

The Popular Heritage of Baghdadi and Its Reflection in Embroidery Paintings for the Students of Art Education

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Nostalgia for the original heritage is a requirement for the artistic formation of countries. The tendency for modern art without knowing the foundations, aesthetics, and fertile potential of folklore is a distance from the original artistic creativity. Attention to folklore, specifically Al-Baghdadi in educational institutions for undergraduate students, opens broad horizons for the art path because they are the segment that forms one of the pillars. From here it shows the importance of the role of education in the transfer of Al-Baghdadi's folklore through the presentation of those artistic curricula, foremost of which is the material of artistic embroidery paintings, which contributes to achieving the artistic goals. The three themes of university students, embroidery panels, and Baghdadi folklore have been embodied in the current research aiming at: Identify the popular heritage units of Baghdad in the field of architecture, dress, and general appearances used in embroidery paintings for students of the fourth morning class in the department of Art Education for the academic year (2017-2018). To achieve the goal of the research, 8 panels were selected, and the two researchers adopted the descriptive analytical approach to its suitability in achieving the goals of the research. A form was built to analyse Baghdad's folklore heritage units, after verifying their authenticity. The researcher depicted the progress of students by employing symbols of Baghdad architecture, Medina, religious heritage, and engineering decoration, in addition to adopting more than one colour and manual embroidery in the implementation of the requirements of the artwork.

Key words: *Al-Baghdadi Folklore, Reflection, Painting, Embroidery Art, Department of Art Education.*



Introduction

Artwork is a human product that arose with the ancient person in the caves and whose body is of a homogeneous form and content between them, and the body of the painting has embodied that "everything that the individual produces induces pleasure in the human soul, through the available capabilities to produce a new artwork that evokes the feeling of something sensible with each other (Inc day, 2001, p: 88). And this is what Eisenman emphasised; "the first feeling of material pleasure is the same thing you feel when watching a good-looking woman or a beautiful landscape, and there is no objection to adding an element of understanding to be much greater (Eisenman, 1993, p: 75).

Out of pleasure and understanding, the art department contained several types of work, including painting, sculpture, mosaics, wood technology, and embroidery art, which in turn are the basis of the artists' paintings. Embroidery boards are a body formed in the form of embroidery threads to reach the desired recipient and have the ability and flexibility to embody the content, as there is political, social and ideological content, in addition to the heritage content and specifically the heritage units that the artist intends as the subject of their artistic work. And work that represents heritage is a fertile subject for an historical era in time in authentic Arab art, which attracted the hearts of many even Western artists because of its content and form that achieves a creative aesthetic aspect that reflects the aesthetic and simplicity of social life in that era of Arab art. And because the heritage has an artistic value embodied in the achievement and what the students' products absorb from the accomplishment of embroidery is important in transferring interests, but the tangible reality in it is the weak exploitation of the products of embroidery material and not making it a distinctive and useful means of expression in the art education department. This reflects a question posed in that circle: what are the traditional units used in embroidery paintings for fourth-graders in handicrafts at the Department of Art Education at the present time?

From the foregoing reasons, the two researchers decided to carry out the current research.

The Importance of the Research

1. Do not disclose the handicrafts and their artistic content represented by embroidery art.
2. Knowing the extent of adopting the original artistic heritage in the realisation of artistic students with handicrafts.
3. The teaching professor in the Department of Art Education and the Family and Technical Professions Department will benefit from the Performance Note form to identify in a logical manner the heritage in the work of students in a logical, scientific way.



Research Objective: The current research aims to:

Know the traditional Al-Baghdadi traditional field (architecture, uniforms, and general appearances) used in embroidery paintings for fourth grade morning students in the art education department.

The Limits of Research: determined search current including comes:

I am the essence of the fourth morning data class in the Department of Art Education - College of Basic Education Al-Mustansiriya University School year 2017-2018 Within material work with one hand (Tetri G panels) for the topic of folklore and units of Al-Baghdadi field (architecture, uniforms, general appearances).

A For the Second Door Search Procedures

Research community: In a current community research, there are 32 embroidery panels for student data from the fourth grade/ morning in the Department of Art Education / College of Basic Education / Al-Mustansiriya University in the year 2017 - 2018, Table (1).

