

The employment of Arabic script in contemporary Iraqi Plastic Art: Sculpture as a model

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Abstract

The letters inscribed at the beginnings of the Quranic chapters led the researcher to delve into their mysteries and secrets, prompting a serious investigation into the importance, significance, and sanctity of these letters, as well as the profound emotions, historical significance, and cultural references they embody. This includes exploring the ideas and stages these ideas have undergone to manifest in various themes within contemporary Iraqi art in general, and sculpture in particular. The experience of this art form has been a source of debate due to its theoretical and practical dimensions. The letters inscribed in artworks, whether as words, letters, symbols, or subtle signs, formed focal points that the researcher focused on, making them a central element in his research. The research, which includes four chapters, explores the relationship between individuals and artists, highlighting their creative abilities. The first chapter presents the problem, defined by the question: What are the manifestations of Arabic script in contemporary Iraqi art? The importance of the research and the need for it were presented. The aim of the study was to recognize the manifestations of Arabic script in contemporary Iraqi art. Chapter Two contained three sections: the first (the historical roots of Arabic script), the second (the use of Arabic script by Muslims), and the third (the formative features of Arabic script). Chapter Three dealt with the framework of the research procedures. The study population consisted of (25) works, and the sample amounted to five artworks. The researcher adopted the content analysis method as a methodology. Chapter Four: Results and Conclusions dealt with the results. The cultural and aesthetic importance of the letter lies here in the artist's use of it, moving between diverse connotations and different forms of representation and colors that carry different meanings. In the face of all this great gift that the Arabic letter is adorned with in terms of continuity and freedom of movement, has the Iraqi artist in particular fulfilled his right and how did he derive from it the intellectual aesthetic characteristics in his artistic contribution.

1. Introduction

The primitive signs and scribbled lines are the first historical roots that confirmed the motivation of ancient man to translate his thoughts about the universe and the objective environment and the dramatic conflict that he delves into throughout his life, in addition to his intellectual position in its first roots. Ancient historical periods constitute the first roots of the history of the script, writing and text (therefore we find that the very ancient artistic productions are nothing but evidence that man was an artist before anything else, as he expresses his feelings, his environment and his experiences with skill and feeling) (Huyghe, 1978). The ancients did not break at creating the method of writing, but they advanced it and made it a successful tool for recording and transmitting ideas. In addition to this, the emergence of writing is mainly attributed to the urgent need for a means of preservation. (The Sumerians knew writing for the first time in history, and the Sumerian school was the fruit of the detection of writing and its expansion, and this means appeared in the form of pictures and symbols) (Al-Jubouri, 2010). The Sumerian civilization is part of the civilization of Mesopotamia, which is considered the birthplace of writing. Excavations have revealed its earliest beginnings (dating back to the third millennium BCE), with its initial stages consisting of two thousand pictographic signs. Given the large number of signs and the effort of using pictographic symbols to definite multiple senses, the Sumerians began to simplify and abbreviate their forms. The Sumerians did not merely invent writing; they developed it and made it an effective means for

recording and transmitting ideas. Furthermore, the appearance of writing is mainly attributed to the crucial necessity for a means of preserving records of the growing temple revenues and the income of the Sumerian city-state, whose economy was experiencing continuous growth. These letters passed through several stages: - The pictographic stage: saying a solo word with a picture representative of it. For instance, the word "ewe" was symbolized by sketching an image of an ewe, and so on. This step is named the proto-literate era, as the appearance of the beginnings of writing symbolized the great importance of the development of civilization. Examples of this period have reached (the fourth layer of Uruk, written in this type and including economic texts and tables of material names to serve the required purpose). The symbolic stage: This stage depends on the use of drawings of shapes and tools to denote something related to them. Since these shapes were essentially symbols or signs, and not complete images of alphabetic meanings, they paved the way for the simple pictographic writing of the Phoenician alphabet. This demonstrates humankind's ability to devise images that symbolize meaning and their capacity to simplify writing (Al-Jubouri, 1984). The phonetic stage: This period refers to the transfer of sounds to signs appropriate to their language, abstracted from their pictorial or symbolic meanings. In other words, they focused solely on sounds, disregarding the meaning conveyed by the image, to write their words. (The explanation for the use of phonetic signs lies in the fact that the Sumerians realized the impossibility of expressing abstract ideas such as life, death, laughter, and sadness using pictorial and symbolic signs alone. So, they utilize only the sounds of the signs, devoid of both their pictorial and symbolic meanings (Abdul Wahed, 1997). The series of developments and changes that the origins of writing underwent was attended by alterations in the systems of its forms as well, throughout subsequent historical periods. (This is due to some issues, the most important of which are: the nature of the writing tool, which is clay, and a reed stylus with a pointed tip) (Al-Jubouri, 1984). In the early stages, the writing signs were distributed in small groups, as the tablet was not divided by fixed vertical or horizontal lines. But, when large tablets were utilized, scribes separated the tablet into several vertical fields in which the signs were drawn from top to bottom, starting from the right field (Amer, 2001). Cuneiform writing was arranged vertically, with text written from top to bottom, then it became written from left to right, unlike Arabic script.

