

**REPUBLIC OF TURKEY
ÇUKUROVA UNIVERSITY
THE INSTITUTE OF SOCIAL SCIENCES
ART AND DESIGN DEPARTMENT**

**THE RELATIONSHIP BETWEEN MURALS AND REVOLUTIONS: IRAQ AS
EXAMPLE**



RIAM MUAYAD ISSA AL KHALIDI

MASTER THESIS

ADANA / 2022

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RİAM MUAYAD ISSA AL KHALIDI

Danışman: Prof. Dr. Nimet KESER

Jüri Üyesi: Doç. Dr. Mustafa HAYKIR

Jüri Üyesi: Doç. Özgür AKTAŞ

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Çukurova Üniversitesi Sosyal Bilimler Enstitüsü Müdürlüğüne;

Bu çalışma, jürimiz tarafından Resim-İş Eğitimi Ana Bilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.

Başkan: Prof. Dr. Nimet KESER
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ONAY

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- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
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- Bu tezde sunduğum çalışmanın özgün olduğunu,

Bildirir, aksi durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim. / / 2022

Riam Muayad Issa Al Khalidi

ÖZET

DUVAR VE DEVRİM ARASINDAKİ İLİŞKİ: ÖRNEK OLARAK IRAK

Riam Muayad Issa Al Khalidi

Yüksek Lisans Tezi, Saanat ve Tasarım Ana Sanat Dalı

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Siyasi ve sanatsal tarih bize duvar resimlerinin çoğu zaman hak talep etme ve özellikle de sosyal ve siyasal eleştiri biçimi olarak hayati bir mesajı olduğunu; duvar resimlerinin halkların hak arayışında çok etkin bir rolü olduğunu yanısıra duvar sanatının nasıl bir protesto eylemi, yani özgürlük, eşitlik ve şiddeti durdurma taleplerinin görsel ifadesi olabileceğini göstermektedir.

Yapılan literatür taraması gösteriyor ki Irak duvar resimlerini devrimle ilişkisi bağlamında inceleyen çalışmalar yapılmamıştır. Bu konuda çalışma olmaması gerek Irak'lı sanatçıların taleplerini anlamak gerekse Irak'ta üretilen duvar resimlerini anlamak açısından sorunlu bir durumdur. Bu çalışmada bu probleme bağlı olarak aşağıdaki soruların cevabı aranmıştır:

Irak duvar resimleri, devrimlerle ne kadar ilişkilidir?

Irak duvar resimleri, hangi sosyal ve politik meselelere odaklanmaktadır?

Irak duvar resimleri sosyal ve politik sorunları ne şekilde ifade etmektedir?

Araştırmacı; bu çalışmada, devrimci duvar resimlerinin Irak halkının meselelerini iletmedeki önemini araştırmayı ve aydınlatmayı amaçlamıştır. Ancak, kavramsal tartışma ve literatür inceleme aşamasında farklı ülkelerin, toplumların bu bağlamdaki duvar resimlerini de inceleyerek duvar resimlerinin devrimlerle ilişkisini açıklamaya çalışmıştır.

Bu çalışma nitel araştırma olarak planlanmıştır. Nitel araştırma metodolojisi, teori oluşturmayı temel alan bir yaklaşımla sosyal olguları bağlı oldukları sosyal bağlam içerisinde incelemeyi ve anlamlandırmayı planlar.

Tez çalışması, beş bölüm olarak planlanmıştır: Birinci bölümde; araştırmanın problemi, amacı, yöntemi, araştırmanın önemi ve sınırlılıkları betimlenmiştir. İkinci bölümde teorik çerçeve oluşturulmuştur. Duvar resminin tarihi, gelişimi, farklı duvar

resmi teknikleri incelenmiştir. Bunun yanı sıra devrimlere, sosyal buhranlara, sosyal ve siyasal eleştiriye odaklanan başyapıtlar ve öncü sanatçılar incelenmiştir. Üçüncü bölümde, Irak'ta duvar resmi geleneği incelenmiştir. Dördüncü bölümde, 25 Ekim 2019 tarihinden sonra Irak'ta üretilen duvar resimlerine odaklanılmıştır. Söz konusu tarihten sonra Irak'ta duvar resmi yapan en etkili 10 (on) genç sanatçı ile e-posta, telefon görüşmeleri ve yüz yüze yapılan yarı yapılandırılmış görüşmeler yapılmıştır. Görüşmeler yoluyla elde edilen veriler dikte edilmiş, bu metinlerin içerik çözümlemesi yapılarak Iraklı sanatçıların duvar resimlerine yüklediği anlamlar saptanmaya çalışılmıştır. Beşinci bölümde, verilerin toplanması ve analizinden elde edilen çalışma sonuçları ve önerileri içerecektir.

Elde edilen bulgular, duvar resimleri ve devrimler arasında bir ilişki olduğunu ve sanatçıların düşüncelerini özgürce ifade etmek, devrime hizmet etmek ve ülkenin kurtuluşunda rol almak için duvarı seçtiklerini göstermektedir. Duvar resimleri, meydana hayat dolu bir sanat galerisine dönüştürerek, insanlar arasında kültürel, politik ve sosyal bilinci yayarak protestocuların daha iyiye doğru değişim talep etmelerini sağlayarak hem meydana hem de protestocuları olumlu etkilemiştir.

Anahtar kelimeler: Duvar resmi, Irak sanatı, Irak Ekim Devrimi, Iraklı mural sanatçıları

ABSTRACT

THE RELATIONSHIP BETWEEN MURALS AND REVOLUTIONS: IRAQ AS EXAMPLE

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Master Thesis, Arts and Design Program

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Political and artistic history tells us that murals often have a vital message as a form of claiming rights and as a form of social and political criticism; In addition to the fact, murals play a very active role in expressing the rights of people, it also aims to show how mural art can be an act of protest, that is a visual expression of the demands for freedom, equality and a cessation of violence.

The literature review shows that there are no studies examining Iraqi murals in the context of their relationship with the revolution.

The lack of work on this subject is a problematic situation in terms of understanding the demands of Iraqi artists and understanding the murals produced in Iraq.

Depending on this problem, the answers to the following questions will be sought:

How relevant are Iraqi murals to revolutions?

What social and political issues do Iraqi murals focus on?

How do Iraqi murals express social and political problems?

The study aims to investigate, clarify and shed light on the importance of revolutionary murals in communicating the issues of the Iraqi people. However, at the stage of conceptual discussion and literature review, the researcher will try to explain the relationship between murals and revolutions by examining the murals from different countries and societies in this context. This study was planned as qualitative research. Qualitative research methodology plans to examine and interpret social phenomena within the social context they are connected to, with an approach based on theorizing. The study is consists of four parts: In the first part; The problem, purpose, method, importance and limitations of the study will be described.

In the second part, the theoretical framework is created: The history and development of mural art and different murals techniques are examined. In addition, masterpieces and pioneering artists focusing on revolutions, social crises, social and political criticism will be examined. In the third chapter, the history of and tradition of the Iraqi mural is examined. The fourth chapter focused on murals produced in Iraq after 25 October 2019. After the aforementioned date, e-mail, phone calls and face-to-face semi-structured interviews hold with the 10 (ten) most influential young artists living in Iraq. The data obtained through the interviews is dictated and the meanings attributed to the murals by Iraqi artists are determined by analyzing the content of these texts.

The fifth chapter included study results and recommendations from data collection and analysis.

The findings show that there is a relationship between murals and revolutions and the artists chose the wall to express their thoughts freely, to serve the revolution and to have a role in the liberation of the country. The murals had a positive impact on the square and the protesters alike by turning the square into an art gallery full of life and making the protesters claim for change for the better, by spreading cultural, political and social awareness among people.

Keywords: Mural, Iraqi art, Iraqi October Revolution, Iraqi muralists.

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Riam Muayad Issa Al Khalidi
Adana / 2022

TABLE OF CONTENTS

	Page
ÖZET	iv
ABSTRACT.....	vi
ACKNOWLEDGEMENTS	viii
TABLE OF CONTENTS	ix
LIST OF FIGURES	xii
APPENDIX LIST.....	xvii

CHAPTER I INTRODUCTION

1.1. Study Problem.....	3
1.2. Importance of the Study.....	4
1.3. The Purpose of the Study.....	4
1.4. Hypotheses.....	4
1.5. Study Limitations.....	5
1.6. Definition of Terms	5

CHAPTER II REVIEW OF LITERATURE

2.1. The Origin and History of Mural Art and its Development Throughout the Ages .6	6
2.2. The Techniques and Methods of the Mural Art.....	20
2.2.1. Fresco Technique.....	20
2.2.2. Mosaic Technique.....	21
2.2.3. Glazed Brick Technique	23
2.2.4. Tempera Technique	25
2.2.5. Oil Painting Technique	26
2.2.6. Acrylic Painting Technique	27
2.2.7. Relief Technique.....	28
2.3. The Revolutionary Murals and Artists Focusing on Revolutions, Social, Crisis, Social and Political Criticism	29
2.3.1. Mexican Revolutionary Mural Art.....	30

2.3.2. German Revolutionary Mural Art	32
2.3.3. Nicaraguan Revolutionary Mural Art.....	34
2.3.4. Greek Revolutionary Mural Art.....	36
2.3.5. Irish Revolutionary Mural Art.....	36
2.3.6. Egyptian Revolutionary Mural Art.....	38
2.3.7. Palestinian Revolutionary Mural Art	39
2.4. Conclusion	40

CHAPTER III

IRAQI MURAL ART

3.1. History of Iraqi Mural Art	42
3.2. Contemporary Iraqi Mural Art.....	45
3.3. Murals about Iraqi October Revolution and Tahrir Square	51
3.4. Conclusion	55

CHAPTER IV

METHODOLOGY

4.1. Qualitative Research	57
4.2. Semi-Structured Interviews.	58
4.3. The Study Population	58
4.4. Data Collection	59
4.5. The Interviews and Conversations.....	59
4.6. Visual Data Collection.....	60
4.7. Observations	61
4.8. Difficulties of the Study.....	61
4.9. Data Analysis	62
4.10. Coding and Content Analysis	62

CHAPTER V

FINDINGS AND DISCUSSIONS

5.1. Why Did the Artists Choose the Wall to Express Their Thoughts?	63
5.2. What the Artists Said About Relationship Between Revolution and Murals?	66
5.3. Why Muralists Choose Tahrir Square as a Place for Painting?	68
5.4. What the Artists Said About the Function of the Murals in Tahrir Square?	71
5.5. The Prevailing Themes in the Murals of Tahrir Square	75
5.6. Women's Rights in the Murals of Tahrir Square	75

CHAPTER IV

RESULTS

6.1. Conclusion.....	77
6.2. Suggestions and Recommendations.....	79

REFERENCES.....	81
APPENDICE	97
CURRICULUM VITAE.....	98

LIST OF FIGURES

	Page
Figure 1. <i>Mural at the cave of Altamera, 13,500–19,000, Spain.....</i>	8
Figure 2. <i>A negative handprint of a caveman's hand in the cave of Lascaux, France ...</i>	9
Figure 3. <i>Spotted horses and negative hand imprints, 23,000–22,000 BCE., Pech- Merle's cave, France.....</i>	9
Figure 4. <i>Tassili murals, Tassili caves, the Algeria desert</i>	10
Figure 5. <i>Tassili murals, Tassili caves, the Algerian desert</i>	10
Figure 6. <i>Deer hunt, 5750 BCE Museum of Anatolian Civilization, Ankara, Turkey..</i>	10
Figure 7. <i>Investiture of Zimri Lim, Before C 1750 BCE, Mari Palace (modern Tell Harm, Iraq), Musee du Louvre, Paris</i>	11
Figure 8. <i>The ceremonial hunt, 850 BCE, the palace of Ashurnasirpal II, Kalhu (modern Nimrud), Iraq, The British Museum, London.....</i>	11
Figure 9. <i>The tomb of Sarenput II mural, Aswan, Egypt.....</i>	12
Figure 10. <i>Bull-leaping, 1400–1370 BCE, Crete, Greece Archaeological Museum, Heraklion</i>	12
Figure 11. <i>Spring Fresco, 1650–1625 BCE, Akrotiri, Thera, Greece National Archaeological Museum, Athens</i>	12
Figure 12. <i>the Samnite House mural, late second-century BCE, Herculaneum, Italy...13</i>	13
Figure 13. <i>Dionysiac mystery, 60–50 BCE, a frieze mural paintings in the Villa of the Mysteries Pompeii, Italy.....</i>	13
Figure 14. <i>10 BCE, Italy, Fresco, Metropolitan Museum of Art, New York.....</i>	14
Figure 15. <i>The House of the Vettii mural, 70–79 CE, Pompeii, Italy</i>	14
Figure 16. <i>Chinese Tomb Murals, 1000-Year-Old Fashions</i>	15
Figure 17. <i>Chinese Tomb Murals, 1000-Year-Old Fashions</i>	15
Figure 18. <i>Coronation of the Virgin, 1296, Mosaic from the church of Santa Maria Maggiore, Rome, Italy.....</i>	15
Figure 19. <i>The story of Jesus' birth, sixth-century, the rock-cut mural of the chapel of St. Barbara of Soganli, Cappadocia.....</i>	16
Figure 20. <i>Leonardo da Vinci, Last Supper, 1495–1498, Refectory, Santa Maria Delle Grazie, Milan, Italy.....</i>	17
Figure 21. <i>Michelangelo, Creation of Adam, 1511–1512, detail of the ceiling of the Sistine Chapel, Vatican, Rome, Italy.....</i>	17

Figure 22. Michelangelo, <i>Last Judgment</i> , 1536–1541, altar wall of the Sistine Chapel, Vatican, Rome, Italy	17
Figure 23. Raphael, <i>School of Athens</i> , 1509–1511, Stanza Della Segnatura, Vatican Palace, Rome, Italy	17
Figure 24. Giotto, 1305–1306, Arena Chapel, Padua, Italy	18
Figure 25. Ambrogio Lorenzetti, <i>The Allegory of Good and Bad Government</i> , Sala della Pace, Siena, Italy, 1338–1339	18
Figure 26. Annibale Carracci, <i>The loves of the Gods</i> , 1597–1601, Palazzo Farnese, Rome, Italy	19
Figure 27. Banksy, <i>There is always hope</i> , 2002, a facade of a store, London	20
Figure 28. Giotto, <i>The Nativity</i> , 1305–1306, fresco, in the Scrovegni Chapel, Padua, Italy	21
Figure 29. <i>The Alexander battling Darius at the Battle of Issus</i> , 333 BCE, mosaic, Issus, southern Anatolia, Naples National Archaeological Museum	23
Figure 30. <i>The Virgin Mary and Child</i> , 9th-10th centuries CE, Glass and marble tesserae mosaic of, Hagia Sophia, Istanbul, Turkey	23
Figure 31. <i>lion on Ishtar Gate</i> , 605–562 BCE, Glazed brick, Babylon, Vorderasiatisches Museum, Berlin	23
Figure 32. Cimabue, <i>Madonna, and Child Enthroned with Angels</i> , the thirteenth century. Tempera and gold on wood. Uffizi, Florence	25
Figure 33. Henri Matisse, <i>The mural of the Dance</i> , 1910, decorative panel, oil on canvas, The Hermitage, St. Petersburg	27
Figure 34. Pixel Pancho, <i>Kid</i> , 2012, acrylic paint, Turkey, Istanbul	28
Figure 35. John Singer Sargent, <i>Triumph of Religion</i> , 1890-1919, high relief, the Boston Public Library	29
Figure 36. Diego Rivera, <i>The mural of Creation</i> , 1922, Mexico's oldest high school, Mexico City	31
Figure 37. David Alfaro Siqueiros, <i>The Bourgeoisie</i> , 1939, the headquarters of the union of electrical workers, Mexico City	31
Figure 38. José Clemente Orozco, <i>The Banquet of the Rich</i> , 1923, National Preparatory School, Mexico City	32
Figure 39. Thierry Noir, <i>Red Dope on Rabbits at Potsdamer Platz</i> , August 1985, Berlin	33

Figure 40. Dmitri Vrubel, <i>Fraternal Kiss between Soviet leader Leonid Brezhnev and East German President Erich Honecker</i> , 1979, Berlin	33
Figure 41. Birgit Kinder, <i>Trabant car breaking through the concrete</i> , Berlin.....	33
Figure 42. Kani Alavi, <i>It Happened in November</i> , 1990, Berlin	33
Figure 43. Gabriel Heimler, <i>The Wall Jumper</i> , 1989, Berlin	34
Figure 44. Narendra Kumar, <i>The Seven Stages of Enlightenment</i> , Berlin.....	34
Figure 45. David Fichter, <i>The light of the Revolution</i> , 1984, Rigoberto López Pérez School, Managua, Nicaragua.....	35
Figure 46. Alejandro Canales, <i>Homage to Women</i> , 1980, Managua, Nicaragua	35
Figure 47. Leonel Cerrato, <i>The Meeting</i> , 1980, Luis Alfonso Velásquez Park, Nicaragua.....	35
Figure 48. Víctor Canifré and Alejandra Acuña Moya, <i>The Supreme Dream of Simón Bolívar</i> , 1983, la avenida Bolívar, Managua, Nicaragua	35
Figure 49. Manuel García, Hilda Vogle and Julie Aguirre, <i>Village Life</i> , 1980, Luis Alfonso Velásquez Park, Nicaragua.....	35
Figure 50. Greek murals	36
Figure 51. Greek murals	36
Figure 52. Tom Kelly and William Kelly, <i>the Death of Innocence</i> , 1999, Ireland, Derry	37
Figure 53. <i>Tribute to Bobby Sands</i> , Belfast's Falls Road, 1998, Northern Ireland.	37
Figure 54. <i>the impact of feminism movement</i> , 1983, Falls Road, Belfast, Northern Ireland.....	37
Figure 55. <i>a comparison between social conditions past and present</i> , 1999, New Lodge Road, Belfast, Northern Ireland.....	37
Figure 56. <i>hunger strikers supporters</i> , 1981, Rockmount Street, Belfast. Northern Ireland.....	37
Figure 57. Teneen, <i>Checkmate</i> , Mohamed Mahmoud Street, Downtown, Egypt	38
Figure 58. Freedom Painters, <i>Freedom of Speech</i> , Hassan El Maamoun St., Nasr City, Egypt.....	38
Figure 59. Alaa Awad, Mohamed Mahmoud St., Downtown, Egypt.....	39
Figure 60. Hosni, <i>Ahly Ultras' Red Fist Smashes SCAF and Political Parties</i> , Tahrir Square, Egypt	39
Figure 61. Ammar Abu Bakr, <i>Slap Your Disciple, Imam, and Tell the Liars of His Red Cheeks</i> , Cabinet Building, Egypt.....	39

