



## Motherhood and its representations in contemporary Iraqi painting

**Awan Yousef Mahmoud**

Teacher at the Institute of fine Arts

College of Fine Arts/ Fine Arts Department/ Mosul university /Iraq.

[Awanyousef7777@gmail.com](mailto:Awanyousef7777@gmail.com)

**Abstract**\_\_\_\_\_ The research aims to dismantle, analyze and understand the artistic, aesthetic and expressive aspects of maternity drawings, to study the motives behind future additions in contemporary Iraqi painting, and to employ the vocabulary that through their interaction achieves the artist's vision, as well as the need to study the concepts of contemporary Iraqi painting. The study plays an important role in marking the map of contemporary Iraqi plastic creativity through artistic achievement and unique experiences and approaching the artist's self-awareness and his artistic personality through the two-dimensional painting to reach the visual text matching of his reality, negatively and positively, in form or content, and striving to shed light on the features of Iraqi society and its reflection on motherhood and study their cases. The research sample models revealed a clear diversity in the style of artworks such as the realistic style as in the samples' model (6), the symbolic as in the samples' model (5), the abstract as in the samples' model (2), and the expressive as in the samples' model (1, 4) . Maternity appeared through the expression of color and its psychological, symbolic and idiomatic connotations, mechanisms of saturation, impoverishment, transparency and aesthetic color relations, as in the sample model (2) Baghdadi women, as the painting relied on the method of abstraction and on colors according to what is included in the subject and in Figure 17 in the third topic. Chapter Two Dark colors appear with moonlight to highlight the classic realistic depiction using the color harmony in the painting. The sample is a model (7) The drawing is based on the expression of resemblance, in which the forms have evolved from abstract to overlapping structural units that are superior to the triangle, which agree with the identity through style and material. The contemporary Iraqi painter was associated with several references, such as the folklore and modern European art, but the impact of the Iraqi plastic artistic identity was clear as in the Baghdadi outfit represented by the cloak with its folds in the shade and light and it covers the mother's body from the top of her head to the end of her feet, as in the sample model (2). Adding what is new to the inheritance in a modern way and style, as in the sample model (7) by the artist Star Luqman, despite his adherence to the mythology of the ancient heritage evident in furniture and decoration, but with a modern look, and through his drawing of carpets, the artist emphasized the intellectual perspective. The memory of the model of grandmothers in the pre-modern era and daily practices and songs narrated from them that accompany Al-Waleed's ears preserved him. Samples reflect the contents that depict the realities of life in Iraqi society, which are based on the intellectual content of the inheritance between realism, expressionism, abstraction and symbolism. The contemporary plastic artist adopted the intellectual reference and its formal connotations in connection with roots to reflect its value in contemporary formation with its realistic, abstract and symbolic techniques. The current study is limited to addressing the following topics; Temporal limits: for the period from 1976 AD to 2021 AD And spatial boundaries: Iraqi artists present inside



and outside Iraq. Objective limits: motherhood and its representations in thought and art; and its impact and influence on society.

**Keywords:** *Motherhood, Iraqi Painting, Contemporary Art, Artistic Representations, Sculpture.*

### I. Maternity Concept

Motherhood is a great word that carries many meanings and feelings. It expresses the connection of the mother to her child. The bearer of this word is often referred to as the mother [1], the linguistic meaning of the word motherhood means the attribute of the mother or her condition; It is said: She knew the true meaning of motherhood after she became a mother, and motherhood also expresses, linguistically, a bond that connects the mother with her children; It is said that the bond of motherhood is the strongest of human bonds[2]. Idiomatic meaning of maternity: is the biological and psychological relationship between a woman and her children or children whom she gives birth and takes care of; That is, motherhood is the comprehensive meaning of the biological and psychological relationship together, and not one without the other; That she gives birth, raises, and clings to her children. [3]

### II. Types Of Maternity:

Several types are related to the role played by the mother and the bond that binds her to her child, according to the following:

**The perfect mother:** This type of motherhood is one of the strongest types of motherhood. In other words, the mother in this concept includes the biological and psychological aspects together, and the complete mother performs all her roles towards her child, starting with the pregnancy of the fetus for nine months and bears the hardships of this pregnancy and the accompanying pain and physical and psychological fatigue, then bears the hardships of childbirth and postpartum fatigue. The long-term sharing of the fetus with its mother is the body, nerves, and soul, and the feelings of love and pain that this participation brings; It is she who gives birth to complete motherhood and gives the mother love, tenderness, kindness, giving and patience towards her children [4].

**Biological mother:** This term refers to the mother who conceived and gave birth to her child without raising him; i.e. abandoned him for any reason such as divorce, separation or death; The biological mother's job is to carry pregnancy and suffer until the birth of the child without interfering with his upbringing. In this case, the bond is strong and deep with her son from her side only, but for the boy or girl, it is not like that. Sons do not perceive or witness biological motherhood, but only perceive psychological motherhood [5].

**Psychological mother:** only. The meaning of the word psychological mother indicates that this mother did not bear and give birth to the child, but rather adopted him or took care of his upbringing and care after losing his biological mother, and this motherhood is more aware and aware of the child than the biological; Because he witnessed it and enjoyed it, just as psychological motherhood is divided into two parts; They are caring motherhood, which includes love, tenderness, kindness, protection, and pampering, and critical motherhood, which includes criticism, direction, modification, command, prohibition, control and sometimes cruelty [6].