Arabs and Muslims paid great attention to calligraphy and calligraphers. Arabic script was associated with a sacred religious background, as the Arabs were honored by the revelation of the Quran to the Prophet Muhammad (peace be upon him) in the Arabic language, the language of the Quraysh tribe. This elevated Arabic script to a supremely sacred status, namely, its role in recording the word of God. Arabic calligraphy is one of the main things Arab and Muslim calligraphers use in their work. Seeking blessings by writing Quranic verses has always existed in artistic works in mosques or minarets throughout the Arab and Islamic world, due to the features of calligraphy that allow it to express aesthetic values linked to religious values, which makes it different from other kinds of art (Bahnesi, 1998).

Therefore, we find that the Arabs dedicated themselves to the art of calligraphy, elevating it to the highest levels of creativity, beauty, and refinement. The script acquired Islamic significance in architecture, books, utensils, fashion, and everything related to human activity, whether practical, intellectual, or aesthetic. (It is rooted in religion, connected to it, and motivated by it, but it is not a proselytizing or propagandistic art serving Islam. Rather, it reads without interpreting situations into an artistic language embodied by that precise geometry motivated by the order of nature) (Mohammed, 1989). It has its own characteristics and distinctions from other arts; it is an art in its own right. (The Arabic script in which the Holy Quran has been regarded as sacred throughout all Islamic periods.) (Al-Jubouri, 2010). The beauty of Arabic letters is a distinctive feature in which that genius and that flexible hand, and its innovative capacity, are manifested, bestowing upon the script beauty and delight. (The form in artistic composition acquires its transcendent and sublime value from the sublimity and sublimity of the eloquent and timeless themes that Arabic calligraphy has addressed) (Mohammed, 1988). The art of Arabic calligraphy is linked to our language, as it is the instrument that speaks it. Therefore, the Arabic letters, with their diverse forms and multiplicity, have given them aesthetic characteristics that we rarely see in the letters of other nations.

Muslim artists employed Arabic script to decorate mosque walls, artifacts, and Islamic jewelry of all kinds. Its use was not merely for seeking blessings, commemorating individuals, or marking dates, but served a different purpose. (Script is connected to language and to the development of culture, and it is credited with Arab cohesion and unity. It preserved their heritage, recording and

safeguarding it from loss) (Gholam, 1982). Baghdad was dedicated to refining Arabic script, perfecting its compositions, and refining its forms. Calligraphers there remained committed to the rules and principles of script. (Ibn Muqlah, the minister, is considered the first engineer of the proportional script. He established a way of writing that established criteria for the script, and he believed that its refinement and correction should adhere to a superior proportion) (Musa, 1978). The aesthetics of Arabic calligraphy became dominant, and thus calligraphers and scribes flourished. Arabic script and ornamentation occupied a prominent place in Islamic civilization due to their straight lines and flowing lines. (Art, in all its forms and colors, is an inexhaustible source that nourishes the symbols of society and the culture of humanity) (Athenhausen, 1974). These calligraphic decorations continued to develop, even in architecture and mosques. In addition to the diversity of ornamentation, whether floral or geometric, they were intended to be beautiful decorative elements as well as to record the name of their owner. The Muslim artist used a frame for writing in various forms.

Art expresses what is beautiful and reflects the essence of humanity and human nature in a pure way. (The elements of art and its formative values: No work of art is devoid of certain formative elements, namely line, space, color, shadow, light, surface textures, and spatial arrangement) (Al-Rubaie, 1972). To understand the artistic and meaning-based goals of the artists and to create a modern approach that develops a contemporary understanding of heritage, while simultaneously fulfilling all that modernity requires in terms of visions, understanding of the age, and expectation of the future. This aims to emphasize the unique nature of this knowledge within the Arab visual arts scene, and how it will contribute to the realization of the identity of Arab and Islamic visual art, as well as securing a place for this art on the universal period (Bani Khaled, 2000).