Figure 62. Omar Fathi, <i>The Revolution Continues: He Who Appointed isn't Dead</i> , Corner of Tahrir Square and Mohamed Mahmoud St., Downtown, Egypt ..	39
Figure 63. Banksy, <i>A dove with flak jacket and crosshairs</i> , Bethlehem.....	40
Figure 64. Banksy, <i>living room scene with its view of a lake and mountains</i> , 2005	40
Figure 65. Ron English, <i>Pardon our oppression</i>	40
Figure 66. Ron English, <i>kids being bombed by a little American pilot</i>	40
Figure 67. <i>Mural on the wall of the storage room, 5500 BCE the early Hassouna era,</i> Mesopotamia	43
Figure 68. <i>The tree life</i> , Mary's Palace	43
Figure 69. <i>The Banquet</i> , 645-635 BCE, Ashurbanipal palace, Nineveh	44
Figure 70. <i>Dancers</i> , 835 - 889 CE, Fresco, the Abbasid era, Samarra	44
Figure 71. Faik Hassan, <i>The Peace</i> , 1958, Baghdad	46
Figure 72. Jawad Salim, <i>the Freedom Monument</i> , 1959, King Ghazi Park (currently the Ummah Park) in the Bab al-Sharqi region, Baghdad	46
Figure 73. Khaled Al-Rahal, <i>The Brothers</i> , 1961, the Central Bank of Iraq, Baghdad..	47
Figure 74. Ghazi Al- Saudi, <i>Baghdad architectures</i> , 1971, Abu Nawas Street, Baghdad	48
Figure 75. Ghazi Al- Saudi, <i>al-Baghdadi café</i> , 1971, Abu Nawas Street, Baghdad	48
Figure 76. Nizar Al-Hindawi, <i>Nationalization</i> , 1977, Baghdad	48
Figure 77. Ghazi al Saudi, <i>The mural of Baghdad</i> , 1975, Baghdadian Museum, Baghdad	48
Figure 78. Moayad Nehme, <i>the Conference Palace murals</i> , Baghdad.....	49
Figure 79. Saadi Al-Kaabi, 1984, Baghdad airport, Baghdad	49
Figure 80. Siham Al-Saudi, 1980, ceramic, Baghdad.....	50
Figure 81. Siham Al-Saudi, 1980, ceramic, baghdad.	50
Figure 82. Khaled Al-Rahal, <i>the march</i> , 1997, Baghdad.....	50
Figure 83. Kazem Haidar, <i>the Iraqi captive</i> , Baghdad	50
Figure 84. <i>The musical notes for the Iraqi national anthem</i>	51
Figure 85. <i>The man fixing the car</i>	51
Figure 86. <i>Old Houses of Baghdad</i>	51
Figure 87. <i>Peace</i>	51
Figure 88. Al-Tahrir Square.....	52
Figure 89. <i>Views form Tahrir Square with Murals</i>	52
Figure 90. <i>Views form Tahrir Square with Murals</i>	52

Figure 91. Mural by Sinan Hussein, 2019, Baghdad, Iraq.....	53
Figure 92. Ahmed Samir, <i>The Epic</i> , 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq.....	53
Figure 93. Taiba Firas, 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq	53
Figure 94. Hassan Abdul-ayemmah, 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq.....	54
Figure 95. Ali Kazem, <i>Iraq and I are a love story that politicians will not understand</i> , 2019, Nasiriyah Governorate, Iraq	54
Figure 96. Ali Kazem, <i>Iraq and I are a love story that politicians will not understand</i> , 2019, Nasiriyah Governorate, Iraq	54
Figure 97. Fatma Husam, <i>Iraqi version of the icon, Naomi Parker</i> , 2019, Tahrir Square, Baghdad, Iraq.....	54
Figure 98 Mahir, 2019, Tahrir Square, Baghdad, Iraq.....	54
Figure 99. Baqer Majid, 2019, Tahrir Square, Baghdad, Iraq	54
Figure 100. sajjad mostafa, 2019, Tahrir Square, Baghdad, Iraq	55
Figure 101. Raid Madhaa, 2019, Tahrir Square, Baghdad, Iraq.....	55
Figure 102. Aws aldawodi, <i>Martyr Muhannad Al-Qaisi</i> , 2019, Tahrir Square, Baghdad, Iraq.....	55

APPENDIX LIST

	Page
APPENDIX 1. Semi-Structured Interview Data.....	97



CHAPTER I

INTRODUCTION

Mural art is a visual artwork, shown during a crisis, advantaged by its accessibility to a large audience, executed on walls in public places, outside of traditional art places, is controversial art that draws everybody's attention and cannot be ignored, whether by the opponents or by the fans in any city. Mural art is an urban phenomenon that identifies the urban places today, used as an expressive platform for reaching the people quickly, as a form of political, social, and economic, expression against authorities (Bijoor, 2016, p 1).

As Banksy (Banksy, 2001) contended, in dire times if you have nothing, street art is one of the important tools that you have. Because mural art helps to shed light on events, raise questions and criticisms, provide solutions, and urge the audience to think, also it has an amazing ability to convey messages. As Thonglert and Hannapha, (2011) pronounced "a mural has its particular way to tell stories, beliefs, and ideas or convey the truth of which a painter-constructor tries to let the viewers understand" (p.54).

The artists Paul Simon and Art Garfunkel, talked in their song "The Sound of Silence" about the ability and the power of street art in reaching a large audience to raise people's awareness about political and social issues (Bijoor, 2016, p.5). This makes us aware of the huge value of mural art in influencing people on many sensitive issues. Lewisohn (2008) discussed that the mural art represents a strong anti-authoritarian tool, Expressive, ironic, irrepressible, it's like a voice for people who are powerless and have nots.

Mural art easily makes its way into the media making local issues go global, and its transnational nature sensitizes makes people from various nations interact with the issues at hand. In terms of the mural art's ability of accessibility to masses, by drawing their attention and trigger thoughts, it can be used as a means of communicating with masses and gives a voice to the people who "otherwise could not comment upon or support current or perceived social problems" (Chaffee, 1993, p 3).

As Banksy (2001) expressed that "A wall has always been the best place to publish your work," its the "most honest art form available (because) there is no elitism or hype," artists can display their works "on some of the best walls a town has to offer, and nobody is put off by the price of admission".

Mural art is a not expensive means of standing up against tyranny in many countries, it reflects the sociopolitical circumstances of a nation and raises people's consciousness, Moreover, it has been observed decreasing tensions result in a reduction of public political artwork (Chaffee, 1993).

Mural art, has a firm and important place in communities, and it is a form of outside expression, Because of its history and its proximity to peoples, it has become one of the most important arts in expressing freedom or for deliverance from oppression and dictatorship, It reflects the pain and thoughts of peoples and show the history, heritage and thought of peoples, as they carry, in addition to aesthetic messages, cultural messages.

Over the course of time, murals have covered the interiors and exteriors of many public buildings, such as palaces, temples, tombs, museums, libraries, churches, and the houses of rich art patrons, spreading onto the streets and architectural elements more recently, all the while keeping their initial meaning and purpose: to draw a picture of society, created from stories, values, dreams, change (Kordic, 2015).

Downtown (2020) argued that murals sometimes unexpectedly appear in difficult locations such as on government buildings; on university campuses; and on walls along with parks, highways demolished, or abandoned houses or closed streets. Adelaide's previous Lord Mayor, Stephen Yarwood says "Art isn't just for art galleries... Cities are the best art galleries you could possibly have."

Many artists and Governments contribute to devote the phenomenon of mural art at the present time, which is considered a healthy phenomenon and brings many benefits to societies, as it refines the taste and elevates it. Some governments have been involved in encouraging this art, commissioning well-known artists to create murals in public places. As in Northern Ireland, there are also many murals depicting the country's political and religious divisions, in the past and present. Since the seventies, the country has witnessed about 2,000 murals Devoted to environmentalism and combating racism, as well as many other issues (Goalwin, 2013). In 2013 in Malaysia, Shah Alam City Council (MBSA) has been running a program to develop back alleys to improve the environment towards a more cheerful by drawing murals, to reduce criminal activities. (Sakip, Bahaluddin, & Hassan, 2016). While Some countries use murals for tourist attractions, as is the case in Canada (1996), they have made a decision to develop tourism based on mural paintings, Churchbridge town has been interested in developing murals and postcards that depict the murals, this is clearly reflected in the number of tourists who came to visit the murals (Kordic, 2015).

The interest in murals as the social expression is broad, and the work of murals takes many forms, from simple ads to complicated and beautiful sights to comedy topics, Poetic verses, and even obscene themes, to draw expressions of politics, protest, and revolutions. The mural has the ability to occupy important and large fields, Including open and closed environments, also it has unlimited possibilities for embodying various contents (Maddox, 2020).

1.1. Study Problem

Political and artistic history tell us that murals often have a vital message as a form of claiming rights and especially as a form of social and political criticism; In addition to the fact that murals play a very active role in peoples' pursuit of rights, it also aims to show how mural art can be an act of protest, that is, a visual expression of the demands for freedom, equality and stop violence.

The review of the literature shows that there are no studies on Iraqi mural paintings and their relationship to the revolution.

The lack of studies on this subject poses a problem in terms of understanding the demands of Iraqi artists and the mural paintings in Iraq.

Based on this problem, The following questions will be sought:

- 1- What is the relationship between Iraqi murals and revolutions?
- 2- What are the social and political issues (themes) that the iraki murals focus on during and after the revolution?
- 3- How do Iraqi murals express social and political problems?
- 4-What are the motivations of Iraqi muralists?

1.2. Importance of the Study

There will be two importance to this study. The first one is that it will shed light on several aspects of the human experience in the field of mural art in Iraq. The second one is that will be analyse the motivation of Iraqi muralists after Iraq's October Revolution.

This study also clarifies the important role that murals play in conveying the messages of rebellious or protesting peoples, vulnerable groups, or case owners of various affiliations.

In this way, it benefits students that studying in the field of art and design and enhances the art library with the data it provides that enrich the mental and creative imagination.

1.3. The Purpose of the Study

This study aims to investigate and shed light on the importance of revolutionary murals in communicating the issues of the Iraqi people. However, in the stage of conceptual discussion and review of the literature, the researcher will try to explain the relationship between murals and revolutions by examining the mural paintings of different countries and societies.

This study is planned as a qualitative research. The qualitative research methodology aims to examine and explain social phenomena in the social context to which it relates, with an approach based on theorizing.

In addition, it aims to understand and analyze what the motivations of Iraqi mural painters are. It aims to reveal themes in murals through interviews.

1.4. Hypotheses

1- The artist who painted murals at the Tahrir Square after October Revolution, believes that there is a close relationship between mural art and revolutions. And they believe murals should serves for revolution purposes.

1.5. Study Limitations

The limitations of the study were determined as follows:

- Objectivity limits: The important role that murals play in the revolutions, Iraq as an example.
- Spatial limits: Iraq, Baghdad, Tahrir Square.
- Temporal limits: 25-10-2019, The researcher will analyze the murals during and after this date.
- Justifications: The October Revolution began on this date and from there, the mural revolution erupted and its popularity increased during this time period in protest against the deteriorating economic conditions in the country, and the spread of administrative corruption and unemployment.

1.6. Definition of Terms

Mural: Is an agreed-upon legal plaque of relatively large size that is made on the interior or exterior wall of the house or building by using different styles and methods, the mural discusses many topics and conveys various messages.

Revolution: Is an activity or movement by a group of people that aims to overthrow or change a regime, or to bring about changes in the economic and social situation, or it is a way to object to a decision or a specific event.

Revolutionary Mural: A painting painted on the outside wall of the building discuss important issues and demands, draws people's attention to sensitive issues and struggle against oppression.

Street Art: This is an umbrella term specifically given to all visual arts created only on the streets such as posters, graffiti, sculpture, murals, and street music, it is created for the purpose of discussing a topic or communicating a specific message, as well as for the audience to enjoy the beautiful shapes and colours that offer.

CHAPTER II

REVIEW OF LITERATURE

2.1. The Origin and History of Mural Art and Its Development Throughout the Ages

The cave art is considered as a documentary of what humans go through in daily life, expressing their feelings, desire, fear of “the unknown”. Linguists, Miyagawa, Lesure, and Nóbreg (2018) asserted that humans started learning to draw on the walls of caves even before they could read and write, and the desire to speak was the main reason for the cave paintings. Also, these Linguists argue that “the cave art is a form of cross-modality information transfer, in which acoustic signals are transformed into symbolic visual representations.” (Para.1).

According to Miyagawa, the combination of sounds and images are one of the things that characterize our language today. Prehistoric humans drew mysterious symbols and marks, also the focus on certain animals had been a mystery for archaeologists. Mysterious symbols and Marks have been found almost in every cave, it seems that sometimes they have been drawn alone, but other times they have been drawn alongside other paintings (clothes & Lewis-Williams, 1998, p.46). The photographer and zoologist Mario Ruspoli (1987) explained that Some caves contain a few of these mysterious symbols and marks, while Lascaux Cave contains over 400 symbols. Many more questions have been raised when cave art had been discovered over one hundred years ago, and several theories attempted to explain it. According to the evolutionary psychologist Steven Pinker (1997), the human motivation to produce art is simply because art pushes all our pleasure buttons, in the same way when we do something we love, Pinker has described this kind of behavior as a nice treat for the mind. Steven Pinker also believed that cave art has no benefits other than creating pleasure, it was art for art's sake, and the cave paintings were like “Sunday afternoon projects of dubious adaptive value.” (p.524). While the archaeologist Henri Breuil disagreed with Pinker by proposing the hypothesis of “hunting magic” suggesting that prehistoric humans drew animals to facilitate hunting (Wagner & Briggs, 2019, p.23). Birx (2006) agreed with Breuil, that the paleolithic artists Probably performed some kind of magic by ritually capturing the animal's soul before the hunt by drawing it or the paintings could represent hunting stories

or trophies (p.52). David Lewis-Williams and Jean Clottes (1998), supposed that the forms drawn in the caves would represent the hallucination, ecstasy, and visions acquired during a trance state, these visions can be caused by the inhalation of colours (charcoal, ochre) or substances contained in the pigments and Colourants (p.92). The archaeologist Paul Bahn (1998) argued that the cave paintings were a process of recording and transferring information, it is like a kind of an early form of (proto-writing*). The artists of the Paleolithic Age* used varied methods and materials to create the cave paintings, they used natural colours and raw materials such as charcoal and ochre for colouring. “Drawings in some chambers were done with red ochre, in others with charcoal, and others still by scraping off the yellow clay that coated the walls to reveal the white limestone underneath.” (Wagner & Briggs, 2019, p.25). They were making black from carbon and manganese dioxide whilst red from iron oxides also they made yellow and white colour, but rarely used it, unlike black and red, almost all cave paintings were drawn in these two colours (Clottes & Lewis-Williams, 1998, p.49).

As a method of drawing and colouring the Paleolithic artists used fingers, hands, or twigs to smear the pigments onto the wall, they also made brushes from hair and they used animal fur as a sponge (Ruspoli, 1987). Another method they used to draw was spraying the pigment from their mouths (Guthrie, 2005). Also, art historian Fred s. Kleiner (2012) clarified the fact that “The painters made brushes from reeds, bristles, or twigs, and may have used a blowpipe of reeds or hollow bones to spray pigments on out-of-reach surfaces” (p.18).

Spivey (2005) explained how the amateur archaeologist Marcelino Sanz de Sautuola explored the oldest known cave paintings in the Altamira cave about 1879 In the Franco-Cantabrian region. These paintings were of different animals such as red deer hinds and stags, horses, ibex, aurochs, and bison which were dated from 13,500–19,000 years ago (Clottes, 2008). (Figure 1)

*Proto-writing consists of visible marks communicating limited information. Such systems emerged from earlier traditions of symbol systems in the early Neolithic, as early as the 7th millennium BC in China. They used ideographic or early mnemonic symbols or both to represent a limited number of concepts, in contrast to true writing systems, which record the language of the writer. Retrieved January 21, 2021, from (<https://en.wikipedia.org/wiki/Proto-writing>)

*The Paleolithic or Palaeolithic or Palæolithic, also called the Old Stone Age, is a period in human prehistory distinguished by the original development of stone tools that covers c. 99% of the period of human technological prehistory. It extends from the earliest known use of stone tools by hominins c. 3.3 million years ago, to the end of the Pleistocene c. 11,650 cal BP. Retrieved January 21, 2021, from (<https://en.wikipedia.org/wiki/Paleolithic>)

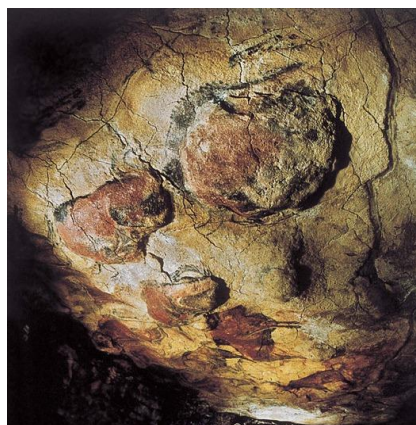


Figure (1) Mural at the cave of Altamera, 13,500–19,000, Spain.
(Source: Digital Collections - University at Buffalo Libraries. 2011)

Kleiner (2012) explained how mineral pigments like iron and manganese oxides and organic pigments like charcoal, soot were used in the paintings. He also asserted that paleolithic artists often grinded the pigments into powders and mixed them with water before applying them on walls. Kleiner confirmed that “Despite the difficulty of making the tools and pigments, modern attempts at replicating the techniques of Paleolithic painting have demonstrated that skilled workers could cover large surfaces with images in less than a day”. (p.18). Clottes, Lewis-Williams and Fred S. Kleiner agreed that various techniques had been used for painting. Paleolithic artists were placing the hand on a rock and then spraying pigment by blowing it out of their mouths on it, so the hand image appears as a Negative handprint, or they were dipping the hand in the pigment and then pressing it against the wall, appears a positive handprint. Some scholars consider these handprints a type of personal signature of cult or community members. (Clottes & Lewis-Williams, 1998, p.49; Kleiner, 2012, p.18) (Figure 2).