### III. Maternal Instinct

It is a common term associated with the mother; It refers to the presence of an innate knowledge in the mother that drives her to provide automatic behaviors - such as providing care when she becomes a mother, which motivates the mother to have children and love that, then



knowing what she must do since their arrival and learning what is right for them to do for them and what is not right that the child feels The mother's warmth and tenderness from the first moments of his life, and this will have a good effect on his social formation, and then the attentive mother will enhance her child's confidence in himself and others, and this is what enables him to interact with his peers and strangers [7]. There are perceptions about motherhood during pregnancy, and some of these perceptions are related to the woman and are related to the revival of the psychological pension of her history and her relationship with her mother and her relatives. These perceptions help in building a mental image of the woman about the mother, as well as other perceptions related to the child who will be born, which can build a relationship with him before his birth and prepare for a maternal relationship and environment to take care of this child. According to each woman and her family and social condition (Melani Klein, 1968), she sees that whimsy is contradictory to begin with, as the conflict between love and hatred is characteristic of the relationship with the maternal subject. But by contradiction, the woman tries to adapt to her pregnancy and her future child. The woman, when she is pregnant, expresses her lack of investment in the outside world (the professional family) for the benefit of the future child, as the latter takes over a large part of her interests while she awaits his movements that indicate his presence.[8] This excessive investment for the future child helps the mother to pass the pregnancy healthy stage and paves the way for the mother-child relationship, as the pregnancy pension is rich in physical and emotional feelings. The maternal psychological investment of the newborn is immediate, while the expression of the pregnant woman about her child remains undetermined, according to Byldowski Belodowski: "The silence of the living investment and happiness that dispenses with any expression. The child alone is sufficient and is kept in secret." We notice a gradual movement of the subject within the framework of the maternal psyche, as it is characterized by different levels of the subject, which are:

- ❖ A purely internal issue.
- ❖ An internal, physical issue, but a psychological one.
- ❖ An external issue, bodily, but psychologically still involved.
- ❖ A real external topic [9].

Anxiety is a current state in the pregnancy stage. Pregnancy has two parts, the first of which is physical, the end of which is the birth of a child. The second part is psychological, which leads to the position of the mother. During this psychological process, the pregnant woman must prepare her abilities to reach a new psychological-emotional adaptation that integrates the child. In an intense and constructive change that constitutes a mature crisis stage in a woman's life, which is motherhood [10]. When a woman/mother belongs to this type of classification, she appears to be a constantly anxious personality about her role in raising her children, and despite her efforts and perseverance, she always falls prey to feelings of guilt and failure and does not give them enough care. There is a difference between who chooses motherhood, and who forces it. Consciousness in "making the decision about motherhood is one of the most liberating things we can do, both for ourselves and for the sake of the next child. Even if we want to become mothers for improper reasons, just knowing about it means that we are more separated from a woman who does not It makes a decision at all, which slides succumbing to marriage and then, automatically, to procreation. [11]

#### IV. Motherhood Historically



# The Peerian Journal

Open Access | Peer Reviewed

Volume 44, July, 2025

Website: [www.peerianjournal.com](http://www.peerianjournal.com)

ISSN (E): 2788-0303

Email: [editor@peerianjournal.com](mailto:editor@peerianjournal.com)

The concept of motherhood was enveloped in a well-established sanctity throughout history. Art was the first language in which man expressed the sanctity of motherhood. His sanctification of motherhood made him embody it in the form of clay statues before he was able to document his beliefs in writing [12]. Although the first images of the statues of the mother goddess focused on the process of procreation directly, whether by depicting the manifestations of pregnancy such as the statues of the seventh millennium BC or by embodying the conditions of childbirth as in the sixth and fifth millenniums BC, they began to tend during the fourth millennium BC to show Other meanings. The manifestations of pregnancy disappeared from the statues of the mother goddess and was replaced by a small child carried by the mother to her chest, and this image continued in Mesopotamian arts throughout the third and second millennium BC. agile [13]. The trend has shifted to photography in maternity statues to suggest a shift in the perception of the importance of the role of motherhood from her role in the birth of a person and his presence in life to her role in embracing this person and taking care of him to help him survive [14]. Scenes of motherhood appear in daily life through images carved on many cylinder seals from the dawn of the dynasties and the Akkadian era, as well as many terracotta pottery panels from the ancient Babylonian and modern Chaldean periods, and these scenes depict mothers and goddesses carrying children [15]. The guardianship of the mother over her children in the culture of Mesopotamia society is evident in one of the legends of Inanna and Dumuzi, as the legend states that "Inanna" in one of her meetings with the god "Dumuzi", was worried about justifying her absence to her mother Ninkal [16]. We find another example of a wise mother in the legend of "Marto", in which he shows a great connection between the hero of the myth, the god "Marto" and his mother. The person himself without interference from another party. In a letter sent by a young man named "Ludingira" to his mother who lives in the city of "Nippur", a legend written in the Sumerian language, dating back to the third millennium BC, was found among the tablets of the city of Nippur, describing his mother to the postman so that he could identify her and deliver the letter, and this text bears A very wonderful analogy, revealing to what extent the mother was an ideal model and description. Perhaps this trend in drawing the mother in this beautiful image is related in one way or another to the embodiment of the statues of the mother goddess as a model of beauty and freshness during the third and second millennium BC [17]. The Epic of Gilgamesh is one of the most famous literary texts in Mesopotamia in which the mother had a clear presence. The Epic of Gilgamesh: This epic was found in the library of Ashurbanipal, and most historians agree that the time of writing the epic dates back to the second millennium BC, and Gilgamesh, the hero of the epic, is one of the Kings of the city of "Uruk" [18]. His mother, as stated in the epic, was the goddess "Ninson". "Ninson", the mother of Gilgamesh, interpreted the planet in her son's vision of a strong friend who would help him, which was achieved in the person of "Enkidu". This image symbolizes the active role of the mother in interpreting events and predicting the future. This role is not limited to childhood, as the mother of the hero, King Gilgamesh, appeared with her son on the scene, and he has become a full-fledged man who is still always resorting to his mother in all his affairs. With the god "Shamash" to protect him [19].