Table 1: illustrates the research community among students of the Department of Family Education and Technical Professions

The core sample: The fact that the sample consists of (8) current embroidery boards for students on the fourth morning, as chosen by the experts and made up (25%) of the original community.

Research tool: After reviewing the literature on folklore, embroidery, paintings, and studies, a form of folklore analysis has been included in student drawings. (Crockach) indicates the importance of learning about the structural concepts of the tool, which is based on the researcher in building procedures. He has a word-based researcher (not shown in the picture) in the tool (Crobach, 1970, p: 469)

Tool viability: The instrument's validity is derived from its ability to measure what has been prepared for measurement. (ApA, 2003, p: 9) where the tool was presented to a group of experts in the fields of plastic arts, measurement, evaluation, and art education, then some paragraphs of the tool were modified and rewritten, and the questionnaire paragraphs obtained an agreement rate (5), (87) It appears that all Paragraphs are statistically significant at (05, 0) using the box as any (Roscoe, 19 79, p: 214) as in table No. (2)

Table 2: Percentage of Square Values as Any to Know the Validity of Paragraphs of the Analysis Form

| Significance level | Grandfather of | dated | stages | number of | number of |
|--------------------|----------------|-------|--------|-----------|-----------|
| 0 | | | | | |

But Stamara's Stability: In order to stabilise the research model, the researcher hired in a way that was noticed by the Yen agreement extracted from the reciprocal relationship between the researcher and the first arbitrator and the researcher and the arbitrator from the second first arbitrator and the value of approval of the second arbitrator for the Pearson correlation factor, Table (3). (Glass & Stanley, 1977, p. 114)

Table 3: indicators of the stability of the analysis tool using the Persu correlation coefficient between the researcher and the evaluators

| stage | first and second | researcher and the | searcher and the first |
|-------|------------------|--------------------|------------------------|
| | t | analyst | t |

Alttaba s: After verification of the validity and reliability, the application was observed form finalised on 2018/4/8 on basic research sample.

Statistical methods: it was the use of the following means) : Pearson correlation lab for tool stability extraction - squared as any to achieve form validity - percentage of results extraction)

The analysis of samples

Sample No. (1) in the alleys of Baghdad

General Description: A rectangular panel with a black wood frame, embroidered on the street, on its sides, and houses of linen cloth, measuring 84 cm x 55 cm.

Analysis: - The domes behind the houses, the arches, hangars, doors, and columns in the buildings on either side of the mosque were clearly visible, symbolising the borrowed symbols in architecture. As for the clothes, the women's abaya appeared from the back. Heritage appearances did not appear in the work, and the colors used were characterised by their multiplicity, as they adopted blue and gradations' in the dome and windows, red, orange, yellow and black color in chnachale and light oakers on the floor of the wall and brown in the doors and gray and black in rectangles and black in the mantle of the mirror, and the geometric decoration has been achieved One of the rectangular designs is on the walls. The embroidery is hand embroidery.

Sample Number 2. A meeting in the camp



Eighth .Analysis of samples growth of Zj from

General Description: A square-shaped panel with a golden ornate frame decorated with a mosque, palm tree and houses in an engineering style and idiomatic way from linen fabric measuring 86 cm x 55 cm. As for clothing and heritage appearances, the artistic piece did not include people, clothes and appearances, and in terms of the colors used were adopted in their multiplicity, as they adopted the pink color on the floor and blue in the dome and the multiplicity of colors in the chanchol and the arc and the doors and columns, and the geometric decoration appeared through aids and rectangles and the semi-circular and the presence of the plant decoration in The shape at the top and center of the product. And embroidery is by hand type only.

Sample Number 3. Mosque in the Spring



General description: A rectangular plate with a strong black plastic frame coated with long strands of flexible movement in the streets to convey the aesthetic meaning of the linen fabric size 50 cm x 80 cm Either analysis: chinchillas doors with columns appearing in the alleys building, while the abaya