The manifestations of Arabic calligraphy represent an important aspect of human cultural and artistic achievements, particularly in relation to humanity's interaction with and adaptation to the surrounding environment. The employment of calligraphy in artistic forms relies on mechanisms of formal metaphor and transformation, allowing the visual and expressive energy of letters to be rediscovered and integrated into an intellectual system that corresponds with contemporary realities. The design of an artwork may therefore be understood as an intellectual and creative process that depends on the artist's understanding of composition, form, and visual analysis. The realization of calligraphic art is also closely connected to the meanings produced by systems of signs that carry artistic and symbolic content within Arabic script. Accordingly, attention is directed toward the ways ideas and emotions are communicated through calligraphic art and how Arabic letters are imaginatively employed to convey particular concepts, meanings, and messages within the artwork.

2. Method

2.1. Research Problem

Art is an important tributary of science and knowledge and a means of expressing various human feelings. Since art is the activity that most clearly expresses human will and creative and cognitive intentions, it reflects in its vision the nature of civilization, its cultural dimensions, and its ways of thinking and philosophizing about the phenomena of existence.

Accordingly, the human arts, particularly the fine arts, are linked to cognitive references and contexts that reveal their local identity in relation to the civilization in which they emerged. It is quite clear that one of the most important civilizational elements that helped peoples grow and develop was the invention of writing. Writing had the quality of distinction and uniqueness; through it, human beings advanced in science and knowledge. Without it, they would not have been able to record the ways of life of those peoples or to know their patterns and heritage.

After the emergence of Islam and the revelation of the Holy Qur'an in Arabic, writing and recording came to be regarded as sacred. Arabic calligraphy occupied a wide space in the structure of Islamic thought and took a leading position among the Arab-Islamic arts because of its association with Islamic belief.

This also applies to the emergence and development of the art movement in Iraq. Contemporary Iraqi artists sought new horizons outside traditional frameworks. Their artistic experience was shaped by serious and active contributions that allowed Iraqi art to reach an advanced stage both technically and aesthetically.

On this basis, the researcher sees the need to shed light on the ways and methods by which the Arabic letter has been employed in contemporary Iraqi sculpture and on the extent to which Iraqi sculpture has been influenced by the Arabic letter. This constitutes the problem of the present research.

2.2. Research Importance and Necessity

This study is a specialized applied investigation that examines the Arabic letter as a visual element derived from civilizational heritage and employed within the structure of contemporary Iraqi art in an aesthetic and artistic manner. It contributes to enriching knowledge among researchers and those interested in this field by highlighting the cultural and artistic references adopted by contemporary Iraqi artists, particularly calligraphic formations, and their attempts to combine heritage with modernity in ways that reinforce identity in contemporary creative works. The study also draws attention to selected works by contemporary sculptors who have used the Arabic letter as an independent cognitive, symbolic, and aesthetic value. Accordingly, the objective of the research is to identify how Arabic script is employed in contemporary Iraqi visual art.

2.3. Research Scope

The scope of this research is limited spatially to contemporary Iraqi art and temporally to artworks produced between 2005 and 2018. Thematically, the study focuses on the employment of Arabic script in contemporary Iraqi visual art, particularly its aesthetic, structural, and symbolic functions within selected sculptural works.

2.4. Research Procedures

2.4.1. Research Population

The research population consisted of twenty artworks by Iraqi artists from the period 2010–2018. The researcher described the framework of this population by relying on images available through accessible channels.

2.4.2. Research Sample

The researcher selected a purposive sample consisting of four artworks that were considered representative of the employment of Arabic script in contemporary Iraqi sculpture. The study adopted a descriptive-analytical approach using content analysis as its primary method. Each artwork was examined according to its structural, formal, technical, and symbolic characteristics, with particular attention to composition, mass, space, rhythm, material, and the visual employment of Arabic letters. The analysis was conducted systematically to identify the aesthetic and intellectual meanings embodied in each work and to determine the relationship between Arabic calligraphy, cultural heritage, and contemporary sculptural expression. The findings derived from this analytical process are presented in the following section through four analytical models.