**Fig (1):** illustrates one of the scenes of motherhood in the frescoes in the palace of King Sengarib in Nineveh. The painting describes some scenes of the deported from their homes, showing a mother watering her young child

### V. Motherhood Is Philosophical

Both theological philosophies of metaphysics and scientific materialism support in their schools and orientations the concept of motherhood, regardless of the nihilists who do not reject the maternal instinct but do not implement it as a social behavior, meaning that everyone agrees, like other human beings and societies that motherhood is a natural instinct. Aristotle believed that fish originated from sand and silt And in the year 1637 AD, the idea of a single generation came, which indicates that women give birth to children without a partner through fertilization by wind or lunar rays, animals or plants, and it is sufficient for a woman to eat seven eggs until she becomes a mother. Graf indicates in 1672 AD that the mother is responsible for the birth process, since the eggs are found in her ovaries. As for Belodovsky 1987 AD, she considers that the term “desire for a child” is vague and has two contents: the first is conscious and logical and means that the woman’s desire to be a mother with self-immortalization, and the second content He is ambiguous. And sometimes the desire for a child is not accompanied by the desire to become pregnant, which reflects the woman's ability to have children and verify the possibility of her fertility [20]. According to the researchers, there are two aspects to the desire for the child:

**1. The first part:** She is a narcissist related to identification.

**2. The second part:** According to Byldowski: It is like nationality. The desire for the child is the recognition of the mother within the self. Pregnancy is an expression of the extension of the mother and separation from her. As for Pasini, he (Pasini. E) talks about a difference between the desire for the child and the desire for pregnancy, Some women express their desire to become pregnant for a sense of completeness and self-affirmation, and others to prove their ability to become pregnant and give birth, but they are not willing to give care to the infant and his position as an individual, which may have a negative impact [21]. Socrates (Socrates 399 BC) asserts that the woman is just a machine for producing children, feeding them and serving the man, and the man should not participate in the housework because he is the strongest, and the housework is for the woman only because she is the weakest. The philosopher “Socrates” believes that the existence of women is the greatest reason for the decline of humanity, the teacher Socrates, a martyr to defend the principle, as it is depicted, he saw that the woman is like a poisoned tree whose appearance is beautiful, but the birds die when they eat from it. Socrates says, I was never satisfied, Except while I was in my mother’s lap, and the truth is that this “inferior” view of women cannot be separated from the reality of Greece at the time, in which what can be described recently as “class” [22]. Plato sees that the



relationship of children with parents will not be the traditional relationship in “Plato’s Republic.” Just as he calls for the absence of private ownership in lands, he also calls for children to be the public property of society, meaning that the whole society is responsible for these children, not just the parents [23].

### VI. Motherhood in European Art

The status of women has differed from one society to another throughout history. Since the advent of Islam, Arab women have participated in various areas of social life and occupied a social position that is no less important than that of men, and sometimes even superior to them. But it is not hidden from everyone that her role as a mother is because the mother is a good role model and the softest pillow in the world is the mother’s bosom, and motherhood is one of the most sacred and pure functions. The paintings that dealt with motherhood are endless, and they followed different artistic styles and schools such as Impressionism and Cubism, but this artistic plurality and the multiplicity of doctrines did not change the essence of the subject entrusted with painting, which is the mother. This painting was produced in Milan - Italy, where the artist moved in 1482 AD. It is one of a number of works that herald a new era in art that has come to be known as the High Renaissance. The painting shows the image of the Virgin Mary nursing Jesus as a child, as the beautiful woman feeding her child appears to be the epitome of motherhood and maternal love, which is seen as perhaps the greatest human value. The composition is simple and balanced, depicting the child of Madonna and Christ in the best use of light and shadow. [24] Behind the symmetrical windows there are endless mountain landscapes. It suffices to pay attention to the extent to which the dark, vibrant images blend with the figure of the Madonna with the geometrically upper bound within the borders of two symmetrical window openings or subtle precision, but at the same time her head is placed in the wall between these windows in a way Natural in color scheme of blue with golden lining and red dress from (Madonna) [25].