Figure (2) A negative handprint of a cavewoman's hand in the cave of Lascaux, France.
(Source: Bradshaw Foundation. n.d.)

Sometimes the animals are drawn with geometric signs and indeterminate marks. Archaeologist Leroi-Gourhan mentioned that “the geometric motifs in the caves, Straight lines and dots signified male, while circular or enclosing forms were emblematic of the female form.” (Spivey, 2005, p.32). (Figure 3)

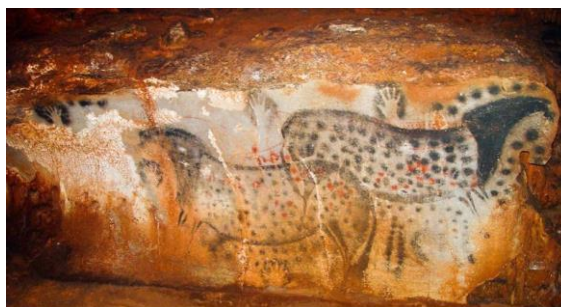


Figure (3) *Spotted horses and negative hand imprints,* 23,000–22,000 BCE, Pech-Merle’s cave, France.
(Source: Hughes. 2021)

In 1938, the French traveler Brennan discovered a new form of prehistoric mural art which was in Tassili caves in the Algerian desert, The chronology of the murals remains the subject of large controversy. These drawings represented human Figures were holding axes, clubs, and bows with large depictions of animals such as aurochs, buffalo, elephants, giraffes, hippopotamus, and crocodiles. The techniques that have been used in these drawings consisted of a thick borderline encircling the Figure then filled with yellow or white colour while. Also, another technique used one colour for drawing the whole Figure like red or white (Soukopova, 2012) (Figures 4, 5).



Figures (4,5) *Tassili murals,* Tassili caves, the Algerian desert.
(Source: Soukopova, 2012)

At Çatal höyük on the central Anatolian plateau (6500- 5700 BCE) which was represent the first experiments in the world urban living in the Neolithic (New Stone Age), excavators found houses constructed of mud bricks reinforced by sturdy timber frames contain many rooms decorated with plaster reliefs and murals. Also, archaeologists discovered a mural depicting an organized deer hunting party (Kleiner, 2012, p.21). (Figure 6)



Figure (6) *Deer hunt*, 5750 BCE Museum of Anatolian Civilization, Ankara, Turkey.
(Source: Kleiner, 2012)

During the late fourth and early third millennia BCE, the ancient Sumer was the world's first organized city. (Benzel, 2010, p.17).

‘They may also have been the first culture to use pictures to tell coherent stories, far surpassing the tentative efforts at pictorial narration that survive on the walls of prehistoric caves in western Europe and in early shrines in Turkey’ (Kleiner, 2012, p.15). The best example of Sumerian mural painting can be found at the palace of Mari, where the palace became the centre of pictorial decoration. In the palace's main courtyard there is the mural of Investiture of Zimri Lim shows king Zimri Lim (Zimri-Lim, King of mail) receiving his authority from Ishtar, the goddess of war and fertility (Parrot, 1970, p.22). (Figure 7)

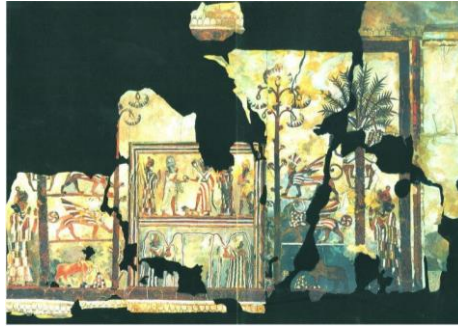


Figure (7) *Investiture of Zimri Lim, Before*
C. 1750 BCE, Mari Palace (modern Tell
Harm, Iraq), Musee du Louvre, Paris.
(Source: Gómez, 2007)

The Assyrian kings were ordered to cover the walls of their palace with an extensive series of paintings exalting royal power and piety. The Assyrian artists depicted the ceremonies, war campaigns, religious rituals, victories, and hunting expeditions (Kleiner, 2012, p.29). (Figure 8) represents a mural for the ceremonial hunt from the palace of Ashurnasirpal II depicts Assurnasirpal II trying to hunt lions (Benzel, 2010).



Figure (8) *The ceremonial hunt, 850 BCE, the palace of Ashurnasirpal*
II, Kalhu (modern Nimrud), Iraq, The British Museum, London.
(Source: Lloyd, 1961)

Archeologist Seton Lloyd (1961) mentioned that “Egyptian artists are mainly concerned with historical and monumental subjects, while Protoliterate art in Mesopotamia is primarily religious.” (p.28). In ancient Egypt, Houses, Funeral chapels, Principal religious buildings and especially the tombs were decorated with murals included hieroglyph texts that give information about the deeds of the dead because the Egyptians expected those mural paintings and reliefs within the tomb’s protective stone walls, would achieve immortality. Mural paintings depicted the joyful, dramatic, funny scenes of the social and daily life in ancient Egypt and the painters were aiming to show

the most characteristic feature of the Figures (Perihan, 2007). Unfortunately, in the third century, the murals had been subject to vandalism, the monks often scratched the murals out because they considered them evil or temptation. The people also did deliberate damage to the murals, including knocking out eyes to avert evil (Wilkinson, & Hill, 1983). (Figure 9)

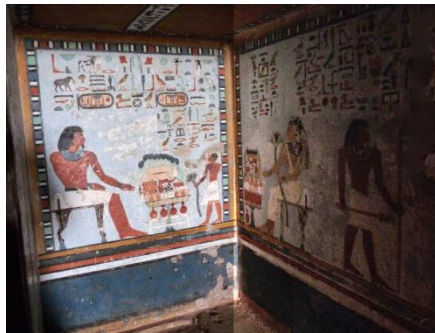


Figure (9) *The tomb of Sarenput II mural,* Aswan, Egypt. (Source: Swinside, 2017)

In the second millennium BCE, the first great Western civilization emerged. In Greece on the island of Thera and the island of Crete, the hallmark was the large palaces decorated with mural paintings. Mural paintings constitute one of the palaces, most striking features. The murals depicted animals, ceremonies, processions, flowers, nature, and many aspects of their life (Kleiner, 2012). The most famous mural from the palace of King Minos depicts an acrobatic manoeuvre (Figure 10). One of the perfectly preserved Thera mural paintings, a landscape is known as the Spring Fresco (Figure 11).



Figure (10) *Bull-leaping,* 1400–1370 BCE. (Source: Kleiner, 2012)



Figure (11) *Spring Fresco,* 1650-1625 BCE. (Source: Kleiner, 2012)

In Rome during the second-century BCE, the Roman house took on Greek character. Only the Roman elite could own large private houses which contained marble statues, mural paintings, and mosaic floor (Kleiner, 2012). By the third century CE murals became

more dominant in interior decoration. The main reason for the murals was to dispose of the confining designs of Roman houses, which were dark and without windows or openings, the colourful paintings and full of life brightened up the houses and made them more spacious.

In the early thirteenth century, many Greek painters were working in Italy and they were famous for Byzantine themes and styles such as Theophanes, Aponius, Melormus. An increase of richness and taste during the thirteenth century in Italy led to the emergence of Italian artists such as Pisano, Arena Chapel, Giotto, Pietro Cavallini, and Ambrogio Lorenzetti, these artists abandoned the Byzantine style and used a new romantic Italian style in their paintings.

German art historian and archaeologist August Mau (1902) classified the Roman murals into four styles in the late nineteenth century, called Pompeian Styles. Later, the scholars have adjusted and expanded these styles. In the First Style, artists aimed to imitate expensive marble panels by using faux stone blocks moulded in stucco and painted (McAlpine, 2014). Certainly, the First Style is not Romanian, it was Similar to Greece's murals from the late fourth century BCE (Figure 12).

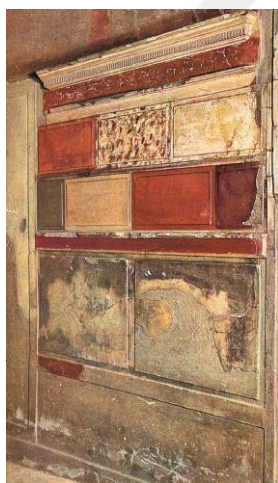


Figure (12) *the Samnite House mural*, late second-century BCE, Herculaneum Italy. (Source: McAlpine, 2014)



Figure (13) *Dionysiac mystery*, 60–50 BCE, a frieze mural paintings in the Italy (Source: McAlpine, 2014)

The Second Style, about 80 BCE, was a Roman innovation. The hallmark of this style was to make a delusive breaking of the wall's surface and get rid of the claustrophobic room walls by creating a delusive three-dimensional world (McAlpine, 2014) (Figure 13). The Third Style, around 15 BCE to 60 CE, tends to minimize the architectural elements and reduce the linear motifs, the artists decorated walls with imaginary windows or closed

decorations and thin vertical architectural elements (Béarat, 1997) (Figure 14). The Fourth Style, between the 40s and the 60s CE, is perhaps difficult to define, the artists re-entered the spatial illusion in the mural paintings Moreover, used crowded compositions, decorated frames and mythological paintings (Lorenz, 2014). (Figure 15)



Figure (14) 10 BCE, Italy, Fresco, Metropolitan Museum of Art, New York. (Source: Kleiner, 2012)



Figure (15) *The House of the Vettii mural*, 70–79 CE, Pompeii, Italy (Source: Kleiner, 2011)

In China the murals of tombs were common during Liao and Jin dynasties period (907-1125), archaeologists discovered a circular tomb containing an amazing series of murals depicting servants, an opulent collection of clothing, jewellery, and valuables (Figures 16,17). Frederick W. Mote (1999) in his book (*Imperial China 900-1800*), presume that during the Liao period a wonderful series of masterly tomb constructions have happened in China.



Figures (16, 17) *Chinese Tomb Murals*, 1000-Year-Old, Fashions. (Source: Jarus, O. 2017)

In the Middle Ages, the most common themes of mural paintings on the walls of the early Christian church were the themes from Genesis concerning the creation of the world, the stories of Joseph and Moses, the creation of Adam and Eve, their temptation and fall, and those themes from Exodus concerning Moses and the Israelites. The best-preserved murals are in the church of Santa Maria Maggiore telling the story of the establishment of Israel through to the lives of the patriarchs and stories from the life of the Virgin. The murals drew by the 5th century but were refurbished in the 8th and 9th centuries (Williamson, 2004, p.77) (Figure 18).

According to Pope Gregory the Great (590–604) ‘‘What writing does for the literate, a picture does for the illiterate looking at it because the ignorant see in it what they ought to do.’’ (p.66).



Figure (18) *Coronation of the Virgin*, 1296, Mosaic from the church of Santa Maria Maggiore, Rome, Italy.
(Source: Williamson, 2004)

In the 10th and 11th centuries, the city of Byzantium achieved greatness in all kinds of arts. Churches and palaces continued to be built and to be decorated with mosaics, or more oftentimes with mural paintings, which were the most skillful and the most beautiful until the twelfth century, superior to similar works executed elsewhere. The immense majority of Byzantine works of art had a religious function and every aspect of worship was served by one or more artistic techniques, at every artistic level. In the twelfth century, a sort of cursive script was evolved for use in mural paintings to be executed rapidly (Grabar, 1967). The best examples of Byzantine mural paintings can be found in the St. Barbara Church in Soğanlı Valley, Cappadocia, Turkey. (Figure 19)



Figure (19) *The story of Jesus' birth*, sixth-century, the rock-cut mural of the chapel of St. Barbara of Soganli, Cappadocia.
(Source: Spanò, F. 2021)

The Renaissance began in Italy around 1400 CE - 1600 CE. The wealthy families would hire painters to decorate churches. The mythical subjects and nature scenes are used instead of the religious subjects and biblical scenes that were used before (Eglinski, 1968). It is noted that the use of the art and philosophy of ancient Greece and Rome during the Renaissance Era led to heightened idealization in representations of the nude human figure and led to an interest in linear perspective, atmospheric perspective, the third dimension, Beauty, and the use of shadow and light increased (Burke, 1997). The movement of Renaissance has contributed to the development of art as a whole and the Renaissance's greatest masters: Michelangelo, Giotto, Beato Angelico, Leonardo DA Vinci's, Botticelli, and Raphael. Kleiner, (2012) clarified that the most renowned works of the Renaissance: The mural of The Last Supper, (1495-1498) was drawn by Leonardo DA Vinci in the Convent of Santa Maria Delle Grazie near Milan. Leonardo worked for about three years painting the last supper, (Figure 20), The Creation of Adam (1511–1512) and The Last Judgment, (1536–1541) by Michelangelo Buonarroti, he spent about four years painting more than 300 characters clarify the creation and fall of humankind on the ceiling of the Sistine Chapel, Vatican, Rome, (Figures 21, 22), and The School of Athens, (1509-1511) in Portland by Raphael, spent about three and a half years working on it. It is considered one of the masterpieces of the Italian Renaissance, (Figure 23), in addition to the masterpieces of the artist Giotto di Bondone in the Arena Chapel in Padua, (Figure 24), and the famous murals of the artist Ambrogio Lorenzetti (The Allegory of Good and Bad Government) depicted the allegory of good and bad government, and the effects of both of them on the city and country (Figure 25).

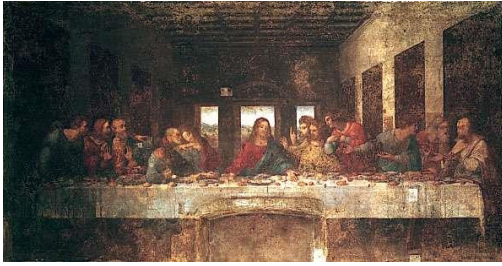


Figure (20) Leonardo da Vinci, *Last Supper*, 1495–1498, Refectory, Santa Maria Delle Grazie, Milan, Italy.

(Source: Nicola, 2021)



Figure (21) Michelangelo, *Creation of Adam*, 1511–1512, detail of the ceiling of the Sistine Chapel, Vatican, Rome, Italy.

(Source: Kleiner, 2012)



Figure (22) Michelangelo, *Last Judgment*, 1536–1541, altar wall of the Sistine Chapel, Vatican, Rome, Italy.

(Source: Kleiner, 2012)



Figure (23) Raphael, *School of Athens*, 1509–1511, Stanza Della Segnatura, Vatican Palace, Rome, Italy.

(Source: Kleiner, 2012)



Figure (24) Giotto, 1305–1306, Arena Chapel, Padua, Italy.

(Source: Kleiner, 2012)



Figure (25) Ambrogio Lorenzetti, *The Allegory of Good and Bad Government*, Sala della Pace, Siena, Italy, 1338–1339.

(Source: Kleiner, 2012)

During the 17th century, drawing continued to be a serious art form in Europe in the Baroque era. The Baroque art was characterized by the style of decoration that appeared

due to the massive building enthusiasm Resulting from the Counter-Reformation*. Art themes predominantly were emotional, dramatic and vitality but, not religious. Annibale Carracci (1560–1609), was one of the greatest Baroque era painters, his most notable works are the mural (Loves of the Gods) in the Palazzo Farnese in Rome. (Figure 26) Carracci arranged the paintings in a style called (Quadro Riportato) which means transferring the framed painting. This style became fashionable in Italy for more than a century (Kleiner, 2012, p.300).



Figure (26) Annibale Carracci,
The loves of the Gods, 1597–
1601, Palazzo Farnese, Rome,
Italy. (Source: Garge, 2021)

Then the Rococo era came, from the 1740s until the 1770s, art reached a high degree of mastery. Due to the Industrial Revolution, a revolutionary change happened in all aspects of life, especially in art a major transformation happened. The hallmark of Rococo is the exceptionally ornamental and theatrical style of architecture in terms of shapes and

* Counter-Reformation, also called Catholic Reformation or Catholic Revival, in the history of Christianity, the Roman Catholic efforts directed in the 16th and early 17th centuries both against the Protestant Reformation and toward internal renewal. The Counter-Reformation took place during roughly the same period as the Protestant Reformation, actually (according to some sources) beginning shortly before Martin Luther's act of nailing the Ninety-five Theses to the door of Castle Church in 1517.

Early calls for reform grew out of criticism of the worldly attitudes and policies of the Renaissance popes and many of the clergy. New religious orders and other groups were founded to effect a religious renewal—e.g., the Theatines, the Capuchins, the Ursulines, and especially the Jesuits. Later in the century, St. John of the Cross and St. Teresa of Ávila promoted the reform of the Carmelite order and influenced the development of the mystical tradition. St. Francis of Sales had a similar influence on the devotional life of the laity.

Alternative Titles: Catholic Reformation, Catholic Revival. Retrieved November 10, 2020, from (www.britannica.com)

curved lines that expresses the luxury of the Rococo era, which was primarily an interior design style.

At the turn of the 19th century, the world experienced rapid and profound changes in every level of society, this period was defined as the age of the machine. Artists started to explore a new area of interest and the art transformed from the historic style to the dawn of Modernity. Thus, over the 19th and 20th centuries, many art movements and styles were born. These movements had a deep effect on the evolution of art until this day. Undoubtedly, when we say contemporary wall painting or graffiti or street art, the first artist that comes to mind is Banksy. Since the 1990s, English artist Banksy is a cultural phenomenon on the art scene. His paintings provide critical commentary on contemporary politics and social issues and leave the viewer to complete their meaning. He realizes his paintings by stencilling method. Besides being a requirement of his art, his oppositional character is also related to the special political power of his stencil style: “As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars.” (Ellsworth-Jones, 2013, Para. 5). (Figure 27)



Figure (27) Banksy, *There is always hope*, 2002, a facade of a store, London.
(Source: Auriemma, 2019)

2.2. The Techniques and Methods of the Mural Art

Mural art is closely related to architecture in terms of the subject matter and the technique used in the implementation. In the mural art history, numerous techniques and methods have been used, including fresco, tempera, mosaic, oil or acrylic painting, lime Cisco, encaustic, painter of slat class, relief, and several other

techniques. The technique used depends on the surface, the architecture, and the environment; this is due to the know-how of the artist, so the more the artist knows the more his ideas, creativity, and ability to innovate increases. “The mural artist must conceive pictorially a social, religious, or patriotic theme on the appropriate scale in reference both to the structural exigencies of the wall and to the idea expressed” (Britannica, 2019, Para. 2).

