symbolic content tied to function. Their presence symbolizes the desert, the sky, and the sun, generating a profound connection. The eyes and the eagles, moving actively in a state of vigilance, suggest readiness to confront and repel threats, especially during the (night – crescent), a time of deceit and scheming. Through this, the artist hints at the necessity of awakening and awareness, aligning with the monument's timing and the revolution.

In his effort to achieve structural unity in the overall form, the artist sought to repeat the curved lines in the veils, crescents, eyebrows, and almond-shaped eyes, which were dictated by the spherical shape. The repetition of these lines created a work with aesthetic unity, blending the ancient heritage and contemporary elements, leading to authenticity. The viewer's interpretation calls for self-reflection, which the artist intended, and the artistic approach within contemporary frameworks has been successfully realized.



Model No. (4)

Artist: Saad Shaker

Title of Work: The Fedai

Date of Creation: 1973

A round ceramic sculpture depicting a human face, where the artist has reduced its elements into geometric shapes through subtraction and addition, using both straight and curved lines to create grooves. The overall composition is spherical, with the entire structure shaped through geometric forms (triangle, rectangle, cylinder), which the artist employed in a cubist approach to convey an expressive theme (the Fedai). The work is complemented by the symbols of the dove and weapon, representing meaning that aligns with the head's structure for a functional purpose (sacrifice, martyrdom, strength). Additionally, the color reflection (white) dominates the work, symbolizing the concept of martyrdom, which in turn forms a physical and spiritual body. The clarity and neutrality of the white color give the work an abstract quality, alongside simplification and reduction.

The piece clearly expresses the political influence on the artistic work. The connection between the work and its influence is apparent in the contemplative gaze and the wide pupils, as well as the artist's formal borrowing from the heritage, evident in the lines and shapes found in Samarra pottery, where central unity is represented around animal forms. The artist incorporated these shapes into the center of the work as a conceptual link symbolizing the infinity of life and its connection to martyrdom. The artist sees and embodies this through the repetitive alignment of bullets, a necessary result of life and death. The artist also recalls the aesthetic values of the Mesopotamian symbols, employing abstraction to elevate the work beyond direct expression.

Between the dove and the weapon, the artist implies a thematic message of unity between two forms (peace, strength) based on their intrinsic assumed connections ("no peace without a rifle," "no peace without martyrdom," "no martyrdom without sacrifice"). The wide-open mouth suggests a moment of fall and martyrdom, with a cry of pain symbolizing peace, framed by the white color (shroud), which becomes both a physical and spiritual symbol of martyrdom. The connection between the human form and the animal form reflects the beliefs held by the Sumerian mentality, as portrayed in the mythological figure of Enkidu.

Chapter Four

Research Results

1. The sculptural forms underwent a shift in discourse and deviation from traditional and professional organization, influencing thought through ancient forms.
2. Some examples of value appeared in geometric formal systems, utilizing the abstract geometric sense to attempt to create a visual table between the strict geometric shape and the surrounding organic, flexible environmental form in the political influence of sculpture.
3. Artists, in building their political systems, aimed for technical treatments to enhance texture and color, following them to reveal the political effect of the subject matter.
4. Iraqi sculptors work on shaping new perspectives, using sculpture to reflect the political effect of the imagined image and its connection to the artwork.
5. The transcendence and harmony in some sculptural elements transformed them into a political statement, serving the development of the sculptural form.

Conclusions

1. The political event relied on both the presence and absence of visual works to understand the state of connection and emotional response in the artist, focusing on the mental link of thought.
2. The nature of the political impact in the artwork is a fixed stance, but it depends on the movement and transition within the intellectual and structural routines.
3. The sculptor always starts from the connected self of the artist to express a political view, such as experiences and emotions within the artistic work.

Suggestions

1. The political impact in the works of the artist (cultural heritage).
2. The political impact in the works of Arab sculptors.

Recommendations

These are based on theoretical and analytical readings and the results and conclusions for the benefit of research, aimed at convincing the fine arts library of the knowledge sources regarding the political influence in contemporary Iraqi sculpture.

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