**Fig (2):** Leonardo da Vinci, Madonna Litta, 1519 AD

As for the painting of the Sistine Virgin, “Cristina Vergine”, painted in 1512 AD in Rome, is one of the greatest works of art in the world, as it remained a symbol of the development witnessed by the Italian Renaissance. The mysterious expressions drawn by Raphael on the face of the Virgin and her child sparked widespread controversy, as critics and historians tried to explain the features of fear on the face and eyes of the child and the significance of the Virgin appearing in a state of confusion and confusion. In the painting, the Virgin and her child, the saint, the saint, and the two little angels stand on the clouds and surround them, following open upwards. The Virgin appears as

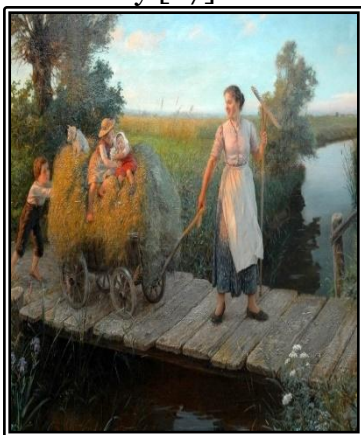


if descending from heaven, while the saint looks to the left at the child Jesus, and the saint on the right looks at the two little angels at the bottom of the painting [26].



**Fig (3):** Raffaello Sanzio, The Virgin of Sistine, 1512 CE

In Happy Home, we see that Bergen does not offer a house at all, but rather a smiling mother crossing the river while pulling a straw cart on which her children sat crowing. The German painter Carl von Bergen was known for his great love of children, as he believed that the smile of a child is the best that the painter can portray, and that the toil of mothers in making their children happy is the most important scene that a painting can provide for the mother. The whole scene is rural, giving a realistic depiction of a poor rural family, from which the simplicity and happiness of the family appears as they return from the field before sunset. We can imagine that their house is full of happiness and joy, and that their happy home need not be rich or aristocratic. This is the painter's view of rural motherhood, and family bonding in general. This warm atmosphere of family gatherings, drawn with vibrant color that distinguishes it, is breathtaking. It is enough that there is a mother who showers love on her children so that they feel happy, no matter how simple life is financially [27].



**Fig (4):** Carl von Bergen, The Happy Home

As for the ingenuity of drawing and the use of the brush, it appears in the painting (Madame Charpentier) with the emotion of the child with his mother. The picture of (Madame Charpentier) by the painter Renoir, which was shown in the Salon of the year 1879 AD, contained all the elements



of success and is more luxurious, ingenious and less spontaneous in the work of the brush, the two children shown in the picture are Georgette Berta and Paul Emile Charles. According to the French fashion trends of the time, the boy's clothes are the same as those of his sister Georgette. He also revealed his feelings towards children in the best way in the picture (Initial Exodus), with its intense eagerness and emotional evasion, not to mention the freshness of the porcelain in it, not only reminding us that Renoir was initially trained by a ceramic painter, but that he was able to convey to us through the flickering lighting. For oil, an overview of the emotion of the innocent child in the flashing scene [28].



**Fig (5):** Pierre Auguste Renoir, Madame Charpentier, 1879

### VII. Motherhood In Contemporary Iraqi Art

The paintings that dealt with motherhood are endless. It is possible to trace the styles of different art schools such as impressionism and cubism, and other paintings that have been evident since the beginning of the twentieth century. However, this artistic pluralism and the multiplicity of doctrines did not change the essence of the subject entrusted with his painting, which is the mother, as the colors used, regardless of the artistic school to which they belong, continued to turn from mere colors to an area of love. The paintings of mothers from the 18th century until the beginning of the 20th century are distinguished by their touch of realism, impressionism, and cubism [29]. The artists' expression of motherhood is rich in transparent emotions, full of sanctity, honesty, respect and appreciation. We see that in the way of expression, its means, tools, elements, and method of output. The creators were keen to charge this topic with their finest emotions, and noblest feelings, in appreciation and reverence for the role of the mother. With the multiplicity of visions, methods and techniques of plastic art, the image of the mother multiplied, in the works that she dealt with. Some plastic artists directly depicted her, cuddling her child, holding him to her chest, nursing him with tenderness and passion, petting him, manipulating him, teaching him, rocking the cradle, cleaning him, caring for and cuddling him, carrying him on her back, or in her lap. Or hugging him, defending him, or fighting in defense of his existence and her home is another symbol of her loyalty, for she is the mother of those who fell in order for the country to rise and remain protected. [30]. And some of them reflected the topic of the mother with all its predicates of symbols, connotations and noble values, indirectly, imposing on it, mythical meanings that mixed reality and imagination, with the aim of showing their attachment to this symbol, which some of them reached the point of sanctification. So did the sculptor who linked it with the earth, by exaggerating the size of its basin and pulling it to the ground, counting them (the basin and the earth) as the two eternal symbols of the reincarnation of life. In this, too, a reference to the pacification of the mother and her connection to the land, home and children. The mother was and still is, inclined to stability and



attachment to the home and children, in contrast to the man who is haunted by the love of travel and change and the pursuit of unknown horizons [31]. The statue of the mother and her two children, located near the tent of the 17th Bahrain International Book Fair at the Bahrain National Museum, received great interaction and interest from visitors to the exhibition and owners of publishing houses who sculpted this wonderful work, the Iraqi sculptor known as “Sheikh of Sculptors” Muhammad Ghani Hikmat in the year 2000 AD [32]. The surprise that may be absent from most visitors to the exhibition, is that the statue of the diving father separated from the wonderful scene of the statue of the mother with her children because it is in the middle of the children’s corner tent in the exhibition, which is located to the right of the first statue by several meters in a way that makes the recipient wonder and try to search for an answer that Reflects the life of the diver and his family in the ancient time [33]. Hekmat, who was born in Baghdad, Kadhimiya 1929 AD and died in the Jordanian capital, Amman (September 12, 2011 AD) at the age of 82, graduated from the Institute of Fine Arts in 1953 AD, and is one of the most famous contemporary Iraqi sculptors who was influenced by ancient Babylonian and Sumerian designs and breathed life into them as expressed by his colleagues. Among his most famous works in Baghdad are Scheherazade and Shahryar, Ali Baba and the Forty Thieves, Kahramana [34].