3. Results and Discussion

The results and discussion section presents an analysis of four purposively selected sculptural works by contemporary Iraqi artists. Each model is examined in terms of its formal structure, composition, material, visual rhythm, symbolic meaning, and the manner in which Arabic script is integrated into the sculptural form. The analysis also considers the relationship between cultural heritage, Islamic artistic references, and contemporary aesthetic approaches.

3.1. Model 1: Ahmed al-Bahrani's Artistic Composition (Love Letter)

Model 1 examines Ahmed al-Bahrani's Artistic Composition (Love Letter), a bronze sculpture created in 2012 and held in a private collection, as shown in Figure 1. The work demonstrates the deliberate employment of Arabic script as both a structural and symbolic component of

contemporary sculpture. It combines references to Mesopotamian and Islamic heritage with an abstract contemporary visual language. Its circular composition creates a centralized visual movement, while the arrangement of written elements establishes unity between form, space, and symbolic meaning.



Figure 1. Ahmed al-Bahrani, Artistic Composition (Love Letter), Bronze, 2012

The sculptor Ahmed al-Bahrani reveals in most of his sculptural productions a formal borrowing from heritage vocabulary that indicates an interest in the civilizational heritage of Mesopotamia and in the effects of Islamic art in all its details. He emphasized the gathering of the characteristics of civilizational heritage and their combination with contemporary techniques as part of an abstract and aesthetic vision based on analysis and synthesis in mental processes. These ideas continuously nourish his artistic production. One of these productions is the wall work entitled “Love Letter,” in which the basic design relies on a regular circular geometric form that occupies the visual center.

The artist also adopted a central distribution of the written elements in a circular manner. This corresponded with the final form of the composition and created visual paths between form and space. The center of the work became a point of attraction. The circular direction of movement appears to dominate this sample, and the orientation toward the center contributes to connecting the other moving parts circularly along the surrounding perimeter.

The researcher sees the use of written elements in this way as a conscious and intentional act. Circular motion possesses a high expressive value and is among the characteristics with historical references. It also contributes to the sense of unity in the subject. This recalls the historical Islamic principles of arranging and distributing written elements, which the Muslim artist used by extending or elongating parts of letters in artistic production.

A careful review of the letter forms and calligraphic texts executed in this work reveals a mental borrowing from calligraphic texts in all their aspects through a method that depends on iconic imitation in execution within a formal system.

3.2. Model 2: Sabah Fakh al-Din’s *Calligraphies*

Model 2 examines Sabah Fakh al-Din’s *Calligraphies*, a bronze sculpture created in 2005 and held in the artist’s personal collection, as shown in Figure 2. The artwork presents an abstract composition constructed through the reduction and arrangement of Arabic letters and calligraphic fragments. These written elements are employed not merely as readable linguistic forms but as visual components that contribute to the structure, rhythm, texture, and symbolic meaning of the sculpture.



Figure 2. Sabah Fakhr al-Din, Calligraphies, Bronze, 2005

When studying the apparent composition of the artwork, we notice that it represents an abstract, non-geometric form. The artist based its construction on reduction and mass harmony among a group of written elements, including letters and segments of readable and unreadable words, employed aesthetically despite their distance from the imitation of calligraphic rules and systems. The work is visibly built on a pyramidal structure through a transformed style, with sculptural masses of different sizes and shapes extending vertically as stacked pieces.

Within this subject, the artist deliberately drew inspiration from the flexible formal values offered by calligraphic formations, since Arabic letters possess adaptability in formation and composition. This creates a dynamic rhythm through an analytical and synthetic vision. The artist added abstract forms resembling squares and other elements, charging them with varied visual and linguistic symbolic expressions. The sculptor was aware of the movement of thought and its developments, while arranging the work through a system connected to the artist's intellectual references and to the civilizational heritage represented by Arabic letters. The arrangement intentionally builds a form made of written elements employed aesthetically and based on irregular geometric abstraction.

The artist also employed vertical, horizontal, and diagonal lines that penetrate the calligraphic formations in silver and black. These were executed through addition or simple incising on the material to create thematic harmony within the overall value of the structure. These additions also created a rough texture in the artwork.

The sample is characterized by repeated elements presented irregularly, creating an irregular rhythm. The other lines are also employed horizontally, vertically, and diagonally, producing a varied free rhythm that avoids monotony. Contrast appears through differences in direction and light value. This difference creates an attraction point in the three-dimensional composition, which appears simplified without shaded forms. Dominance is achieved through form and direction: the minaret-like form is composed of texts and letter masses. The dominant colors of the entire composition are gray and black. Dominance is also achieved in the vertical direction, as the gradation of form suggests upward movement.