2.2.1. Fresco Technique

Mural painting techniques that has been widely used throughout history from about 2000 BCE and It is considered one of the most difficult techniques, the most durable, and resistant to environmental impacts (Bayle, Gueit, Horgnies, Darque-Ceretti & Aucouturier, 2012). There is two technique of fresco: The modern technique and the traditional technique, The modern technique consists in applying Several layers of wet plaster (lime) containing mineral fillers on the wall or surface to be painted then mineral pigments dissolved in the water are applied to it, which subsequently hardens by carbonation, while the traditional technique is made by dissolving the mineral pigments in pure water (sometimes the lime solution is used) then, applying on a wet surface - named intonaco -with a brush (p.1).

In the Roman period, sometimes the wet surface is polished by using a mechanical tool before or after applying the pigment (Edwards, Farwell, & Rozenberg, 1999). (Figure 28), depicting the birth of Jesus. When dry plaster is used, this technique is called secco but the fresco is better durability compared to the secco.



Figure (28) Giotto, *The Nativity*, 1305–1306, fresco, in the Scrovegni Chapel, Padua, Italy.
(Source: C - nativity - Giotto 2SM. 2014)

2.2.2. Mosaic Technique

Mosaic is a word from the Greek origin, it is creating images by an assemblage of small pieces (named tesserae) of coloured glass, stone, pebbles, shells, porcelain, seeds, mirror, turquoise, ivory, beads even photographs to name a few, are glued together and used in decorating walls, floors, ceilings, and columns. “From ancient Mesopotamia to Mesoamerica, mosaics not only reveal the artistry of civilizations but also provide an invaluable insight into what ancient peoples wore, ate, and looked like (...) We can even see how the world once was and glimpse now lost landscapes, flora and fauna” (Cartwright, 2019, Para. 2). In the 3rd millennium BCE, the Sumerians were the first to use mosaics to decorate floors, walls, and columns with tiny dyed clay cones, the bases were covered with encaustic paint, colours like white, black, red, and blue were used, while the Egyptians used glazed bricks and enamel colours to decorate tombs (Bustacchini1, 1973, p.52). Mosaic art flourished in the Roman era, a new type of mosaic has been invented by using dice. The new type gave mosaic a new shape and more colour gradations and shades. Romans also used mosaics to decorate walls, fountains, walkways, ceilings, and a lot of other things. (Kleiner, 2012, p.129). The Roman Empire in the third century CE was so interested in mosaic work that “the Emperor Diocletian in the third century CE issued a decree establishing rates of pay for the various grades of mosaic artists; the highest rate went to the "Pictor Imaginarius" who created the original sketch or painting, then followed the "Pictor Parietarius" who transferred the design and colours

to the walls or vaults, finally the "Musivarius" who applied the mosaics to the plaster.” (Bustacchini1, 1973, p.52).

In Early Christianity, mosaics became common, especially in 330 CE when the centralization of government transferred from Rome to Byzantium. Christians decorated the walls and ceilings of churches with mosaic, they would often use costly materials, like gold and Gemstones, and glass to reflect light and be glittering. “Mosaics not only provided a beautiful setting for Christian rituals but also were vehicles for instructing the faithful, many of them recent converts, about biblical stories and Christian dogma.” (p.128).

The Alexander Mosaic (Figure 29) considered without doubt one of the most impressive mosaics unmatched in the history of Roman art, depicted the Battle of Issus between the Hellenic League led by Alexander the Great and the Achaemenid Empire, led by Darius III, contained over one and a half million tesserae, none larger than 4 mm., in four colours: white, yellow, red, and black (Rien van, 2013). This mosaic art continued until the Islamic era in the 7th century CE, Muslim artists used it to decorate mosques and palaces. Mosaics are still a beautiful popular art. Today they are used in kitchens, craft projects, gardens, park benches. We can find the most famous examples of mosaics in the Hagia Sophia in Istanbul (Figure 30).

How to work, first the small pieces (known as Tessera from the Latin Tessellae) are prepared, sometimes the borders are drawn into the mortar, then the surfaces are coated with fresh mortar, the tesserae are positioned together without spaces as much as possible, then grouting the surface with a layer of a liquid mortar or more than layer to make it waterproof especially for muggy places (Cartwright, 2019).



Figure (29) *The Alexander battling Darius at the Battle of Issus, 333 BCE.*

(Source: Rien van, 2013)



Figure (30) *The Virgin Mary and Child, 9th-10th centuries CE.*

(Source: Atchison, n.d)

2.2.3. Glazed Brick Technique

During the German excavations between (1897-1898), architectural and interior facades, wall plaques, even knobs, door bolts, vessels, seals, and beads adorned with glazed brick were unearthed, date to the reign of Nebuchadnezzar II in Babylon (604–562 BCE). “The earliest attested evidence for glazed bricks in Southern Mesopotamia can be attributed to the Assyrian king Ashurbanipal (669–631/627 BCE), who decorated the ziggurat in Nippur with them.” (Fügert & Gries, p.32).

One of the oldest and most important examples of these architectural facades, in the 6th century BCE is the Ishtar Gate which is covered with shiny waterproof glazed bricks and decorated with three figures of the bull, the lion, and the mythological dragon, plated with dark orange, golden or white molded and glazed bricks against a background of lapis lazuli colour (Fügert & Gries, 2020, p.96). (Figure 31)



Figure (31) *lion on Ishtar Gate, 605–562 BCE,*
Glazed brick, Babylon, (Source: Lions along the
processional ... - commons.wikimedia.org. n.d.)

The glaze is used extensively in hospitals, Kitchens, Bathrooms, and Analytical Laboratories because it makes the surface impermeable that resists the accumulation of dust, is easy to clean, is resistant to weather and chemicals, pleasing appearance, and is rather cheap (Karasu, Yüksel, & Uysal, 2020). As Fügert and Gries (2020) said “In Mesopotamia inscriptions from the Middle Assyrian kings of the second half of the 2nd millennium BCE attest to the invention of glazed bricks with clay bodies” (p.1). Fügert and Gries also posed that in Ancient Near Eastern, glazed brick was developed into two types, in the Near East, a type with a coarser clay body was used, while in Elam in (1500–1100 BCE) used the second type that made of finer siliceous material, buildings were decorated with vitreous materials consisting of glazes on clay and siliceous bodies, until

(1000–520 BCE) the end of the Neo-Elamite Period. Mesopotamia and Elam were pioneers in the glazed brick technique while this technique was not used in Egypt until the 1st century BCE (Karasu, Yüksel, & Uysal, 2020). Gruber, Shmuel, Lehmann, and Talshir, clarified in 2012, the difference between glazed bricks in Mesopotamia, Elam, and Egypt is in the materials used in glazing, Mesopotamians were used clay while in Elam and Egypt were used siliceous faience.

Originally, Glazed Brick is made of concrete or clay, by reducing the kiln temperature and pouring salt (NaCl) into the ports of the kiln which leads to evaporate the salt “salt fired,” then mixing the brick with the silicates chemically to make the glazed brick. The colour comes from the brick's substrate. This process was replaced with an applied glaze because it was not environmentally friendly (Turner, 2019).

Turner also mentioned that there are two methods for making glazed brick, depending on the kind of glaze. The first method makes by applying glazes to unburned bricks then burning them at high temperatures. The other method makes by applying glazes to burned bricks then re-fired them at lower temperatures to maintain the colour's brightness, (can glaze the Bricks with any number of colours), in both methods, the brick must be dried before the glazing process because if the brick hasn't dried well, it will be wet and cause spalling to the brick.

2.2.4. Tempera Technique

Martin and Jacobus (1975) defined tempera “Tempera is pigment bound by egg yolk and applied to a carefully-prepared surface like the wood panels of Cimabue's thirteenth-century Madonna and Child Enthroned with Angels” (p.64). (Figure 32)



Figure (32) Cimabue, *Madonna, and Child Enthroned with Angels*, 13th century. Tempera and gold on wood. Uffizi, Florence.
(Source: Wikipedia, the free encyclopedia. 2021)

Tempera is one of the oldest painting techniques that has a venerable and long history, artists used tempera in the 15th century before the oil painting technique in Europe, dating back to Roman murals. The hallmark of tempera is longest lasting and the colours are luminous and never fade (Thompson, 1962). Koo Schadler (2019) presumed that tempera is dated back to ancient Egypt which pigments were tempered with gum arabic, animal glue, and casein. Schadler also clarified that Tempera achieved its greatest development during the early to mid-Renaissance (about 1400-1450) and produced masterful works of tempera paintings (Renaissance excellent works by the artists Angelico, Mantegna, Ghirlandaio, and Botticelli). The tempera is water-based paint and dried very fast, so it requires a high speed and a very precise manner of implementation (Gair, Harris, & Day, 1995).

How to work, the Pigment is ground finely and then mixed with distilled water until it becomes a creamy paste, the pigments used are pure, and often natural, not chemically fabricated. Egg yolk is used as a binder, by adding one part of distilled water to two parts egg yolk with a few drops of white vinegar to extend the working time of the blender. The creamy pigment is mixed with the egg mixture then used to draw on a solid surface - to avoid cracking with any surface flexing - very quickly before it dries up (Thompson,

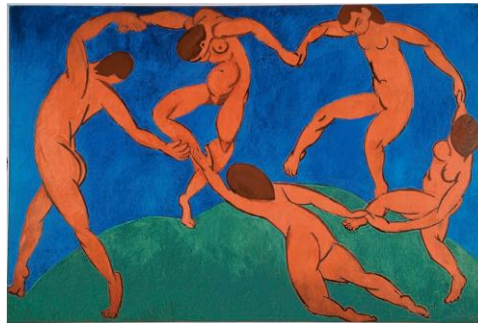
1962). According to Gair, Harris, & Day (1995), “Tempera paints are no longer made exclusively with egg, so the term tempera has also come to cover emulsions of various sorts” (P.145).

2.2.5. Oil Painting Technique

The schools of Florence and Rome were dominated by Italian art until the late fifteenth century, the use of fresco and tempera and other traditional techniques that water-based and dry up quickly was common, it was ill-fitted for Venice's humid climate. In the late fifteenth century, the oil paint technique appeared in Venice and was well-received due to its resistance to humidity and affordance of shading and blending qualities (Pedersen, Slavich, & Khaire, 2020).

Painters increasingly turned to oil paintings such as Giovanni Bellini, Giorgione, and Titian, because of the greater depth and luminosity of the colours, by the early sixteenth century, oil paint supplanted tempera (Meyer, 1969). The oil paint technique made production accelerate further in a relatively short time, in the early sixteenth century, the demand for art increased especially that related to the overall renovation of Venice's ecclesiastical and civilian buildings (Brown, 1988). About 1500, the canvass as the main support for painting was adopted instead of walls and wood because it's relatively inexpensive, and practically convenient due to the possibility of completing it in the studio and transporting it later to attaching it on the wall all over Europe and most of all, The flexibility of oil paint and the possibility of making corrections (Rosand, 1997). Ilckman (2014), posed that about 1500 CE, the Venetians were the first to contribute to the evolution of the oil-canvass technique and understand the expressive implications of this technique. Originally, the oil-based painting technique was not a sudden invention, it developed in the early twelfth century and was used widely in Flanders the northern portion of Belgium in the early fifteenth century (Meyer, 1969).

Pedersen et al (2020) clarified that by the early sixteenth century the oil-based technique developed and become the most important technique throughout Europe until the end of the nineteenth century. Martin & Jacobus, (1975) explained the oil painting technique that it consists of grinding the pigments by hand then mixed with linseed oil, varnish, and turpentine then used to draw. The oil paint dries slowly by oxidation, it offers a marked control on the final product for the artist (Figure 33).



Figure(33) Henri Matisse, *The mural of the Dance*, 1910, decorative panel, oil on canvas, (Source: AnOther. 2015)

2.2.6. Acrylic Painting Technique

Acrylic paints are water-based pigments, in a liquid polymer binder, which dries quickly to a waterproof finish and are permanent, so they can be used on a variety of surfaces such as windows, outdoor signs, walls, and fabric (Hammond, 2011). The German chemist Otto Rohm created an acrylic resin in 1934, which later transformed into the paint, but it becomes popular in the last 30 years (Barnes, 1996). Bourgeois identified that, during the industrial revolution, the artists were looking for docile and fast-drying colours. At the beginning of the 20th century, the artists tried to development of faster-drying paints to give new possibilities for artistic creativity. The history of acrylic paints consider short compared to oil and watercolour, acrylics have been used since the mid-20th century. Later, acrylic evolved quickly and new techniques and methods have been invented, becoming an ideal for 20th-century art movements such as pop culture, abstract expressionism, and photorealism, and opened up a whole limitless new world for artists (A brief history of acrylics, 2019).

In the first half of the 20th century (the 1920s and 1930s), early experimentation by Mexican muralists with acrylic paints began, experiments to develop acrylic paint have continued, until 1955 the first commercially available water-based acrylic paints were placed on the market. (Monroe, A history of acrylic painting). Because of the brightness and purity of the colours, the flexibility that afforded to enhance formal elements, the ability of ensures a lightfastness of 50-100 years before the paint will fade and degrade, according to ASTM (American Society for Testing & Materials), for these very reasons,

acrylic paints become the most popular painting medium amongst artists all around the world such as Andy Warhol, Bridget Riley, Robert Motherwell, David Hockney, Roy Lichtenstein, Larry Poons, and Helen Frankenthaler (History of acrylic paint, 2016) (Figure 34).



Figure (34) Pixel Pancho, *Kid*, 2012, acrylic paint, Turkey, Istanbul.
(Source: Megan. 2016)

2.2.7. Relief Technique

Relief came originally from the Italian phrase 'relievo', it is a kind of sculpture made on a smooth surface of wood, ivory, jade, stone, clay, metal, or other materials (Erber, 2007). There are three different kinds of reliefs, first: low relief, where the relief slightly raised from the surface; second: high relief, where the relief is higher clearly than the (low relief) from the surface; third: sunken relief, where the relief is carving below the surface, is exclusively found in ancient Egyptian art (Chang, 1997). The oldest reliefs date back to the civilizations of the Ancient World (circa 3,500-600 BCE) in ancient Egypt, Assyria, and other Middle Eastern cultures, and moved later to the Ancient Greek, Chinese and Medieval Christian art (Relief sculpture, n.d) (Figure 35).



Figure (35) John Singer Sargent, *Triumph of Religion*, 1890-1919, high relief, the Boston Public Library.

(Source: Boston Public Library - John Singer Sargent Murals (3) - изображение Boston public library, Бостон. n.d.)

2.3. The Revolutionary Murals and Artists Focusing on Revolutions, Social Crisis, Social and Political Criticism

The author Tess Flanders mentioned in 1911, “the picture worth a thousand words”. (A picture is worth a thousand words, 2017, Para.6). The writer Adrienne Carlson (2009), agrees that a picture is worth a thousand words, you can capture your target audience easily with one picture which says it all because visuals are usually more effective than the words “People tend to stop and look at compelling visuals rather than sit down to read (what they consider) boring words”. As Picasso put out, as a field of painting, wall painting has the same meaning and function for many artists: “Painting is not made to decorate apartments. It is an instrument for offensive and defensive war against the enemy.” (Dreiser, 1945, p.268).

Murals are a method of artists’ expression on societal problems and have recently become community centerpieces that make people celebrate the history of their nations (The importance of Community murals and DIALOGUE through art, 2018). Bijoor (2015) noticed that mural art thrives during crises and upheavals to raise awareness about social and political issues. Because artworks are often in public places, mural art has a great ability to draw the attention of masses, communicate with them, and trigger their thoughts, as street artist Banksy stated, a wall is the best free gallery to express your thoughts honestly, the street art is one of the vilest weapons you can hit someone with. Rolston, (2004) mentioned that the biggest problem of mural art is the fact that it is hard

to preserve for a long time because the primary purpose of murals is to communicate a message, once political situations change, mural art becomes redundant.

2.3.1. Mexican Revolutionary Mural Art

When start talking about revolutionary mural art, first must start with Mexican revolutionary mural art. The Mexican Revolution from 1910–1920, came after thirty-four years of political dictatorship and economic instability, the new president Alvaro Obregón promoted a massive propaganda campaign for the new government by making art for the masses (murals). As part of this campaign, the revival of the popular arts, re-discover their own roots and native culture and repudiating the foreign things, unlike the previous government (Alvarez, 2001). The government decided to summon expatriate Mexican artists to return from abroad to create murals on public buildings because the government and artists believed the government believed that art had a social and ideological function that can heal tattered Mexico by civil war (Amaro, 2004).

Carter, (2014) indicated that artists decided -commissioned by the government- to base their art on their homeland culture and are free from external influences for the sake of new national art, so they determined to create a national Mexican art style by using mural painting as visual messages to illiterate and simple people. From the 1920s to about 1940s remarkable series of Murals proliferated in Mexican neighbourhoods and streets during the revolutionary movement in Mexico with nationalistic, social, and political messages were created on public buildings by the most influential muralists from the 20th century “the big three”, José Clemente Orozco, Diego Rivera, David Alfaro Siqueiros, and Rufino Tamayo. They believed that art was the highest form of human expression and a key force in the social revolution.

Alvarez mentioned that Mexican muralism movement led by the big three had a great effect on the Mexican art. The big three presented the history of Mexico from the Spanish Conquest to the Mexican Revolution through their murals. The muralism movement for most Mexicans is more than an icon in their history.

Diego Rivera was particularly a staunch supporter of a social and political role for art in the lives of common people, and he wrote about the suitable goals for an artist, the goals he fully achieved in his murals depicting the history of his country, Mexico. (Carter, 2014). Diego Rivera's painted the first government-commissioned mural painting (The

Creation, 1922), for Mexico's oldest high school, expressing the national spirit and a symbiosis culture, between the different races of Mexico. The naked characters represent the indigenous Mexican population as a sign of their lack of culture and education while the man in the middle representing Jesus, Rivera depicted religion and art as tools that help to unify humanity and the universe (Figure 36) (Alvarez, 2001).