**Fig (6):** Muhammed Ghani Hikmat, mother and her two children, 2000 CE

The heroic mother’s stances are represented in the maternity statue by the sculptor Talal Safawi. He was born in the city of Mosul in 1941 AD. He studied in its schools and then joined the Institute of Fine Arts in Baghdad in 1963 AD. His works include the seller of licorice and the Mosul jug. He lives all the dimensions of art and the heritage of Mosul, for it is the city he loved, and he left his artistic features in more than one square [35]. This work (the skij) is 2 meters long, and the figurines are now made of plaster armed with iron from the inside, representing a Mosul demonstration against the occupation and the liberation of the city from the occupation. Consists of The Iraqi flag-bearer in the center rolled up his arms to contribute to the liberation of the city. On the right, a soldier carrying a weapon, his clothes torn, so his body appeared from the top as a symbol of strength and a defender of the flag-bearer. On the left, a woman fighting with pitchforks and holding on the other side her husband who was martyred and the child (which the woman carries on her arm ) An alternative symbol for his father to defend the homeland. This skij was presented on the basis that it would be a monument in Mosul Square to symbolize it with a length of 30 meters and on a large base to include the figurines with the gate that it is hoped to complete to symbolize the gates of the city of Mosul [36].



**Fig (7):** Talal Safavi, Motherhood, 2017

### VIII. Methodology

The time period covered by the research produced a huge amount of artistic productions about motherhood and its representations in contemporary Iraqi art that could not be counted statistically. What is found in the sites of the Encyclopedia of Art on the Internet and the sites of personal artists and to benefit from them in a way that covers the research and achieves its goal and ensures that the researcher monitors the largest amount of sample samples that include with the subject of the current research, and accordingly fifty-seven artworks were collected. Due to the large number of artworks produced within the limits of the research The researcher decided to choose the research sample according to the opinion of experts, taking into consideration the variables of maternal characteristics and the intellectual development of the Iraqi society. Thus, seven models were selected intentionally based on:

1. The fame and spread of the selected works and their monetary and media value.
2. The selected models should give a clear picture of the researcher to show their expressive and intellectual aspects.
3. The variance of the selected models in expressing the similarities and differences in the embodiment of motherhood.
4. The models were selected for the purpose of achieving the research objective based on the opinions of a group of experts in order to ensure their validity and suitability for the research objective.

In order to achieve the goal of the research, the researcher relied on the use of interview, observation and observation that fit the research community. The researcher also adopted the descriptive approach to the research sample according to the chronology of the production of models and the extent of their influence on the contemporary Iraqi fine movement.

### IX. Sample Analysis



# The Peerian Journal

Open Access | Peer Reviewed

Volume 44, July, 2025

Website: [www.peerianjournal.com](http://www.peerianjournal.com)

ISSN (E): 2788-0303

Email: [editor@peerianjournal.com](mailto:editor@peerianjournal.com)

## Model (1)

**Work name:** Knight

**Artist name:** Mahoud Ahmed

**Size:** 120 x 120 cm

**Completion year:** 1976 AD



The well-known towers of fortune in Mahoud Ahmed's drawings did not spare women mothers from grief, the image of Mahoud is self-contained because of the emotional scenes it contains that can be passages from a story that contains many secrets, as the image of motherhood came out in this work (martyr's wife) The knight bows The hero defender, who is symbolized by the white horse, is shaded in violet colors, and at his neck in the degrees of burnt coffee, in the middle of his body is a carpet with a yellow floor. The formation of the Arabic calligraphy overlaps, in which the name of God is highlighted in green, with the possibility of reflecting the Iraqi artist's experience in employing calligraphy in drawing. A tape with sharp geometric units between green and degrees turns around him Al-Qahawi from light to dark. The horse's head is bent to the ground, looking at his bereaved wife while she embraces her child in a scene of motherhood fused with one soul. The mother's embrace here took the role of an incubator. Perhaps she is also a fighter in a war zone. On her shoulders, she bears the responsibility of defending her child. The other symbol is the crescent that is above the horse. Who must become full and ride this horse in order to complete his father's path. One-third of the lower panel appeared to be ground, and two-thirds of the panel was space, with overlapping colors tending to violet and blue on one side and red on the other. At the top are two small birds, one with its wings open, and the other with its feet resting on the horse's neck. The artist distributed the feature of motherhood between form and content, keeping away from any modern techniques in executing this work, like the rest of his works.