3.3. Model 3: Samira Abdul-Wahhab al-Mulla's Artistic Composition (Conflict)

Model 3 examines Samira Abdul-Wahhab al-Mulla's Artistic Composition (Conflict), a bronze sculpture created in 2014 and held in a private collection, as shown in Figure 3. The artwork presents an abstract sculptural composition that conveys the idea of conflict through the arrangement of opposing forms, intersecting structures, and contrasting visual directions. These elements are employed not merely as decorative components but as expressive devices that contribute to the sculpture's tension, movement, spatial relationships, and symbolic representation of psychological or social struggle.



Figure 3. Samira Abdul-Wahhab al-Mulla, Artistic Composition (Conflict), Bronze, 2014

In execution, the artist followed the method of hollow sculpture. The composition embodies a reduced calligraphic form representing a group of letters while moving away from the rules and principles of Arabic calligraphy. She treated the upper parts of the composition by creating a flat section so that the shape of the letter appears level when viewed from above. A small spherical geometric formation is concentrated in the left half of the top of the smaller letter. This geometric structure gives the composition kinetic energy and a clear aesthetic space, as well as making it a center for renewed meanings through its employment in the artwork.

The surface of the work is dominated by dark green. In its general form, the composition is a single mass not divided into parts, and it is essentially symbolic in all its details. It has aesthetic significance through which the artist sought to borrow the Arabic letter and give its indications another context within a coherent structure in the construction of the artwork. The work moves in a contemporary direction according to an analytical-synthetic vision that depends on the system of geometric abstraction in shaping form within the overall pattern.

Through her use of the Arabic letter, the artist attempted to represent the roots of the relationship between the artistic use of the letter and its historical connection with Islamic thought. In this light, the sculptor demonstrated strong technical performance and the ability to embody and represent calligraphic forms through geometric shapes that occupied a central place in her artistic concern. Through them, she presented expressive formulas that move away from direct representation in favor of broader aesthetic and expressive horizons.

The technical and aesthetic vision gathered on the surface of the artwork is close, in terms of style, form, design, and color possibilities, to the approach adopted by the artist, who is distinguished by these formal and design principles in producing the sculptural form.

3.4. Model 4: Ahmed Allawi's Horse

Model 4 examines Ahmed Allawi's Horse, a bronze sculpture created in 2018 and held in a private collection, as shown in Figure 4. The artwork presents a stylized representation of a horse through the simplification, transformation, and arrangement of its anatomical features. The animal's form is employed not merely as a realistic depiction but as a visual and symbolic element that contributes to the sculpture's movement, strength, balance, and expressive character.



Figure 4. Ahmed Allawi, Horse, bronze, 2018

The sculpture is a clear model for employing the Arabic letter in contemporary Iraqi sculpture, where linguistic heritage merges with identity, represented by the horse, in a single visual structure. The work is a bronze sculptural form of a horse in an aged brown tone. The composition is marked by elegance and kinetic dominance, as the mass rests on very slender legs that suggest lightness and elevation. The artist moves away from realistic imitation, transforming the body of the horse into a compositional surface for the Arabic letter. Arabic calligraphy, in a style approaching decorative Kufic or calligraphic abstraction, covers the neck, back, and side, where the letters are incised or carved in relief to become the core of the work's visual structure.

The work embodies the letter not merely as a writing tool but as an interactive entity surrounding Iraqi/Arab identity. Both the horse and the letter are symbols of civilizational achievement, and their integration reflects the adaptation of heritage values into the contemporary visual scene. The artist borrowed the flexibility and strength of the letter and transformed it to take the form of a saddle. This transformation allowed the energy of the letter to be rediscovered; it is not necessarily read as a linguistic sentence, but as mass and void, which accords with the intellectual reality of modern art that privileges visual content.

The letter appears as a basic structural unit; without it, the work would lose its contemporary identity and become a traditional sculpture. The interwoven visual relationships create an organic unity with the body of the horse, establishing an aesthetic approach that combines visual and linguistic arts. The work represents an important example of sculptural calligraphism in Iraq, as the sculptor makes the Arabic letter an integral material of the artwork rather than an external decoration. It is a successful attempt to animate metal through the expressive power of the word and its form.

Based on the analysis of the selected artworks, the researcher arrived at several conclusions regarding the manifestation of Arabic letters and calligraphic forms in contemporary Iraqi sculpture.