Figure (36) Diego Rivera, *The mural of Creation*, 1922, Mexico's oldest high school, Mexico City. (Source: Alvarez, 2001)

The mural of the Bourgeoisie by David Alfaro Siqueiros in the headquarters of the union of electrical workers, in 1939. Desmond Rochfort (1998) described the mural as a quintessential work of the 1930s that depicted Fascism and Capitalism, in the middle of the mural a machine spewing bloodied coins and the Allied and German soldiers in WWII (Figure 37).



Figure (37) David Alfaro Siqueiros, *The Bourgeoisie*, 1939, the headquarters of the union of electrical workers, Mexico City. (Source: Rochfort. 1998)

The mural of The Banquet of the Rich by the artist José Clemente Orozco was painted in caricature style in the National Preparatory School, in 1923 commissioned by the

government. As Leonard Folgarait (1998) puts it the mural depicted the rich people ridiculously in the upper part whilst The working classes at the bottom of the mural are busy fightings amongst themselves (Figure 38).



Figure (38) José Clemente Orozco, *The Banquet of the Rich*, 1923, National Preparatory School, Mexico City.
(Source: Folgarait. 1998)

Murals created by Diego Rivera, Jose Clemente Orozco, and David Alfaro Siqueiros embody national pride, the history of change in Mexico, and later become a tradition of Mexican culture and art, and These artists are considered the originators of Mexican mural art (Walter, 2002).

2.3.2. German Revolutionary Mural Art

During the Cold War in Europe in the 1980s, and for political reasons, a separating barrier was built dividing East and West Berlin. German artists began to decorate the East and West Walls with murals representing the events of the Cold War in Europe. The mural art began gaining huge popularity throughout Berlin's population. The Berlin wall houses 105 murals by artists from across the globe expressed a form of rebellion against repression and division. (Grant, 1999).

Eisman, (2015) indicated that The mural movement continued after the fall of the Berlin Wall in 1989 on the remaining wall segments then spread to the different German neighbourhoods throughout the 1990s and early 2000s. As a result, UNESCO proclaimed Berlin the City of Design in 2006.

Later, many segments of the Berlin wall have been presented to political leaders and museums around the world and were auctioned at the 1990 Monaco sale (Allmer, açalya & Allmer, Jens, 2009). Among the most famous Berlin's muralists were the french Thierry Noir that drew miles of the Berlin Wall, Russian Dmitri Vrubel, german Birgit Kinde Kani Alavi, gr, German-Iranianerman Gabriel Heimler, and Indian Narendra Kumar Jain (Dundon, 2017) (Figures 39, 40, 41, 42, 43, 44).

In the mural titled (Trabant Car Breaking Through the Concrete), the artist depicted the many East Germans who tried to escape over the Berlin Wall (Figure 41). The mural titled (It Happened in November) depicted the day the wall fell and the different German's emotions on their faces (Figure 42). The mural titled (The Wall Jumper) depicted an East German refugee trying to escape to West Germany in a symbolic gesture of freedom (Figure 43). The mural titled (The Seven Stages of Enlightenment) depicted liberation from ignorance and ways to overcome barriers and reach enlightenment (Figure 44) (Dundon, 2017).



Figure (39) Thierry Noir, *Red Dope on Rabbits* at Potsdamer Platz, August 1985, Berlin.
(Source: Dundon, 2017)



Figure (40) Dmitri Vrubel, *Fraternal Kiss between Soviet leader Leonid Brezhnev and East German President Erich Honecker*, 1979, Berlin.
(Source: Dundon, 2017)



Figure (41) Birgit Kinder, *Trabant car breaking through the concrete*, Berlin.
(Source: Dundon, 2017)



Figure (42) Kani Alavi, *It Happened in November*, 1990, Berlin.
(Source: Dundon, 2017)



Figure (43) Gabriel Heimler,
The Wall Jumper, 1989, Berlin.
(Source: Dundon, 2017)



Figure (44) Narendra Kumar, *The Seven Stages of Enlightenment*, Berlin.
(Source: Dundon, 2017)

2.3.3. Nicaraguan Revolutionary Mural Art

After 42 years of ruthless dictatorship to the ruling family in the Republic of Nicaragua in Central American, the Nicaraguan Revolution began in 1979, and in the following years, revolutionary mural art began. More than three hundred murals were created between 1985 and 1993, by Nicaraguan artists and with help of European artists and outside funding. The murals depicted heroes and martyrs of the revolution, politics, the history of Nicaragua, peasants, and workers, the resistance, uprisings, the battles against the government and the murals show the role of the new woman in a revolutionary. The muralists also depicted a better society by conveying positive social messages and highlighting the dangers of alcoholism, improved health, getting rid of poverty, feminist issues, abortion issues in the traditional society (Kunzle, 2008). Unfortunately, many of Nicaragua's murals have been obliterated and destroyed, by the subsequent governments even though these murals were protected by articles of the Nicaraguan Constitution and Law. The mural (The Light of the Revolution) depicted an indigenous woman holding up the light of the revolution and a book about literacy, the eagle that represents the United States, the cause of the insurrection, while the men wield machetes and rifles. The guerrilla woman flies the revolution flag, and another woman wields a rifle, which refers to the military role of women in the revolution (Figure 45) (Azuaje, 2010). The mural (Homage to women) depicted the literacy campaign in 1980, and the fundamental role women played as teachers during the literacy campaign process (Figure 46). The mural (Hilda Vogle and Julie Aguirre) depicted the hope for a better future by representing details of peasant life in the village, demonstrations in favour

of the literacy campaign and the flag of the revolution (Figure 47) (Craven, 1988). The mural (The Meeting) depicted the reunion of revolutionaries with their families after the victory of the revolution in 1979 (Figure 48). The mural (The Supreme Dream of Simón Bolívar) of the artists Víctor Canifrú and Alejandra Acuña Moya depicted Simón Bolívar who was a symbol of independence for many Latin American countries (Figure 49) (Kunzle, 2008).



Figure (45) David Fichter, *The Light of the Revolution*, 1984, Rigoberto López Pérez School, Managua, Nicaragua.
(Source: Azuaje, 2010)



Figure (46) Alejandro Canales, *Homage to Women*, 1980, Managua, Nicaragua.
(Source: Craven, 1988)



Figure (47) Manuel García, Hilda Vogle and Julie Aguirre, *Village Life*, 1980, Luis Alfonso Velásquez Park, Nicaragua.
(Source: Craven, 1988)



Figure (48) Leonel Cerrato, *The Meeting*, 1980, Luis Alfonso Velásquez Park, Nicaragua.
(Source Kunzle, 2008)



Figure (49) Víctor Canifrú and Alejandra Moya, *The Supreme Dream of Simón Bolívar*, 1983, la avenida Bolívar, Managua, Nicaragua.
(Source Kunzle, 2008)

2.3.4. Greek Revolutionary Mural Art

Due to the unemployment, austerity measures, financial crisis, the socio-political changeover in Greece (1963-1974), the people took to the streets expressing their feelings on the walls with political and social messages (Bijoor, 2015). The Athenian walls became like a socio-political magazine, against the Greek military dictatorship, growing poverty, and despair were walls, rooftops, abandoned houses, and bridges were filled with all types of murals from various painters (Stampoulidis, Bitouni & Xyntarianos, 2019) (Figures 50, 51).



Figures (50, 51) Greek murals

2.3.5. Irish Revolutionary Mural Art

In Northern Irish in the 1960s, the citizens began peaceful demonstrations for improvement in housing, education and economic opportunities, the police violently attacked the crowd, rioting ensued that continued for 30 years (Coogan, 2001; Devlin, 1969). As in other countries of the world, the situation has been documented over the years by painting murals on walls for constant reminders of tragic incidences and the abuses that have befallen the community (Treaftis, 2002). The murals were large, brightly coloured depicted events such as the siege of Derry, the 1641 rising, and hunger strikers of the '80s (Bazarnik, 2018). Goalwin (2013) mentioned that the murals discussed themes such as the hunger strikers, victims who died in the conflict, civil rights, the soldiers and the armed struggle (Figures 52, 53, 54, 55, 56).

The mural (The Death of Innocence), by brothers Tom Kelly and William Kelly. The artist Tom Kelly was a childhood friend with Annette McGavigan who was killed in 1971 during a crossfire between soldiers (Figure 52) (Kelly, 2001). The mural (The tribute to Bobby Sands) depicted the member of the Irish Republican Army and a member of the

UK parliament, Bobby Sands that led the 1981 hunger strike and died while in HM Prison Maze (Figured 53) (Keates, 2019). The mural (The Impact of Feminism movement) depicted the impact of the feminism movement on the revolution and the active participation of women in all spheres (Figure 54) (Crowley, 2011).



Figure (52) Tom Kelly and William Kelly, *the Death of Innocence*, 1999, Ireland, Derry. (Source: Kelly, 2001)



Figure (53) *Tribute to Bobby Sands*, Belfast's Falls Road, 1998, Northern Ireland. (Source: keates, 2019)



Figure (54) *the impact of feminism movement*, 1983, Falls Road, Belfast, Northern Ireland. (Source: Crowley, 2011)

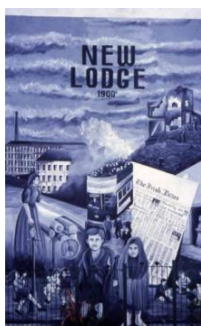


Figure (55) *a comparison between social conditions past and present*, 1999, New Lodge Road, Belfast, Northern Ireland. (Source: Crowley, 2011)



Figure (56) *hunger strikers supporters*, 1981, Rockmount Street, Belfast, Northern Ireland. (Source: Crowley, 2011)

2.3.6. Egyptian Revolutionary Mural Art

In January of 2011, the Egyptian Revolution started at Tahrir Square for eighteen days, the site of the bloodiest street battles, after three decades of domination, hundreds of thousands of rebellious masses gathered to achieve a new era of freedom, dignity, and social justice (عبد الرؤوف, 2017). Following a deadly riot between protestors and the police, plain fed-up artists and people drew their own new and different ideas freely without fear which make streets become a canvas for creative revolutionary art (Marie, 2012). The revolutionaries resorted to transporting their thoughts to the walls, murals told the story of the uprising from the early days to its end (Boraie, 2012). Awad, & Wagoner, & Glăveanu, (2017) argued that Egyptian mural art was not gained serious vision and was not an important part of Egypt's subculture, only after the 2011 revolution. (Figures 57, 58, 59, 60, 61, 62).

The painter likened the Egyptian women in the Ramses Temple to the revolutionary Egyptian women who have led movements for social change today (Coletu, 2012).



Figure (57) Teneen, *Checkmate*, Mohamed Mahmoud Street, Downtown, Egypt.
(Source: Boraie, 2012)



Figure (58) Freedom Painters, *Freedom of Speech*, Hassan El Maamoun St., Nasr City,
(Source: Boraie, 2012)



Figure (59) Alaa Awad, Mohamed Mahmoud Street, Downtown, Egypt.
(Source: Boraie, 2012)



Figure (60) Hosni, Ahly Ultras' Red Fist Smashes SCAF and Political Parties, Tahrir Square, Egypt.
(Source: Boraie, 2012)



Figure (61) Ammar Abu Bakr, Slap Your Disciple, Imam, and Tell the Liars of His Red Cheeks, Cabinet Building, Egypt.
(Source: Boraie, 2012)



Figure (62) Omar Fathi, The Revolution Continues: He Who Appointed isn't Dead, Corner of Tahrir Square and Mohamed Mahmoud St., Downtown, Egypt
(Source: Boraie, 2012)

2.3.7. Palestinian Revolutionary Mural Art

In 1948 The United Nations had partitioned Palestine and created the state of Israel, this had a shock effect on the Palestinians (Zayyad, 1997). This led to the exodus of huge numbers of Palestinians (Bocco, 2009). A lot of intifadas took place and suicide and rocket attacks happened There were casualties on both sides (Hammami, 2000). Israel created a buffer wall (geder ha-hafrada) between Palestinian and Israeli lands. The buffer wall was painted with a big number of murals, the most paintings were by the Pictures on Walls organization that includes Banksy and 14 artists from the UK, US, and Europe to voice their solidarity with Palestinians (Larkin, 2014). The themes of Palestinian mural art have represented oppression, depictions of martyrs/political prisoners, Depictions of resistance, Solidarity with other oppressed groups, freedom and statehood, and the themes

of oppression and injustice (Winter, Analyse and compare the street art and murals of Republicans in Northern Ireland and Palestinians in Gaza). (Figures 63, 64, 65, 66)



Figure (63) Banksy, *A dove with flak jacket and crosshairs*, Bethlehem.
(Source: Parry, W. 2013)



Figure (64) Banksy, *living room scene with its view of a lake and mountains*, 2005.
(Source: Parry, W. 2013)



Figure (65) Ron English, *Pardon our oppression*.
(Source: Parry, W. 2013)



Figure (66) Ron English, *kids being bombed by a little American pilot*.
(Source: Parry, W. 2013)

3.4. Conclusion

Murals depict society as it is in the time it was created with a look back into the future. In fact, the murals have existed for thousands of years, dating back to the Paleolithic era into Altamira, Lascaux, Chauvet and Tassili caves, which is considered the main source of mural art. In the Neolithic era “During the first civilizations, mural art was prominent and used for political 'ideological' or religious purposes. While the mural paintings in the Middle Ages and Byzantine era on the walls of the churches were discussing purely religious themes. During the Renaissance in Italy the murals were depicting mythical and nature subjects instead of the religious and biblical subjects that were used before.

Mural paintings have been used all the time and are still to this day as a sign of existence, but the techniques and methods of making murals have evolved over time.

Through the ages the artists used varied methods and techniques to create the mural paintings, they used natural colours and raw materials and numerous techniques depending on the environment and the surface, such as fresco, mosaic, glazed brick, tempera, relief, oil painting and acrylic painting technique. Each technique was used in a specific era or time in relation to the materials and elements available in each era in addition to current circumstances and events that require a particular way of expressing events and attracting attention.

Some countries or artists used murals to express the societal problems and political issues because of the ability of the mural art to draw the attention of masses and find solutions. Mural art is considered like a weapon to attack a specific event or a means to convey a message with full force, as happened in the German Revolution, in addition to the ability of mural art to define people to their history, as happened in the Mexican Revolution, in addition to the great ability that mural art possesses in its attempt to combat the difficult conditions that society suffers from as is the case of the Greek, Irish, Egyptian and Palestinian revolutions.

CHAPTER III

IRAQI MURAL ART

3.1. History of Iraqi Mural Art

Iraq is in the Mesopotamia region. Mesopotamia is very important in terms of human culture; politics, art, technology, etc. The word Mesopotamia originally came from a compilation of two Greek words, Mesos means ‘middle’ and Potamos means ‘river’ (Dellapenna, & Gupta, 2008). According to Kjeilen “A wider definition of Mesopotamia is the land that lies between the Zagros and Anti-Taurus mountains in the northern end, and the Arabian plateau and the Persian Gulf to the south, corresponding to modern Iraq, eastern Syria and southeastern Turkey” (Kjeilen 2006, p: 1). The Mesopotamians were interested in art and architecture on a larger scale, they built grandiose buildings and decorated them with murals, in the three distinct cultural periods: Sumerian, Babylonian, and Assyrian (Mesopotamian art: A long history of skilled craftsmen, 2019).

One of the world's leading Assyrian scholars and world-renowned Sumerian and Sumerian language expert Samuel Noah Kramer (1961), argued The Sumerian civilization is the southern part of Mesopotamia, which lasted from the late neolithic Stone Age circa 5300 BCE to the Early Bronze Age periods circa 1940 BCE. As he said “The Sumerians were a non-Semitic, non-Indo-European people who lived in southern Babylonia from 4000- 3000 BC They invented cuneiform -cuneiform- writing, and their spiritual beliefs influenced all successive Near Eastern religions, including Judaism, Christianity and Islam.” (p.V). In the Sumerian Period (4500–1750 BCE) were built the monumental religious temples, structures and platforms, their walls adorned with mosaics or painted with bright colours or cased in bronze. The paintings often depicted mythic themes. Relief on walls or stone plaques was a popular form of murals in the Sumerian Period. The oldest example of a mural in Mesopotamia is thought to have been made in the early Hassouna era, nearly 5500 BCE, It painted in the one of the storage rooms used to store the Onager animal skins (Figure 67) (2019, صاحب).



Figure (67) Mural on the wall of the storage room, 5500 BCE the early Hassouna era, Mesopotamia.
(Source: 2019, صاحب)

After Sumer's fall about 1750 BCE, the old Babylonian Period began (2000–1600 BCE). The Babylonians decorated the walls of the temples with elaborate artworks, especially in the Neo-Babylonian period (626–539 BCE) during the rule of Nebuchadnezzar II which saw a great flourishing period of art and relief murals. The mural titled *The Tree Life* depicts the moon god Sin, wearing white clothes as a sign of purity and purity. Above his head is the crescent symbol, and King Zamrim stands in front of him and pours the water is on the tree of life and the goddess Lama stands behind him to support him (Figure 68) (عكاشة, 1971).



Figure (68) *The Tree Life*, Mary's Palace.
(Source: 1971, عكاشة)

During the Assyrian Period (1365–609 BCE) the notable artworks of this period were the vast palaces of the Assyrian kings that decorated with pictorial reliefs. The themes were about the military conquest and the suppression of the revolt (Mesopotamian art: A long history of skilled craftsmen, 2019). The Banquet (645-635 BCE) depicts King Ashurbanipal and his wife in the garden of his royal palace in Nineveh the imperial capital, celebrating his victory over the enemies of the Elamites, and the head of the Elamite king Tioman is shown hanging on a tree to the left of the picture (Bailey, 2018). (Figure 69).