## Model (2)

**Work name:** Baghdadiat

**Artist name:** Ismail Al Sheikhly

**Completion year:** 1978 AD



# The Peerian Journal

Open Access | Peer Reviewed

Volume 44, July, 2025

Website: [www.peerianjournal.com](http://www.peerianjournal.com)

ISSN (E): 2788-0303

Email: [editor@peerianjournal.com](mailto:editor@peerianjournal.com)



The painting scene shows angles and straight lines that fill the background of the work with thoughtful divisions that form rectangular frames of different lengths for the recipient, in which the shape of the rhombus and triangles opposite their heads and symmetrical in an organized decorative manner appear from afar in the form of Baghdadi doors and windows in red, white and shadri colors and defined by dark lines. Emerging from the background of the work are the bodies of women drawn by the artist in a Baghdadi style, and he distributed the women in a contiguous manner, dividing the painting into two equal parts. About motherhood in a traditional Iraqi environment for a mother carrying her child on her arm, and this is what the eyes are accustomed to seeing in the masses of mothers who carry their children in an oriental environment in which it is rooted like a palm tree carrying its fronds in a Rafidian land that differs radically from a Western environment, while the other part of the work appears to be two women in the middle A child, who appears in her clothes, bears the same characteristics as adults, but in a small size. What distinguishes one from the other is her light blue dress and carrying a small basket in her left hand.

### Model (3)

**Work name:** Tree of Life

**Artist name:** Afifa Al-Luaibi

**Material and material:** Oil on canvas

**Size:** 150 x 100 cm

**Completion year:** 2005 AD







The rustling of trees in the painting of the artist, Afifa, stirs the orange and green colors of paper as if it breathes the smell of water and the sun is a food that has the source of its sustenance and growth. Emerging from the scene are the bright colors of spring, in which the trunk of the tree rises proudly to the top, separated into three adjacent branches, and there is a small bush in the lower corner of the work that transcends life and enjoys the shade. The oak color occupied the rest of the space. The maternity scene here reflects a side of the mother's affection as she embraces her child to her chest, the position of the heart, and gives him her tenderness by tilting her head towards the head of the newborn. He was dressed in his white robe, the color of the moon, which disappeared in its lower folds and covered the feet and the trace of inscriptions on it. The contour of the mother's face began to resemble a triangle, with the base pointing upwards pointing to the chin, raised eyebrows and open eyes, as if with her child she was enjoying the place. Does motherhood need a suitable environment in order to live soundly?

### Model (4)

**Business name:** Traffic lights

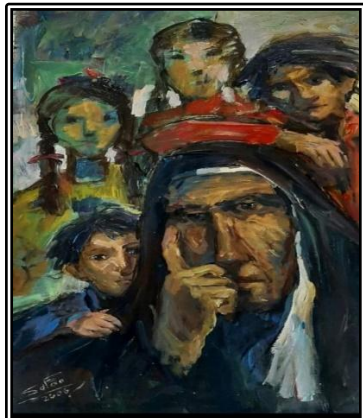
**Artist name:** Safaa Al-Saadoun

**Material and material:** acrylic on board

**Size:** 53 x 92 cm

**Completion year:** 2006

**Artifact:** Artist's Collection



The artist's brushstrokes presented an expressive message that embodied the state of poverty and suffering through an expressive artistic style inspired by the looks of a mother's eyes with her hungry children, and a state of confusion that struck the mother, with the palm of her hand pointing with the index finger upwards, as if she were asking the sky for a table to fill their empty stomachs. We find the artist here expressing parking with traffic signs, and using the red color as a sign of the prohibition, which has many connotations: "No to beggars everywhere." It is forbidden twice, once for forced stops and once for stopping at intersections, so who bears the responsibility for that! The painting is almost empty of space. All the faces clearly displayed by the artist. The portrait of the mother with her pale face and outstretched nose, while she is wearing a cloak, her little child is leaning on her shoulder, clinging to her. The horizon of the painting is filled by three children of different lengths, showing the softness of the brush's movement. Yellow and red denote the same traffic lights, which have taken a geometric shape in the right corner of the work. The painting is



# The Peerian Journal

Open Access | Peer Reviewed

Volume 44, July, 2025

Website: [www.peerianjournal.com](http://www.peerianjournal.com)

ISSN (E): 2788-0303

Email: [editor@peerianjournal.com](mailto:editor@peerianjournal.com)

cohesive and cohesive as a single block that cannot be separated from each other. The artist wanted to convey his idea and the researcher was keen to transfer it.

## Model (5)

**Work name:** Another Flood

**Artist name:** Ali Al-Tajer

**Material and material:** acrylic on board

**Size:** 25 x 34 cm

**Completion year:** 2015 AD

**Reproduction of the work:** the artist's personal collectibles



The work contains shapes and symbols distributed on the surface of the painting in a contemporary style. It appears in the middle of the horizon line below the level of sight, the pregnant mother's abdomen, which the mother's hands held, and a small hole that takes us to the starting point in the description of the work. Inside the abdomen, dwells a fetus, the mother dreams with her open eyes to come, as he grows in it a mass Without features and the image of motherhood, it appears in its early stages, as the warmth, tenderness, food, and melody music, and everything is in a dark but safe environment. The artist drew the mother's slender and graceful arms focused on her upper ends and the head of the boy's mother with tufts of hair directed against the direction of the sail of the boat in which she is sitting. And the figure that appears on the back of the boat is the symbol of the goddess "Nakhrasak", which represents

the earth mother and the goddess of childbirth in ancient Iraq mythology. Contrasted between red and green to fuse one of them to the focus of the flood. The scene is exhilarating, despite the neutrality of its overpowering colors, and the mother is here in another flood that does not lead to the inevitability of death, but rather calls for the new birth of a prospective child who shares time with her.