In Ahmed al-Bahrani's *Artistic Composition (Love Letter)*, the Arabic letter functions as both a structural and symbolic element. The artist arranged the written elements in a centralized circular composition, creating visual movement and unity between form, space, and meaning. The work reflects the artist's engagement with Mesopotamian and Islamic artistic heritage, particularly the historical practice of extending, arranging, and transforming Arabic letters within decorative compositions. Through an abstract and contemporary approach, al-Bahrani combined traditional calligraphic references with modern sculptural techniques, allowing the written forms to express cultural and aesthetic meanings beyond their linguistic content.

In Sabah Fakhr al-Din's *Calligraphies*, Arabic letters and fragments of words are reduced, transformed, and arranged into an abstract sculptural structure. The artist does not strictly follow conventional calligraphic rules but instead employs the flexibility of Arabic letters to construct visual rhythm, texture, mass, and movement. The vertically arranged forms create a pyramidal and minaret-

like structure, while the combination of horizontal, vertical, and diagonal lines produces a varied and irregular rhythm. Through this composition, calligraphic elements become aesthetic and structural components that connect the artwork with Arabic and Islamic cultural heritage.

In Samira Abdul-Wahhab al-Mulla's *Artistic Composition (Conflict)*, the Arabic letter is transformed into a reduced and geometrically abstract sculptural form. The artist moved away from traditional calligraphic principles and employed hollow forms, unified masses, geometric structures, and contrasting directions to express tension and conflict. The letter is not presented as a readable linguistic sign but as a symbolic form capable of conveying psychological, social, and aesthetic meanings. Through this analytical and synthetic approach, al-Mulla established a relationship between the historical significance of Arabic calligraphy and the expressive possibilities of contemporary sculpture.

In Ahmed Allawi's *Horse*, Arabic calligraphy is integrated directly into the anatomical and structural form of the horse. The letters cover the neck, back, and sides of the sculpture, functioning not as external decoration but as an essential part of its visual construction. The artist combines two significant cultural symbols—the horse and the Arabic letter—to express Arab and Iraqi identity. By transforming calligraphic forms into mass, void, texture, and saddle-like structures, Allawi creates an organic unity between linguistic heritage and figurative sculpture. The work demonstrates how Arabic letters can be adapted into contemporary visual forms while preserving their cultural, expressive, and symbolic values.

Overall, the four artworks demonstrate that contemporary Iraqi sculptors employ Arabic letters in diverse ways, including as structural units, abstract forms, symbolic signs, decorative motifs, and expressions of cultural identity. Although each artist adopts a different formal and technical approach, all four works reveal a shared effort to reinterpret Arabic and Islamic artistic heritage within contemporary sculptural practices. The Arabic letter is therefore no longer limited to its linguistic function but becomes a flexible visual element capable of generating rhythm, movement, texture, spatial relationships, and symbolic meaning.

4. Conclusion

The findings demonstrate that the artists' cultural backgrounds, personal experiences, and creative imagination significantly influenced the manifestation of Arabic calligraphy in their artworks. Color strengthened the expressive qualities of the works and reflected characteristics associated with Islamic artistic traditions, while contrast and varied artistic techniques enhanced visual appeal and directed viewers' attention toward particular elements of the compositions. The artworks also contained rich cultural references that established connections among different historical periods and reflected the influence of abstract, Cubist, and Surrealist movements. Furthermore, the artists' engagement with Arab heritage and Islamic art encouraged the innovative use of Arabic letters and calligraphic compositions, resulting in philosophical interpretations, coherent formal relationships, and constructive visual themes. Based on these findings, the College of Fine Arts at the University of Babylon is encouraged to provide adequate internet facilities to support access to academic and artistic information, enrich its library with recent international references on design, contemporary art, and modern artistic techniques, and encourage students of fine arts institutes and colleges to explore cultural heritage and incorporate its symbolic meanings into their artworks through creative and contemporary approaches.

Data Availability

The datasets generated during and/or analysed during the current study are available from the corresponding author on reasonable request.

Conflicts of Interest

All authors in this publication declare no conflict of interest regarding the title, data, location, and results of the research.

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Supplementary Materials

This study does not include any supplementary materials.

Declaration on AI Use

The authors declare that no artificial intelligence (AI) or AI-assisted tools were used in the preparation of this manuscript. AI were used only to improve readability and language under strict human oversight; no content, ideas, analyses, or conclusions were generated by AI.

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