Figure (69) *The Banquet*, 645-635BCE, Ashurbanipal palace, Nineveh (Source: عكاش The 'Garden Party' relief from the North Palace of Ashurbanipal (Source: Bailey, 2018)

Iraqi mural art flourished during the Abbasid era in 726 CE. The Iraqi homes were separated for making a special suite for guests and women, the walls of the suites and bathrooms were decorated with various mural drawings to add an atmosphere of pleasure. The walls of the palaces of the Abbasid Caliphs in Samarra and Baghdad were decorated with various frescoes, mosaic, and glazed tiles murals (عوديشو, 1987). (Figure 70)



Figure (70) *Dancers*, 835 - 889 CE, Fresco, the Abbasid era, Samarra. (Source: 1987, عوديشو)

In the first half of the thirteenth century CE, after the Mongols occupied Baghdad in 1258 CE, and due to the political reality and the difficult circumstances that Iraq went through, the Iraqi civilization suffered a state of widespread deterioration that included all aspects of life, because of this, the Iraqi mural art suffered from difficult periods that led to the migration of large numbers of artists to other countries (مسلم, 2019). Probably because of the wars and devastation that Iraq suffered after the 13th we could not find mural art.

3.2. Contemporary Iraq Mural Art

During the Ottoman Empire around 1904 CE, the first generation of Iraqi modern painters appeared such as Abdul Qadir al-Rassam, Muhammad Salim al-Mawsilli, Hasan Sami, Muhammad Salih Zaki, Asim Hafez, Nasir Awni, Shawkat al-Khafaf, Fathi Safwat, and others. Abdul Qadir al-Rassam considers one of the most important painters in the history of Iraqi modern art, his work has influenced heavily the artist's generations that follow. Al-Rassam's mural for the entrance of the movie theatre in Baghdad, The Royal Cinema, consider the first mural in Iraqi's modern art history (Floyd, Abdul Qadir al-rassam). Unfortunately, there is no picture of the mural.

After the artist Akram Shukri finished his studies in London and returned to Iraq, as well as the artist Faik Hassan returned from Paris, the artists worked to establish the first art association in the modern history of Iraq, the Art Friends Association in 1941, and several artists joined it, such as Atta Sabri, Jawad Selim, Faraj Abbou, Hafez al-Droubi, and others (أل سعيد، ١٩٨٣).

In the 1940s after World War II in 1942, Iraqi artists such as (Faik Hassan, Jawad Salim, Akram Shukri, and others) were influenced by the style of Polish painters who volunteered in the army to take part in the war on the side of the British Army. Because of the integration of the Iraqi artists with the Polish artists, the Iraqi artworks at that time were expressing a new vision and free from academic restrictions (أل سعيد، 1994).

During the fifties of the twentieth century, many artistic societies appeared, like "Al-Rowad" Association, led by the artists Faiq Hassan and Ismail Al-Sheikhly. Art started to take a new direction and going out to nature, the mural art began to flourish again. Artist Faik Hassan painted the Peace Mural in Baghdad after the July 14, 1958 revolution which depicted the struggle of the Iraqi people of all sects for freedom and peace (Figure 71) (مسلم، 2019).



Figure (71) Faik Hassan, *The Peace*, 1958, Baghdad.
(Source: 2019, مسلم)

To commemorate the revolution of July 14, 1958 CE, the artist Jawad Salim with the help of Architect Rifaat Chadirji made the mural of (Freedom Monument) at King Ghazi Park (currently the nation Park) in the Bab al-Sharqi region, 1959. The mural depicted the events of the history of Iraq, Selim mixed the ancient and modern, by embedding permeated the Babylonian, Assyrian and ancient inscriptions, in addition to the narration of the events of the 1958 revolution and its impact on the Iraqi people, the mural consists of 14 symbols made of bronze (horse, pioneers of revolutions, child, weeping mother, martyr, A mother, and her child, imprisoned thinker, soldier, freedom, peace, the Tigris and the Euphrates, agriculture, the bull, the industry) each symbol is symbolized a specific event. The mural is fifty meters in Width, ten meters in length, and six meters high above ground level (2014, المعرفة) (Figure 72).



Figure (72) Jawad Salim, *the Freedom Monument*, 1959, King Ghazi Park (currently the Ummah Park) in the Bab al-Sharqi region, Baghdad.
(Source: Hussain, H. 2014)

In the sixties, the number of Iraqi artistic societies doubled. many more associations appeared such as the innovator's, the contemporary, Hawa and Adam, the modern Iraqi

school, the July 14, Zawiya, the beginning, al-Hadath, the youth, Basra, the July 13, the contemporary art, the existing event, the southern group for plastic arts. Several artists who appeared were credited with the flowering of mural art in the 1960s, and their murals were a milestone in the 1960s muralists such as Jawad Salim, Kazem Haidar, and Khaled Al-Rahal (2007, الربيعي) (Figure 73). Unfortunately, there is no new image due to the work being removed.



Figure (73) Khaled Al-Rahal, *The Brothers*, 1961, the Central Bank of Iraq, Baghdad.

(Source: 2007, الربيعي)

The Iraqi government sent many artists abroad to study mural art and its techniques. The artists Ghazi Al-Saudi and Ibrahim Abbou were sent to Italy and the artist Muhammad Aref to the Soviet Union (Russia). In 1963 CE, the artist Ghazi al Saudi, returned to Iraq to teach the subject of mural art in the college of fine arts (1987, عوديشو). Later, many artists returned to Iraq, from Rome returned Muhammad Ghani Hekmat, Muhammad Ali Shaker, Miran al-Saadi, Ismail Fattah al-Turk, and Rakan Dabdoub, from London returned Kazem Haidar and Saad Shaker, from Paris Shakir Hassan, Muhammad al-Hasani, Jamil Hammoudi, Salih al-Qarahghuli, from Poland, Muhammad Mahrudhin, from China, Rafeh al-Nasiri, and the Soviet Union, Mahud Ahmed, Muhammad Aref, and Shams al-Din Faris. The artists were returned more harmonious, self-confident and, open to other cultures than the previous generation, and this became apparent through their artworks (2016, العزاوي).

Iraqi mural painting flourished in the 1970s and was affected by the economic and social stability that Iraq was experiencing at that time. The Municipality of Baghdad commissioned some artists to make some murals, some of them in public gardens, parks, and roads, such as the murals of the artist Ghazi Al- Saudi in Zawra Park (the old and new Baghdad) in 1971 (1987, عوديشو). In addition to murals of the artist Shams al-Din Faris, in the Babylon Cinema and the Real Estate Bank in Baghdad (Al-Majid, 2010). The mural of Ghazi Al- Saudi in Zawra Park depicted wonderful examples of the ancient

and modern architecture of Baghdad, such as the buildings of Baghdad's mosques, churches, domes, and lighthouses, in addition to other modern buildings (Figure 74). The second mural of the café, depicted the Baghdadian Jalaqi (the small band), Abu Nawas and al-Sayadin Street, and the famous grilled fish in Iraq. Each mural is 10 meters long and 1 meter high (Figure 75) (العكيلي, 2018).



Figure (74) Ghazi Al- Saudi, *Baghdad architectures*, 1971, Abu Nawas Street, baghdad.
(Source: Iraqi Art 2020. (الفن العراقي).



Figure (75) Ghazi Al- Saudi, *al-Baghdadi café*, 1971, Abu Nawas Street, baghdad.
(Source: Iraqi Art 2020. (الفن العراقي).

The 1970s mural themes were discussing liberation, democracy, issues of women, workers, and social life, such as the mural of the artist Kazem Hayder at the Baghdad airport and the mural of artist Nizar Al-Hindawi (Nationalization), in 1977 which depicted Baghdadian life (مسلم, 2019). Nationalization mural located on Baghdad International Airport Road, written on it a late President Ahmed Hassan Al-Bakr's statement on the day of Iraqi oil nationalization, unfortunately, it was removed after 2003 (Figure 76). In addition to the mural of the artist, Ghazi Al-Saudi documented the architectural style of the city and its landmarks, and many details of the life of the Baghdadians. (Figure 77) (فنان عراقي يدعو لإنقاذ جدارية غازي السعودي, 2015).



Figure (76) Nizar Al-Hindawi, *Nationalization*, 1977, Baghdad.
(Source: 2018. ج. البياتي).

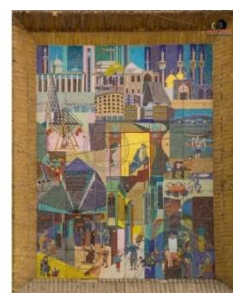


Figure (77) Ghazi al-Saudi, *The mural of Baghdad*, 1975, Baghdadian Museum, Baghdad.
(Source: فنان عراقي يدعو لإنقاذ جدارية: غازي السعودي, 2015).

The Iraqi mural art was influenced in the 1980s and early 1990s by the Iraq-Iran War and the Gulf War. The mural themes of that period were political, expressing strength and victory in the war, especially after receiving financial and moral support from the Iraqi government at that time (الشلاوي, 1987). Among the most prominent works of that period is Moayad Nehme's mural in the Conference Palace depicting the events of the eighties and nineties distributed on four walls which consider the tallest mural in the Middle East, measuring 120 meters in length (Figure 78), and his murals at Basra Governorate Airport, as well as the murals of the artist Shaker Mahmoud and Majid Hamid in Babel Governorate at the Celebration Square in 1986 and the murals of the artist Ata Sabri on the Iraqi Real Estate Bank building, 1982, and the Iraqi Commercial Bank, 1996 (مسلم, 2019). Also, Kazem Hayder's mural of the Arab horse, measuring 3*9 meters, for the building of the National Command of the Baath Party, which was destroyed by the US bombing in 1991 (فتحي, 2016).



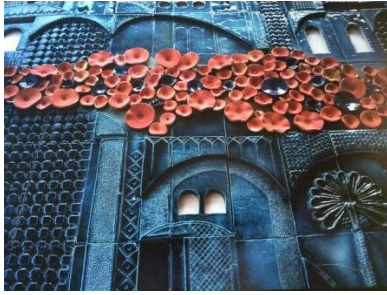
Figure (78) Moayad Nehme, *the Conference Palace murals*, baghdad. (Source: 2019, مسلم)

In addition to the mural of the artist Saadi Al-Kaabi in 1984 at Baghdad airport, expressing Babel and the features of the Mesopotamian civilization (الطائي, 2016) (Figure 79).



Figure (79) Saadi Al-Kaabi, 1984, Baghdad airport, baghdad.
(Source: 2019, مسلم)

As well the ceramic murals by the artist, Siham Al-Saudi in the 1980s, depict the mixing between Islamic arches and domes (مسلم, اسعد و حمزة, سلام, 2015) (Figures 80, 81).



Figures (80,81) Siham Al-Saudi, 1980, ceramic, baghdad. (Source: 2015, مسلم, اسعد و حمزة, سلام, 2015)

Subsequently, monument and mural of Khaled Al-Rahal, (the march), at the centre of Baghdad in 1997, that removed after 2003 (Figure 82). And the mural of the artist Kazem Haidar, the Iraqi captive, which was removed in 2005 (Figure 83) (الخليج, 2017, اونلاين, 2017)



Figure (82) Khaled Al-Rahal, *the march*, 1997, Baghdad. (Source: 2017, الخليج اونلاين, 2017)



Figure (83) Kazem Haidar, *The Iraqi Captive* Baghdad, (Source: 2019, مسلم, 2019)

After The US-Iraq war in 2003, due to the explosions, terrorist and sectarian acts, the regions were separated from each other by many concrete walls. In 2005, a group of artists attempted to beautify the city, dust off the walls of the capital, and wash away the traces of the explosions through the paintings on concrete barriers. Artists affirmed that the aim of these drawings is to call for peace, unity, and solidarity, renounce violence and killing, support the security forces, and hide the signs of sadness and grief that were hanging over the city through the work of youth campaigns on social media sites under the name of the imprint of hope (Figures 84, 85) (القاهر, 2016).



Figure (84) The musical notes for the Iraqi national anthem. (Source:2016 , القاهرة)



Figure (85) The man fixing the car (Source:2016 , القاهرة)

In the Governorate of Mosul, a group of young artists formed a team called (Art Revolution) shortly after the end of the battles with ISIS in 2018. The artists attempted to remove the traces of destruction from the walls of the city and decorate them with bright murals, which bring life and give hope to its residents (Figures 86, 87) (ميدل ايست اونلاين, 2019).



Figure (86) Old Houses of Baghdad (Source:2019 , ميدل ايست اونلاين)



Figure (87) Peace (Source:2018 , عبد الله)

3.3. Murals About Iraqi October Revolution and Tahrir Square

Tahrir Square is one of the main squares in the centre of the capital of Iraq, Baghdad, it is considered the most iconic squares in the capital, which is located in the Bab al-Sharqi area (eastern gate of Baghdad) that is a crowded area surrounded by governmental institutions, commercial streets and bookstores, Al-Tahrir Square connects the most important Baghdad street, Al-Sadoon and Republic street. It was named Tahrir Square in relation to the liberation from occupation and had an important role in most of the revolutions, and uprisings that took place because of its location in the centre of the capital Baghdad and being accessible from all sides. Tahrir Square contains the most famous

murals in Iraq (the Freedom Monument) which was opened in 1961 and became a public space for social gatherings and marches. (Al-Tameemi, 2017) (Figures 88, 89, 99). It is noteworthy that there is a square with the same name in Egypt (Tahrir Square) in which the uprising of January 25, 2011, took place.



Figure (88) Al-Tahrir Square

(Source: 2019, تصاعد وتيرة احتجاجات العراق.. وساحة التحرير تشهد "أكبر تجمع"،)



Figures (89, 90) Views form Tahrir Square with Murals (Source: 2020, روبن،)

Since 2015 from time to time Iraqi people every Friday started gathering in the square to protest for their rights. In 2019, The Iraqi youth, tired of the state of their country of poverty, corruption and poor living services so they decided to launch calls on social media to take to the streets and demand change under the hashtag "I'm going to take my right", where the pages of celebrities and others who are supporting the protests have widely shared this hashtag (المشكلة التي تعيشها خارج البلاد, 2021).

On October 1, 2019, the Iraqi street responded to the social media calls and went to Tahrir Square to demand for the first time the overthrow of the ruling class. The Revolution began with murals containing strong political messages and slogans calling for the overthrow of the regime and urging people to come out to demand their rights.

The number of demonstrators increased dramatically, who was met with the massive use of live bullets, In addition to deliberately cutting off the electricity to the square and running over demonstrators by security forces cars. Since the start of the October Revolution, many demonstrators have been killed and injured, in addition to many permanent physical disabilities, and hundreds of detainees and abductees (تصاعد وتيرة) احتجاجات العراق.. وساحة التحرير تشهد "أكبر تجمع"، 2019). In 2019, young artists started to draw a series of murals around the cities to express the deteriorating conditions of the country, the people who died during the October revolution, and the dreams of life and peace (المرزوق, 2020) (Figures 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102).

In Tahrir Square, many murals were made depicting the pictures and names of the martyrs in memory of those who were martyred during the revolution. As evidenced by Figure 100, Figure 101, Figure 102, especially the murals in which the names of the martyrs are written in a calligraphic style, they are artistically impressive as well as of colossal size. A gradation of colour or shape is used in such calligraphic works.



Figure (91) Sinan Hussein, 2019, Baghdad, Iraq, (Source: Abdulkarim, 2019)



Figure (92) Ahmed Samir, *The Epic*, 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq. (Source: 2020, المرزوق)



Figure (93) Taiba Firas, 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq. (Source: 2020, المرزوق)



Figure (94) Hassan Abdul-ayemmah, 2019, Martyrs' Square, Al-Diwaniyah Governorate, Iraq. (Source: 2020, المرزوق.)



Figures (95) Ali Khalifa, 2019, Tahrir Square, Baghdad, Iraq. (Source: 2019, فن الشارع والثورة العراقية.)



Figures (96) Ali Kazem, Iraq and I are a love story that politicians will not understand, 2019, Nasiriyah Governorate, Iraq. (Source: 2020, المرزوق.)



Figure (97) Fatma Husam, Iraqi version of the icon, Naomi Parker, 2019, Tahrir Square, Baghdad, Iraq. (Source: أسوشييتدبرس: نفق ساحة التحرير الى متحف لحرارة احتجاج العراق, 2019)



Figure (98) Mahir, 2019, Tahrir Square, Baghdad, Iraq. (Source: 2020, روين.)



Figure (99) Baqer Majid, 2019, Tahrir Square, Baghdad, Iraq. (Source: 2019, السراي.)



Figure (100) Sajjad Mostafa, 2019, Tahrir Square, Baghdad, Iraq.
(Source: 2019, فن الشارع والثورة العراقية)

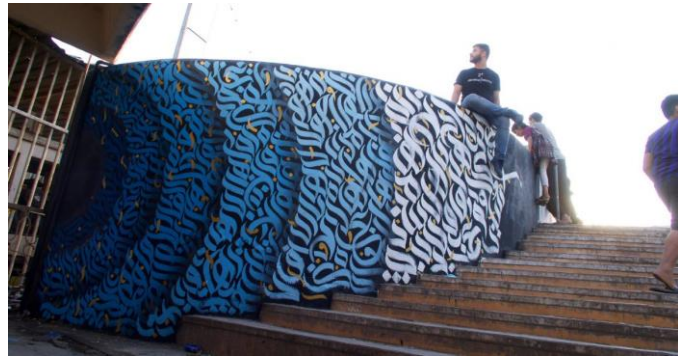


Figure (101) Raid Madhaa, 2019, Tahrir Square, Baghdad, Iraq. (Source: Sabah, 2019)



Figure (102) Aws Aldawodi, *Martyr Muhannad Al-Qaisi*, 2019, Tahrir Square, Baghdad, Iraq.

3.4. Conclusion

Mural art appeared in Iraq with the emergence of the Sumerian, Babylonian and Assyrian civilizations during the late Neolithic era. they were interested in building large palaces and decorated them with murals that express power and victory. In the Abbasid era and the eras that followed, murals were used in Iraqi homes, especially in the guest's rooms and bathrooms to add an atmosphere of pleasure and joy. Then later Because of the wars, battles and occupations that Iraq has been subjected to, Iraqi mural art has suffered from dark periods. In the 1940s and 1950s artists were influenced by the style of foreign painters and many artistic societies appeared, mural art began to flourish again.

Down to this century during the October revolution mural art flourished and took a utilitarian trend in addition to its aesthetic function, expressing the needs and suffering of the people, in addition to conveying important political and social messages.