## Model (6)

**Work name:** Displacement

**Artist Name:** Khalif Mahmoud Al Mahal

**Material and material:** water

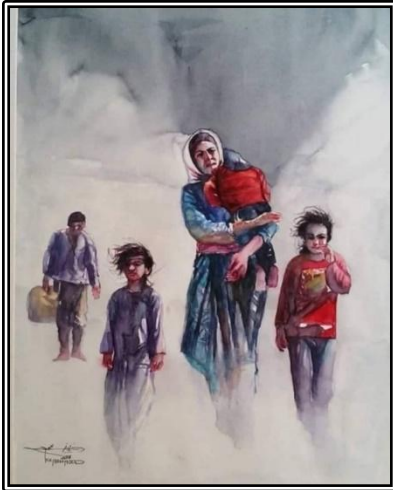
**Size:** 56 x 38cm

**Completion year:** 2016 AD

**Ownership of work:** Owned by



Jordanian character



The artist directed his speech through this scene in a new language, which is (the reference) to a realistic stage of displacement with a mystical tendency in which the soul met the self with God in the face of an unknown fate. In this visual text, a family consisting of a mother and her children appears, carrying the youngest of them, in a displacement situation from an enemy who robbed her of her security and lawlessness and forced her to leave to escape death. The feelings of the mother with her child did not seem to be in a stable condition, but turned into palpitations. She may have touched the baby's body and conveyed to him his shivering of fear, which made him understand that he had to pretend to sleep instead of moving to help his mother in the competition of the wind in a moment of early maturity. By watching the painting, the mother appears surrounded by her children in their simple clothes in varying dimensions. The shadow and light show the features of the child who is close, and the one who is farthest that filled the space of the other side as she bends her arm towards the face and the far one, which seems smaller in size, holds a weight in his right hand. The characters are balanced in structure, their bodies protruding delicate folds of clothes that fade at the feet, evidence of their rapid scrambling, the black cloud in the background of the visual text is an expression and symbol of the black plight that our people went through in all its spectrums of forced displacement and violation of human rights during the dark era, however, the artist did not give importance An intense background for the Back Ground, but expressed with a spectrum of neutral color and gave a chromatic value to the characters, reinforcing the role and importance of the color perspective in that.

### Model (7)

**Work name:** maternity

**Artist name:** Star Luqman

**Material and material:** Oil colors on canvas

**Size:** 50 x 60 cm

**Completion year:** 2021

**Reproduction of the work:** the artist's personal collectibles



In this work, the artist embodied the realistic atmosphere of motherhood with all its details in a simple style and cool colors, focusing on the needs of the child that the family should provide for the newborn, who appears in the painting carried on the mother's arm while his limbs are tied with a white wrap and a small pink headdress, towards the child's front face as if in a state Direct speech With his new life, his complexion appears flush with the redness of his mum's Baghdadi features, round face, wide eyes and shoulder-length hair. The artist added to her circular earrings in a light blue color that perfectly harmonizes with her dress that covers her graceful body. The blue color grabs the space, but in degrees that vary between light and dark with a blurry brush movement. The artist's failure to abandon the blue may be an indication of his desire to transfer the purity of the sky to the earth to achieve mercy in education and care. . The nature of the mother differs from her reality in the mirror that occupied the left part of the work. It appears oval, its edges are made of old wood, with two small galaxies, and it ends with a convex arch and at the top is in the form of a royal crown. Above the mirror, we find traces of an old heritage window from the Iraqi folklore. The artist emphasized this, perhaps to make the characteristic of motherhood rooted in the spirit of Iraqi women. On the other side of the board there is a children's swing in a filigree color with a horizontal pole tied with swinging ropes. The decorative miniatures were not lost on the artist's mind. He painted them in the form of adjacent triangles on a square patch. The floor of the painting is filled with a carpet whose decoration forms geometric units divided equally, dominated by orange, green and dark coffee colors.

### X. Conclusions

The social implications and events related to Iraqi society reveal an active presence in contemporary Iraqi painting experiences, due to the close relationship between art and society. The local environment plays an important role in the stylistic diversity of Iraqi painters, and this is evident in their productions. Motherhood has been closely linked to artistic work throughout the long history of art as a value that achieves a form of spiritual communication between man and his mother. The structure of motherhood in contemporary Iraqi painting is one of the topics that involve a great deal of (pain and sadness) such as (war, poverty, disease, injustice and tyranny, death, migration). The contemporary Iraqi painter and painter managed to draw features that prove the





identity of the original Iraqi art. Reality nurtured the ideas of the contemporary Iraqi painter, which made him reflect the concerns of himself and his society on the pictorial surface. The intellectual contents in the models of the research sample were closely related to the artistic forms of motherhood on the diversity of its stylistic visions and its structural formulations, closely linked to the indications and ideas carried on those forms. The acquisition of images of maternity in contemporary Iraqi painting on perceptual effects that penetrate the real context of the scene, and create a visual attraction energy, through touching conscience and emotion and evoking feelings, and direct interaction with the structure of images.

### XI. References

- [1] The Family Sponsor Center, Al-Kafeel Radio, Motherhood World Program, 10/28/2020.
- [2] Al-Attiyah, Marwan: The Complete Lexicon of Meanings: Dar Ghaida Publishing and Distribution, I 1, Volume 1, 2018, 2018 AD, p. 92.
- [3] Abu Dhamidah, Doaa: The Psychology of Motherhood, scrutinized by Islam Samour, 2021 AD.
- [4] Al-Subaie, Adnan: The Psychology of Motherhood and the Responsibility of Pregnancy, Al-Resala Foundation Publishers, I 1, Volume 1, pg 17/744.
- [5] Shafak, Elif: Black Milk, Writing, Motherhood and the Harem, translated by: Muhammad Darwish, Dar Al-Adab, Beirut, 1, 2016 AD, p. 35.
- [6] Dutch, Helen: Psychology of Women, translated by: Iskandar Jerji Musab, Majd University Foundation for Studies, Publishing and Distribution, Beirut, 1, 2008, p. 104.
- [7] Dowidar, Abdel-Fattah: The Psychology of the Relationship Between Self-Concept and Attitudes, Dar Al-Nahda Al-Arabiya Publishing, Jordan, 1999, p. 89.
- [8] Islam, Kamal: The Field of Women and Philosophy, Al Jazeera Media Network, 5/5/2020 AD.
- [9] Khoury, Sameeh: A Woman's Guide to Pregnancy and its Diseases, Jordan, Dar Al-Afaaq for Publishing, 1, 2019 AD.
- [10] Hosniyeh, Sakaa: An article on self-concept and its relationship to perceptions of motherhood, Journal of the Researcher in Humanities and Social Sciences, Oran University, Algeria, 2011, p. 51/130.
- [11] Ahmed, Suhair: The Psychology of Child Development, Theoretical Studies and Practical Applications, Egypt, Alexandria Book Center, 1999 AD, p. 36.
- [12] Baqir, Taha: An Introduction to the History of Ancient Civilizations, Dar Al-Warraq Publishing, 2017, vol. 1, p. 220, 225, 240.
- [13] Bahrani, Zainab: Women from Babylon and their Representations in Mesopotamia, London, Routledge, 2001, p. 81.
- [14] Bahrani, Zainab: Women from Babylon and their Representations in Mesopotamia, London, Routledge, 2001, p. 81.
- [15] Boden, Stephanie: Portraits of Bronze-Aged Women and Children, Cambridge University, 2010, p. 184.
- [16] Baqir, Taha: An Introduction to the History of Ancient Civilizations, Dar Al-Rawaq Publishing, 3rd Edition, Part 1, 2017, AD, pg. 218/738.
- [17] Baqir, Taha: An Introduction to the History of Ancient Civilizations, Dar Al-Rawaq Publishing, 3rd Edition, Part 1, 2017, AD, pg. 218/738.



- [18] Muhaisen, Sultan: Prehistoric Times, Damascus, Damascus University, 1425 AH, p. 246.
- [19] Baqir, Taha: An Introduction to the History of Ancient Civilizations, Dar Al-Warraq Publishing, 2017, vol. 1, pp. 118-121.
- [20] Kamal, Islam: The Field of Women and Philosophy, Al Jazeera Media Network, 5/5/2020 AD.
- [21] Baqir, Taha: An Introduction to the History of Ancient Civilizations, Dar Al-Warraq Publishing, 2017, C1, pp. 99-100.
- [22] Baqir, Taha: An Introduction to the Literature of Ancient Iraq, London, Dar Al-Warraq, 2010, p. 106.
- [23] Aqrawi, Thalmastian: Women's Role and Place in the Civilization of Mesopotamia, Baghdad, Dar Al-Hurriya, 1977, pp. 20, 22.
- [24] Ancient, Madonna Lita (Painting), December 5, 2016 <https://www.hermitagemuseum.org/wps/portal/hermitagedigitalcollection/01.+Paintings/29633/>
- [25] Madonna Litta by Leonardo da Vinci, Archived from the original on January 19, 2013,
- [26] Okasha, Abdel Razzaq: Louvre, the dawn of creative love, Egyptian General Book Organization, 2022 AD, 1, p. 19.
- [27] Massad, India: 7 paintings full of beauty showing the splendor of a simple life, Al Jazeera Channel, Al-Alam Square, 4/9/2018.
- [28] Levi, Michael: European Art from the Sixteenth to the Nineteenth Century, translated by: Fakhri Khalil, Al Ahlia for Publishing and Distribution, Hashemite Kingdom of Jordan, Amman, Downtown Building 12, first edition, 2013 AD, p. 135, line 24.
- [29] Massad, Hind: Al Jazeera, Motherhood in Paintings, 2022 AD.
- [30] Al-Bayan Magazine, Dr. Mahmoud Shaheen, The Image of the Mother in Fine Art, 2009.
- [31] Mounir, Maged: Al-Ahram Gate Magazine, Artistic Tales... Motherhood in Art, 2021 AD.
- [32] Ali, Abu Hamad: The Statue of the Expected Mother at the 17th Bahrain Book Fair, Al Waseet Magazine, 2016.
- [33] Al-Hamamsi, Muhammad: Muhammad Ghani Hikmat, the sheikh of Iraqi sculptors, Al-Arab Magazine, 2021 AD.
- [34] Munir, Mahmoud: Muhammad Ghani Hikmat, Memoirs of a Baghdad Sculptor, Al-Araby Al-Jadeed Magazine, 2021 AD.
- [35] Al-Allaf, Ibrahim Khalil: Talal Al-Safawi and the Modern Sculpture Movement in Iraq, Al-Hiwar Al-Modden Channel, Literary and Art Axis, 2009.
- [36] In an interview, the sculptor Talal Safawi, on Wednesday 23/3/2022 AD, at 11 am in the Hall of the Iraqi Plastic Artists Association / Nineveh.