CHAPTER IV

METHODOLOGY

The overall aim of this study is to discuss the revolutionary mural art in Iraq/Baghdad and the relationship between revolution and mural art that happened in the city between 2019 and 2020.

A suitable research method has to be found in order to gather data and answer the research questions, in the following, the research methodology and, the semi-structured interviews, and the way of its conduct. In addition to the method of gathering data, and, lastly, how it was analysed.

4.1. Qualitative Research

In order to gather data to answer the research questions, an appropriate research methodology must be found. As I mentioned before the method of my research is qualitative. The qualitative research methodology was taken on to conduct the study to illuminate the events and interpret them in rich descriptions and unexpected; giving voice to those whose views are rarely heard; reducing bias and error, and finally examining the events based on observations and interviews. Qualitative research can be used based on human behaviour to study “feelings, emotions, attitudes, perceptions and cognition” (Trainor & Graue, 2013; Winchester & Rofe, 2010, p.4). Because the people's interaction with the environment and its effects on their lives in a harmonic way is a part of qualitative research (Davies et al, 2014; Bradshaw & Stratford, 2010; Winchester & Rofe, 2010). Strauss and Corbin (1990) defined the qualitative research as “any kind of research that produces findings not arrived by means of statistical procedures or other means of quantification” (p.17).

Taylor and Bogdan (1998) proclaimed that qualitative studies ensure credibility between data and people's actions and sayings even though reliability cannot be fully achieved because “the data yielded are a reflection of the circumstances under which the interview is conducted” (Pole & Lampard, 2002, p.127). So Silverman (2006) proposed

that reliability depends on possible measures that the researcher takes in order to achieve a reliable qualitative study, which has been followed in this thesis.

For this study, qualitative methods seem an appropriate option, because the choice of research methodology mainly depends on the nature of the research questions (Strauss & Corbin 1990). This research was designed as a case study because, in qualitative research, the case study is from the methodologies that are used frequently (Yazan, 2015; Baskarada, 2014). The case study is one of research methodologies which helps in search a phenomenon in some particular case through multiple data sources, and it conduct the search through a set of visions in order to detect numerous facets of the phenomenon (Baxter & Jack, 2008; Rashid et al, 2019).

4.2. Semi-Structured Interviews

Interviews help to understand people's varied thoughts about a particular topic and provide an insight into the way that people perceive issues or persons (Trainor & Graue, 2013; Davies et al, 2014). Semi-structured interviews for data collection were used, in addition to interviews; data sources included field observations and also secondary sources such as documents, images, newspaper articles, video recordings, TV and radio programs, and even informal, everyday conversations. Based on Glaser and Strauss (1967) 'all is data' means everything that a researcher encounters can affect the direction of the research, findings, and subsequent conclusions (DeJonckheere & Vaughn, 2019) asserted that the semi-structured interview creates two-way communication between the interviewer and the informants and makes the informants feel comfortable for a comprehensive discussion, and allows them to explore their feelings, thoughts, and beliefs about the topic freely.

4.3. The Study Population

The study population consisted of the muralists during the October Revolution in Baghdad/ Tahrir Square between 2019 and 2020.

4.4. Data Collection

In order to gain information from different perspectives about murals and their relationship to the revolution, data for the research was collected through, interviews and observation (Maxwell, 2013). The data collected included textual data and visual data.

4.5. Interviews and Conversations

In an attempt to learn more about Iraqi revolutionary mural art during the 25 October revolution, ten of the most influential young artists in mural painting in (Iraq, Baghdad, Tahrir Square) were invited to take part in this study.

The first stage of the study involved research online and in publications related to 25 October Revolutionary murals, on potential participants and contacted through their social media accounts or via email.

The first round of interviews took place from January 2021 to April 2021 and included 10 of the most influential young revolutionary muralists in Iraq at that time. Almost all of the participants were university students or graduates and they were very cooperative, preferred to remain anonymous.

Four interviews have been conducted in universities, three at public places like cafés, and the others conducted via email, telephone, and social media programs. Each interview took between (30 - 40) minute, and the interviewees were promised anonymity. It should be noted that the participants were indicated by their initials in order to “ensure respondents’ anonymity” (Litosseliti, 2010, p.64).

The researcher prepared 10 questions that are easy to understand, and the questions are non-orientation or biased. Each question was generated with the objective of understanding the intentions behind the paintings, how important are the murals to them and the murals relationship with revolutions? As well as how can the murals be a calling voice in the protests? what difficulties do they face during work and the topics they cover?. (Appendix 1)

The interviews and the observations helped to explore new events “similar incidents, events and experiences that recur and begin to develop concepts” (Morse & Richard, 2002, p.156).

The interviews were conducted as open conversations based on the lead study questions. This allowed the participants to freely express themselves and bring up any

issues that they felt were important. The interviews were recorded by an application on the researcher's phone, and after each interview, memos were written in order to help the researcher remember notes. It should be noted that the interviews were conducted in Iraq, so the interviews were in Arabic and later the researcher translated it into English.

The second round of interviews was conducted via e-mail, telephone, and social media programs. Although my guarantee is that the participants would remain anonymous, many of the artists refrained from participating in the interview. It seems, that the main reason behind their hesitation to participate was that they feared of revealed their identity and their views about the revolution. Many of the approached muralists referred me to their social media accounts and interviews published online and advised that they be used as sources of data. Online interviews became a significant source of data.

In spite of the main goal being to know the stances, opinions, and perspectives of the muralists during the revolution, I am committed as a researcher to clarifying my opinion and position because my purpose is not only to collect and display the artist's opinions but also to interpret them. The useful advantage that helped me in the field is my experience and previous knowledge of mural art and its vocabulary.

4.6. Visual Data Collection

Firstly, the researcher has collected numerous documents, photographs, and videos online, this included blogs, websites, social media accounts (Facebook, Instagram, Pinterest, YouTube) of muralists, mural enthusiasts, pages devoted to mural art, and Google searches of the mural art in specific locations.

Secondly, the visual data was collected from previous interviews were realized by different journalists, which were useful in gaining more information to understand how mural art can be used to instigate social change. In addition, the researcher has taken photographs of the Tahrir square murals and asked the artists to send some pictures of their murals. Morse & Richard, (2002) mentioned that Photographs can be used as data in the thesis to describe some terms during the process of analysis. The photographs of murals were discussed with the artists who were interviewed to understand their intentions.

4.7. Observations

The researcher was used the observation method to discover new, and unexpected aspects of the mural painting, like the acquisition of information on muralists and their paintings from a personal point of view rather than learning about them from someone else's perspective or without asking direct questions.

The observation method allowed us to know more spontaneous behaviours that take place in muralists' environments.

Throughout the observation process, the focus was quite broad to complement the other data gathering activities (interview and reviews of texts). The new information and ideas from the observation process were recorded in form of memos.

The observation was carried out in public spaces, as well as through peoples' reactions, reading articles, watching video footage, online blogs, social media accounts, documentaries.

4.8. Difficulties of the Study

The difficulties were faced by the researcher were the lack of previous studies about this topic. In addition, the Corona pandemic and curfew made some difficulties of the interview the participants and this led to the postponement of interviews many times. However, I tried to face these difficulties patiently, in the attempt of keeping confidence and motivation, also the participants' fear of threat and assassination, but the gender of the researcher as a female helped a lot in instilling tranquillity in the hearts of participants. This justifies why only seven interviews were managed face-to-face and the rest, three, were carried out via the internet.

4.9. Data Analysis

In this section, the data collected from the semi-structured interviews and observations will be analysed through thematic analysis.

Thematic analysis is a foundational method for identifying, recording analysing the qualitative data, that include text, images, images accompanied by a text or idea linked

by a common theme, then the researcher index this text into categories to set a “framework of thematic ideas” (Gibbs 2007). While Thematic analysis, according to Boyatzis (1998) and Braun & Clarke (2006, p.5) is a method for identifying, organising, and analysing the qualitative data in a detailed rich way. In addition, to explaining different aspects of the data. Two ways were used to analyse the data, inductive and deductive methods (Panelli, 2003). Because some codes such as mural art in public spaces and interaction with it were related to deductive methods, while other codes were produced inductively attained from the structure of the interview. (Appendix 1)

4.10. Coding and Content Analysis

In order to convert the transcribed interviews were transferred into analyzable content for this study, as a first step, the data is read, listen to, or look at carefully (depending on the type of data) then describe, analysis and interpretation of data to construct meaning. (Miller & Crabtree, 1999). The coding process is important because it is considered the pivotal connection between gathering data and explaining it (Charmaz 1996, p.37).

Saldaña, (2016) asserted that Coding is a process that helps the researcher to better understand the data. Also, Saldaña added that “multiple minds bring multiple ways of analyzing and interpreting the data” (p.34).

CHAPTER V

FINDINGS AND DISCUSSIONS

In this part of the research, the findings obtained as a result of the interviews with the muralists are emphasized. Findings related to the interview questions are given respectively. Headings were made based on themes and concepts. It should be noted that there are almost 100 murals in Tahrir Square.

5.1. Why did the Artists Choose the Wall to Express Their Thoughts?

When we analyze the answers given by the artists to 10 questions, it becomes clearer why Tahrir Square is important for muralists and why they chose this square to paint. It is seen that the codes obtained as a result of the content analysis applied to the answers to questions are grouped under several themes: 'freedom' and 'support the revolution', 'communication', etc. When these concepts are examined closely, it can be seen that 100% of the artists, which can be seen in the excerpts below, chose the art of mural in order to serve the revolution and have a role in the liberation of the country.

“The reason for my drawing on the wall is because I consider the wall as a big billboard in which we address different classes of people and through which we express our demands and explain our greatest fears.” (KA)

“I am a mural painter, and this is the way I like to express my thoughts, the way I protest, and my rejection of the ruling policy. I wanted to demonstrate and support the revolution with my art. My goal in drawing was to give the revolution a colourful character. I wanted to say my word like revolutionaries, so I said it on the walls. Like them, I rejected all cases of oppression and brutality with which the authorities deal with the demonstrators.” (NA).

And (FH) noted:

“I chose the wall to express my thoughts because of my big love for mural art and its ability to draw attention to different topics. We first wanted to express the revolutionary movement, and then announce a new look in society for the free, non-partisan, and non-ideological individual, and also to present a bright and joyful picture amidst a succession of disappointing and tragic images that we lived through.”

“I chose the wall to express my thoughts because Tahrir Square was the centre of the demonstrations at that time and the focus of the attention of Iraq and the world, and the wall was the largest, easiest, and fastest way of expression.” (SO).

As (MH) noted: *“I used the wall because of its large area and it can give me a lot of freedom to express the desired idea. Also, to be enjoyed by the largest possible audience.”*

Frankly, I chose the wall to perpetuate the revolution and to transfer the message to the largest number of people and for the longest possible period, to show what happens to these oppressed people, in addition, to make the place beautiful. The murals, as well as the demonstrators, called for peace against violence and injustice. The walls also spoke.. the mural art said its word and conveyed the message, the drawings will not die like the revolution.. until all the demands of the revolutionaries are fulfilled.” (A.M.)

“I used the wall to express my thoughts because of the element of attraction, the wall attracts attention and makes others think about the content. The mural art in Tahrir square is an emotional state and a deep embodiment of the influential event that the painters experienced during the confrontation between the demonstrators and the riot police. At that moment, the most important question is; Why are the demonstrators being killed while they are demanding their most basic rights, and why this repression? The issue for which painters draw is the one that motivates them and ignites their energy, that each artist has his own school.. and the public is entitled to name the painting, especially if it is ambiguous, or expresses the artist's subjectivity.” (A.A.)

“I chose the wall because it was the best and biggest way to attract attention in Tahrir Square to express our demands and transfer our voice to the world and in

order to leave our mark during the protests and justify the peaceful nature of the demonstrations against the corrupt political class that works for external parties. There was great joy inside me for two reasons, the first of which was to break the barrier of fear, and the second was the rush of young men and women to work, as everyone worked like a beehive, one complementing the other, and this if anything indicated their love for their city and country, as we worked from eight in the morning until late hours At night, we do not care about hunger, thirst or fatigue. All we care about is proving that the revolution is a peaceful and civilized event, the aim of which is to change for a better future for the country. '' (R.N.)

“Revolutionary murals are the most present element and the first popular form of what can be called the art of revolution, as mural art has emerged since the early beginnings of the protests to inform the government of the people's demands. It can be said that the murals were the first form of the revolution due to its artistic specificity and the ability to draw attention to the protests, as it contains simple and brief messages that suit people's taste and are considered more relevant to the masses, as they show the living and economic reality of the poor in addition to their ability to convey Revolution Messages, Therefore, mural art has a great ability to spread and influence the emotions and feelings of the recipient. '' (L.E.)

As can be seen from the quotes and also from the visual data collected from previous interviews (2019 جداريات نفق التحرير في بغداد.. المحتجون يرسمون الصورة المنشودة للعراق،)، artists choose the mural as a field because the walls are the best expression area and the easiest way to reach the audience. Artwork and audience can meet without the need for intermediaries such as the gallery, opening, invitation, press. There is even a discovery that is beyond the will of the audience.

5.2. What the Artists Said About Relationship Between Revolution and Murals?

The questions in the semi-structured interview form prepared for this research are mainly aimed at understanding whether the artists establish a direct relationship between

the revolution and mural art or how they define the relationship between the two phenomena. It is also about whether they attribute a didactic role to mural art.

There is a direct question in the semi-structured interview to understand the artists' opinion about revolution and mural art relationship: *What do you think about the purpose or role of mural art?*. Besides the other questions, the answers given by the artists to this question revealed the theme of 'relationship between murals and revolution'. 100% of muralists gave answers pointing out about that there is a very direct relationship between the revolution and the murals, especially in Iraq. And even artists gave answers pointing out that the primary function of mural art is to serve the revolution. As examples:

“There is a debate about the role that mural art plays in popular revolutions and protests, but in the Iraqi revolution there is a relationship between them. An artist by art can convey the message to all humanity, transcending the boundaries of languages because art is the language of the world.” (RN).

“From my point of view, there is a link between murals and revolutions, as art in general and murals, in particular, convey revolutionary ideas and messages to the demonstrators who are calling for change. There are many artists who have a lot of ideas, but they do not have the right place to express their ideas, so we decided to paint Tahrir Square to bring about an artistic revolution.” (A.M.)

“There is a close connection between murals and revolutions, because the artwork, in general, is a point of view, an idea, and an opinion that can be used to support an idea or to fight another. Tahrir Square has been turned into a museum that tells the story of Iraq's protest movement against the government. Along the walls of Tahrir Square, artists painted murals, portraits of people and graffiti on the walls, telling about the country's painful past and the new Iraq they aspire to.” (A.A)

“There is a great relationship between the murals and the revolutions, the murals embody facts, events and demands of the revolutionaries in a clear and direct way and put them up for discussion and solution.” (S.O.)

“I see that there is a very close relationship between the murals and the revolutions. Otherwise, we would not have come, despite the difficulties, to draw our demands, hoping to change the situation. Murals have played a major role throughout history during crises and wars in contributing to the transfer of the revolutionaries’ messages and trying to change the situation for the better and it did it in a good way.” (F.H.)

“Mural art make a revolution or the revolution makes mural art, and here is the relationship between the ability to influence one another. The revolution is produced by various social variables such as corruption, political tyranny, suppression of freedoms, violation of rights, and bad economic conditions that directly affect people's livelihood. In our Iraqi revolution, despite the excessive violence with which the authorities treated the demonstrators, the mural art continued with the same strength and enthusiasm, and insistence on achieving demands and recovering the homeland.” (L.E.)

Some artists have also pointed out the ability of mural art to change the way people see life, due to its ability to influence people’s thoughts and inclinations.

“There is an eternal relationship between murals and revolutions, mural art has great importance in making change and loving life and conveying the required message if it is placed in the right place to reach the largest number of people. I believe that mural art is one of the arts that can make a big change in people's thoughts and beliefs. In Tahrir Square in Baghdad, protesters translated their ideas into murals describing the situation they hoped their country would be in.” (M.H.)

That is, the murals were able to convey the events that occurred and the conditions that they hoped the country would become.

5.3. Why Muralists Choose Tahrir Square as a Place for Painting?

Data analysis and the process of developing various observations and concepts regarding Tahrir square indicated that the murals had a positive impact on the square by turning it

into a place like an art gallery full of life and colourful murals. As one of the artists (K.A.) said that the demonstrators called it the Tahrir republic:

“I think that all the drawings in Tahrir Square had a positive impact on the demonstrators, not just my drawings. I noticed this through the support and encouragement we received from the demonstrators. In Tahrir Square, youth campaigns cleaned the streets and repaired their lighting. Many of the pavilions were set up for overnight stays, and processions dedicated to making food settled. Others established bathrooms and equipped sewage facilities. The square became a haven for the demonstrators from kidnapping and targeting if they returned to their homes, in addition to being a platform for their demands, until they called it among themselves (Tahrir Republic).”

According to one of the artist (M.H.)

“(…) Despite the killing, arrest, and kidnapping that the protesters have faced since the outbreak of the revolution, the murals expanded and increased and adorned every corner and intersection in Tahrir Square and the surrounding squares, turning Tahrir Square into an open-air gallery art exhibition and the starting point of Iraqi mural art towards the world, where the Iraqi revolutionary found a way in this art to address the free people around the world because it is an art that does not need language or translation that could prevent the real meaning of the glorious Iraqi revolution.”

It has been also observed that these practices that occurred in Tahrir Square made the demonstrators feel safe because they considered it as their big house and they tried to protect the murals in it. *“My murals have not been vandalized because Tahrir Square was like a big house for us, and we tried to protect it as much as we could.”* (N.A.)

In his book, (The Code of the Streets: Decency, Violence, and the Moral Life of the City) Elijah Anderson conducted Ethnographic research about the effect of the code of the streets on city neighbourhoods, Elijah Anderson described how the code of the street affect society in addition to its effect on behaviours such as respect, social relations, violence, where the police influence ends and personal responsibility begin “street justice” (Anderson, E. 2006). He clarified that factors responsible for the street code its

some of the informal rules that were created because of the harsh reality of the city neighbourhoods such as low income, the scarcity of jobs, drugs, and poor services etc. But in the streets of Tahrir Square, these symbols did not exist. I think that this is because of the people's solidarity with each other and their belief in their revolution, so they were helping each other.

Lastly, through my discussions with the muralists, I realized that the relationship between their murals and the place in events it occurs was of pivotal importance for them. They highlighted the importance of the bystander's audience and the public space. As one of the artists (M.H.) asserted *“All artists have contributed to raising the morale of the revolutionaries because the revolutionaries needed such works to raise their determination and morale. As for us artists, our morales rise by seeing their reactions.”* Mural art has a dynamic role for the communities because the artist creates a concept that could easily relate to people's reality, and its codes can be analyzed by the audience.

The last objective was to examine the artists' preference of Tahrir Square. It was determined that in most cases the muralists preferred Tahrir square because it was, as described by some, a powerful media centre that your messages and demands can quickly reach the world,

“I was painted in Tahrir Square as it was a strong media centre that your message can react quickly to the world. My message is to show the great loss of life that we suffered in the demonstrations, but I showed it artistically.

All mural artists in Iraq, through their art of drawings and writings, seek to emphasize the peacefulness of the protests and the logic of force and weapons used by the current government and its affiliated parties. At a time when the Iraqi government confronted the demonstrators with live bullets, tear gas, and mustard gas bombs, we confronted them with mural art because it is our weapon. The only one in front of whom all the weapons of the authority fall, and because he is an art that does not know evasion or collusion and drumming of the ruling parties in Iraq.” (S.O.)

In addition to the fact that Tahrir Square was the centre of the demonstrations and was receiving great media attention and follow-up from all over the world, this is why the

artists chose to deliver their messages in order to obtain global support for reforming the situation.

“I drew in Tahrir Square in order to explain our demands and to attract the masses to the side of the revolution, in addition to conveying certain political messages to the regime despite their use of military force to suppress the revolution and confront our peaceful demonstrations with weapons. The murals play on the chord of unity and alignment against the corruption of the regime and liberation from its tyranny.” (L.E.)

In addition to delivering messages, some artists painted in Tahrir Square to bring about an artistic revolution to draw the world's attention to the issues at hand.

“My friends and I painted in Tahrir Square to make an artistic revolution in addition to the revolution of our country, and to transfer a message that the revolution in Iraq is being brutally suppressed. we have many artists in our country, but they do not have any place to express their art and opinions that's why we used the wall.”(F.H.)

However, it has been also observed that these practices that occurred in Tahrir Square, made the muralists act as representatives of the people to convey the protesting voices in a powerful artistic way. They are not a movement or a party but rather a mechanism used by artists, social groups, or activists, to communicate with the public. Murals are equally an important source of information about people who are marginalised and who have no other means of expression. Through murals, ideas of those marginalised people are transmitted to the world.

“The reason for my drawing in Tahrir Square is to participate in the revolution and to respond to some of those who said that we seek vandalism, also to transfer an important message that we are peaceful, no matter what they say, we only came to express the love of our homeland and to reject the sectarianism. 16 years, the random death did not leave the Iraqi citizen, to be a large part of his psychological and epistemological formation.. so that the idea of loss or departure became part of the usual daily expectation, but the diagnosis is the determinant, and the martyr

is known according to the accident that killed him, as in The Karada martyrs, the Speicher martyrs, the sectarian martyrs, the Saddah martyrs, the bloody Wednesday martyrs..etc.’’ (K.A.)

This proves the ability of artists to convey messages and change a point of view, in addition to responding to rumours or events. The murals in Tahrir Square were able to describe the good and bad conditions and events that took place between the demonstrators and the police on a daily basis.

“The murals depicted the protests, the huge sit-in in Tahrir Square, and the clashes that took place on an almost daily basis, with security forces firing tear gas and live ammunition, stun grenades to prevent protesters from crossing bridges into the Iraqi government headquarters. There is a direct relationship between murals and revolutions. Whenever revolutions occur, we see murals spread in abundance. Mural art is considered as a tool for narrating a specific problem or depicting an immortal battle in the lives of peoples or chronicling a prominent event.’’ (K.A.)

5.4. What the Artists Said About the Function of the Murals in Tahrir Square?

From the table of the interview, it is clear that the murals played an effective role in the revolution in addition to their clear impact on the demonstrators by spreading cultural, political and social awareness among people, reminding them of their reality and the need for change for the better, and drawing their attention to topics that some may have been unaware of. Through the interview question *How did your murals affect the demonstrators in Tahrir Square?* 80% of artists replied that the mural art raised people awareness:

“The murals contributed to spreading people's social, cultural, and political awareness by highlighting bold topics that drew people's attention to their reality and stimulated their desire for social and political change... That is why the number of demonstrators began to increase dramatically. Mural art is a way of protesting against the governmental system, which has led the country to difficult

conditions. It is a giant social revolution in Tahrir Square, thanks to which political awareness began to rise.” (M.H.)

And as one of the artists (A.M.) commented:

“As a personal experience, I noticed that the mural painting raised the morale of the demonstrators by a very huge percentage, motivated them to continue, especially when they were helping us and contributing with us with simple things. Mural art is a means that citizens resort to express their rejection of the deteriorating conditions, through political or social messages through drawing and writing on walls. All the murals and phrases that were painted are very wonderful for us, they are an integral part of the memory of the Iraqi revolution, which is our memory and the memory of every Iraqi who loves his country. In addition, we try, through the murals, to break the monotony of the sad, cold, drywalls and bring joy to the hearts of the spectators.”

“Murals played an important role in promoting the revolution, and mural art sought to achieve many goals and deliver various messages, including striving to embody the values and principles of the revolution, and trying to mobilize the masses and enhance their sense of belonging to the revolution and its principles, in addition to simulating the political corruption of the regime and the necessity of revolution and change.” (L.E.)

“Questions still revolve around the Iraqi October uprising murals, and the results it achieved in spreading political and social awareness in the country. From my point of view, I believe that the uprising murals contributed with create many changes at the level of social, political, and cultural awareness because they attract attention and make people think about the issues at hand. This explains that the function of the murals is to convey the messages and voices of the demonstrators, stand up to rampant corruption and demand their rights, in addition to promoting the spirit of cooperation and raising the morale of the demonstrators despite the threat and kidnapping they faced, as some of the participants said.” (A.A.)

“Most people were aware of the killing, destruction, and theft of people's rights, but the murals shed light on these problems directly. The October Revolution and its events promised us a lot towards achieving a turning point in the Iraqi consciousness. In-depth, murals represent clear signs of change, not only in the field of political change, but also on the social and cultural levels, and Iraq is in dire need of these gestures to take root in society.” (K.A.)

“All the murals in Tahrir Square had a role in raising people's awareness. Several indicators have emerged of the possibility of a turn in the Iraqi consciousness, which, if its pace continues to escalate, may reach the level of the true social revolution. Regional issues as national issues, as well as the role of women as pioneers in protest. The October Revolution murals constituted a kind of social solidarity that crosses class differences, as well as other activities that represented the beginnings of establishing new values for society. All of these representations will establish a major shift in awareness.” (R.N.)

The literature and the visual data showed that mural art is not only affected by the place in which it is located but also by the social and cultural environment and the place-making in the city. It is a participatory process, the participation of the community in mural art is a paramount thing for mural art's success and community development, and it depends on how the community perceive the mural art. (Setiawan, T. 2014), stated that “Mural art seems to be more accepted because of the perceived benefits it may contribute to urban environment in one way or another that in the end may contribute to the economic development of the city.”

5.5. The Prevailing Themes in the Murals of Tahrir Square

Through the interview question, “what are the topics and problems you cover in your paintings?”, and through the symbols obtained from the interview table and its analysis, it is noted that 10% of artists depicted patriotism and peace as a theme. 40% of artists depicted women rights as a theme. 20% of artists depicted getting rid of corruption as a theme. 10% of artists depicted slavery and dependency as a theme. 20% of artists depicted portraits of the martyrs as a theme. 80% of the participants intended to choose sensitive

and bold topics to highlight and discuss them to find solutions, such as peace, patriotism, demanding rights, getting rid of corruption and reforming the country, in addition to discussing the problems that it means Young people in particular, such as rejecting sectarianism, unemployment, women's rights, religion, and gender.

“We all carry aspirations beyond our tender imaginations, but one wish that memory has not been able to forget is to celebrate a new Iraq that carries with it the glory of this civilization whose drawings on the walls will remain as a mark immortalized by history. I chose to express slavery and dependency, especially the followers of political parties, because, from my point of view, they are the two main things that brought the country to this awful situation.” (M.H.)

“There are many murals in the place of the revolution that directly express the concerns and problems of the youths, such as unemployment, and had a very large stimulating and emotional impact on people, as the murals conveyed many sensitive topics and people's suffering, boldly. Most of the murals bear calls for the renunciation of sectarianism and calls for peace and a free Iraq.” (A.M.)

And as (K.A.) stated:

“There are many issues to talk about like sex, religion, politics, etc. Even if they disagree with my views, it is very important to talk about them and get them to think about issues like women's rights, gay rights, animal rights, because I think that this is the most important thing that people need to understand is that we are equal despite our differences.”

“My feelings are beyond the description of beauty, as our launch with drawing tools between brushes and paint was the best weapon with which to express the peacefulness of our revolution, to convey to the world that what we are doing is reform, not sabotage or violence. Their goal is one, to beautify the streets of their cities so that their revolution bears a slogan that generations will remember, which is (Art Revolution), a revolution of beauty and reform. I covered the issue of peace, patriotism, demands for rights, getting rid of corruption, and freedom of

expression because these issues were all that was going on in the minds of the demonstrators.” (A.A.)

We also note that due to the sensitivity of the topics discussed, some murals were vandalized, as some of the participants said about this phenomenon *"Yes, unfortunately, my paintings were vandalized because of the sensitive topics that I discussed in the murals.” (L.E.)*

As for (A.A.)

“Unfortunately, some of my drawings were vandalized because there were parties that did not want the people to wake up from their slumber and demand their rights, but even if they can sabotage murals, they can't sabotage an idea.”

5.6. Women's Rights in the Murals of Tahrir Square

As a woman and especially as a female artist, I wonder an important social problem. What do revolutionary muralists of Tahrir Square about women's rights, how much do they emphasize this problem? The importance of women rights has been repeatedly noted during the process of analysing and systemising the topics occurring in murals. 40% of the participants expressed women by showing their strength and ability to participate in various aspects of life, in addition to their ability to bear difficulties, as well as in order to change the society's view of women, according to one of artists (F.H.):

“I expressed women by showing the strength of women and their ability to challenge, participate and lead, but unfortunately despite that, they are subjected to injustice, persecution, transgression of their rights, and lack of belief in their abilities. As women, we work to support each other and try to end this societal view of us through art.”

F.H's answer below reveals how important women's rights are to muralists. It reveals that the muralists deliberately depict feminist masterpieces about women's rights:

“I painted women in order to support women and to show their strength and ability to participate in all activities the same as men and perhaps more.

...Most famous mural was an Iraqi version of the American icon Nomi Parker, who became famous in World War II, under the slogan "This is how our women are strong" in reference to the generation of girls who participate in the demonstrations.”

One of another artists (L.E.) asserted: *“I painted murals about women in order to develop the way of thinking about women and change the societal view of the presence of women with men in the revolution, and make them more open.”*

The answers given below by two other artists show that *women's rights* are an important theme of murals in Tahrir Square:

“All the themes that I discussed in my murals were about women because women suffer at this time from the persecution of their rights and not accepting them as they are. In addition, I wanted to show that women are half of society, and they are beautiful and gentle beings that must be treated with kindness.” (A.T.)

“I drew themes about women's rights stolen, the power of women that most of us don't see, the marriage of underage girls. I wanted society to realize that women are an independent entity and not a tool, as some consider them, unfortunately. To highlight the strength of the soft presence in this youth revolution, and the presence of the girl in the protest field, who was often afraid of society.” (N.A)

It has been observed that the notion of showing the women strength appears to have different connotations according to the artists' imagination. For instance, some of them believe that the strength of a woman lies in her ability to bear pain or the difficulties and hardships of a harsh life. Others see the strength of a woman in her tenderness and delicate sense. Every artist drew their own vision in Tahrir Square.

CHAPTER IV

RESULTS

6.1. Conclusions

French sociologist Henri Lefebvre confirmed, “Space is not a scientific object removed from ideology and politics; it has always been political and strategic (...) It is a product literally filled with ideologies.” (SOJA, W. 1980). If we accept Lefebvre's definition of the function of the wall, we must accept that the murals applied to this ideological field also have an ideological purpose. Especially the murals produced during the revolution transform both the wall and the space into an ideological space. Although this study did not focus on seeking the answer to the question of how the murals transform the space into an ideological space, this study focused on examining the qualities attributed to murals by artists who painted murals related to revolution and ideology in a space that has turned into a certain ideological space, and which themes they visualize in their paintings. It also focuses on understanding the motivations of artists.

The ideological space is Tahrir Square in Baghdad in Iraq. Tahrir Square is a centre of attraction for many artists. Especially during the October revolution. The overall aim of the research was to understand the relationship between revolutions and murals through building a framework in which the role of such practices can be explained. Despite the substantial number of previous studies that dealt with the topic of murals, Almost non-existent studies on the nature of the relationship between revolutions and murals. The last objective is to investigate the importance of revolutionary murals in communicating the issues of the Iraqi people to the world.

The research started with an investigation in mural art with a historical overview of murals that historically considered is among the oldest human activity which documented, interviews were conducted with muralists, adopting the grounded theory approach. Semi-structured interviews were conducted with ten artists who painted murals in Tahrir Square, and by making content analysis of these interviews, the themes emerged were also analyzed. The analysing of this interview produced that most of the participants understood the entire subject intended by the researcher.

The first conclusion that can be made from this study is that mural art was considered by the participants as a tool or a weapon used by activists, social groups or artists of communicating with the people and to talk to the world to convey messages and demands, without need language or translation this is due to the large area and ability of the wall to attract attention. R.N. mentioned that “An artist by art can convey the message to all humanity, transcending the boundaries of languages because art is the language of the world.” M.H. added “(...) It (mural art) is an art that does not need language or translation that could prevent the real meaning of the glorious Iraqi revolution.” The participants unanimously agreed on the importance of the mural art serving the revolution and there is a direct and huge relationship between murals and revolutions in which can help people achieve change and invitation to peace in addition to making people take a stand on political issues and express their thoughts and describe problems.

During the process of analysing, the importance of mural art in raising people's awareness was observed and its ability art to draw attention to sensitive issues to discuss them hence finding the solution. Moss, (2010) clarified through (MAP), the Mural Arts Program, in Philadelphia some people had developed their connections with neighbours through discussing the messages that murals tried to convey in order to understand it. On the other hand, as important as this is, it has been noted that the drawing style Influence the audience greatly, the more simple and expressive the style of drawing, the faster the idea can reach the audience as one of artists (A.A.) said “I believe that style of painting has an important role in influencing the recipient. The more simple and clear the style is, the more it is understood by people, and thus transfers the desired message.”

The analysis has shown also some of the murals got a kind of vandalism because of the ability of the murals to affect the demonstrators in Tahrir square and that led some parties to feel afraid of the murals as one of artists (A.A.) contended “Unfortunately, some of my drawings were vandalized because there were parties that did not want the people to wake up from their slumber and demand their rights, but even if they can sabotage murals, they can't sabotage an idea.” while (M.H.) said “My murals have not been vandalized because the protesters in Tahrir Square have protected the artworks. But unfortunately, some other business has been sabotaged. All artworks in Tahrir Square performed their function as required, and even if they were destroyed or deleted, they will be stuck in people's minds, and I am sure that they will be printed and hung in Iraqi homes because they are a symbol of the revolution.” This confirms that people were defending murals because they consider them their voices to express freedom and salvation.

The next conclusion is that mural art can convey important social messages. Almost all of the participants who took the interview stated that is mural art conveys powerful messages. In addition, mural art supports women and demands their rights, One of the participants (F.H.) said “I expressed women by showing the strength of women and their ability to challenge, participate and lead, but unfortunately despite that, they are subjected to injustice, persecution, transgression of their rights, and lack of belief in their abilities. As women, we work to support each other and try to end this societal view of us through art.”

Irvine (2014), mentioned that street art is considered one of the most popular influential arts genres in visual culture today. Drawing murals with interesting information increases social, cultural and political people awareness and the likelihood of people seeking out more information is big. As Marshall (2008) said that the conceptual art can raise critical thinking. We can conclude from this that the art of murals can be used as a powerful tool for initiating curiosity and expressing the concerns and demands of people and to convey the voices of the oppressed and persecuted, in addition to expressing women’s rights and demands in defiance of difficulties, murder, threats and the objections of society.

This study shows that most of the interviewees believe mural art can carry direct messages. Mural art may be a valid instrument in awareness campaigns seeking to increase people’s awareness of political and administrative corruption.

Mural art can help serve and promote discussion about many topics such as women rights, children, persecution, underage marriage, unemployment topics and tap into people’s perceptions, emotions and thoughts.

6.2. Suggestions and Recommendations

As with every research project, this research raises some questions. It was the first time such an approach to explaining the phenomenon of mural art in Tahrir Square during the October revolution was adopted and therefore more research and discussion are needed and Focus on some points:

- 1 - The researcher suggests conducting a study on modern mural art in Iraq.

- 2 - The researcher suggests that there should be studies on whether there is importance to the academic background of muralists.
- 3 - Considering that some murals have been vandalized, the researcher suggests that there be studies on the motives of mural art vandals.



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APPENDIX

APPENDIX 1. Semi-Structured Interview Form

- 1- Why did you choose the mural as an artistic field or the wall to paint?
- 2- What do you think about the purpose or role of mural art?
- 3- Do you think murals can express people's worries and problems in general? And how?
- 4-Why did you paint in Tahrir square? What was the message you wanted to convey?
- 5-How did your murals affect the demonstrators in Tahrir square?
- 6-What is the effect of murals in spreading social, cultural and political awareness?
- 7-What is the effect of drawing style, idea and implementation in communicating ideas and opinions to the public?
- 8-What are the topics and problems you cover in your paintings? And why?
- 9- Did your paintings get any kind of vandalism? Why?
- 10- What are the difficulties you faced during work, like family objections, society, security or getting threats from a particular group?