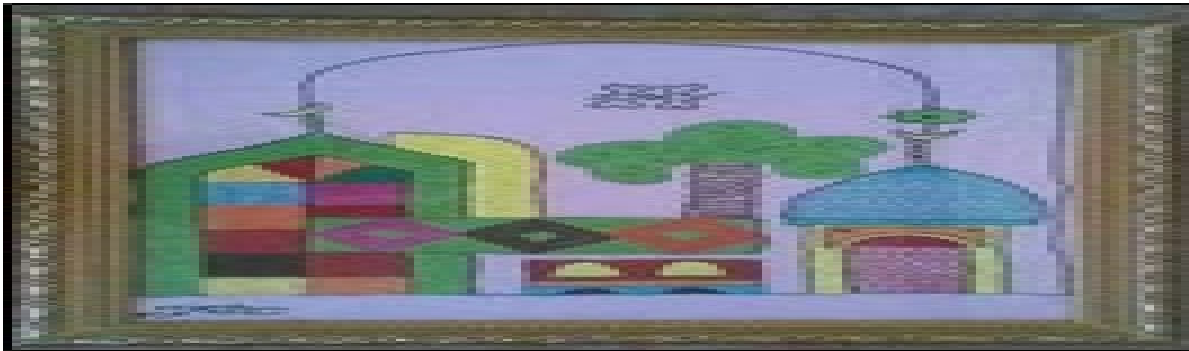
contains half of the body The embodied woman leaves a clear room in the long dress that contains complementary embroideries of the same yellow color, bracelets and botanical necklaces, whether in terms of heritage P did not appear at work. In terms of colors, they were used only to distinguish them, as blue and orange colors were adopted in women's and black clothes, from multiple colors, doors and chenille bows to the columns that adopted brown, a little white and cyan. The achieved geometric decoration is reflected on the hookah of the eye and on the columns by repeating triangles, small circles, frequent white form and floral motifs at the top of the dress in yellow. For Walt Taurine type is manual embroidery.

Sample No. 4. Peace in Life



General Description: A rectangular panel with a wooden frame in a mustard color carved with concave curves drawn with embroidery threads, three nicholas surrounded by a palm tree, two plants and two pigeons of cotton fabric measuring 78 cm x 78 cm. Together with a unified design, the clothes and the traditional appearances did not include the artistic piece of people, clothes and appearances, and in terms of the colors used, their versatility appeared in the chinchillas, adopting the contrasting color of red, green, orange and purple, and the geometric and floral decoration is evident in the shape of triangles with its heads down and blue circles or seven eyes Green leaves, hand embroidery type

Sample No. 5. Women inside the house



General Description: A rectangular panel with a black plastic frame embroidered with a female sitting inside the house made of linen fabric measuring 82 cm x 48 cm. As for The analysis: The piece of art is filled with blocks of chinchillas, arches, columns, and doors for an interior appearance and in the style of the Sumerian stack. As for the clothes, they appeared. The long dress and the complement in the dressing of garments and the necklace and necklace of the woman ', as for the heritage manifestations, the rugs were distinguished at the bottom of the feathers under the feet of the women, and in terms of the colors used, they were characterised by their multiplicity, as they adopted blue, sky and orange in women's clothes, yellow, oaks and violets in the color of the rugs, pink and dark purple In the sofa sitting and brown color as a basis in the parts of the architecture and the restaurant in color and the approved decoration is geometric, manifested clearly in the edge of the rug with geometric lines zigzag and in the walls also zigzag and the shape of the letter x. And embroidery is by hand type only.

Chapter Three Research Results

First- Presenting and discussing the results: The following table includes a presentation of the percentage of paragraphs of the analysis form for the fourth graders in the Department of Art Education on the units of Al-Baghdadi Heritage with embroidery panels.

| No performance | | | | | | | | | | | | | paragraphs | |
|-------------------------------|--|--|--|--|--|-----------------------|----|--|--|--|--|---------------|------------|--|
| Does not appear Sample models | | | | | | Appears Sample models | | | | | | | | |
| al | | | | | | % | al | | | | | abric type | | |
| 5 | | | | | | 75 | | | | | | linen | | |
| 5 | | | | | | 25 | | | | | | cotton | | |
| 0 | | | | | | 0 | | | | | | en and cotton | | |
| | | | | | | | | | | | | rowed icons | | |
| | | | | | | | | | | | | rchitecture | | |
| 0 | | | | | | 50 | | | | | | Domes | | |
| 5 | | | | | | 75 | | | | | | arentheses | | |
| 5 | | | | | | 7,5 | | | | | | shanashel | | |
| 5 | | | | | | 7,5 | | | | | | door | | |
| 5 | | | | | | 7,5 | | | | | | Columns | | |
| | | | | | | | | | | | | Clothing | | |
| 0 | | | | | | 0 | | | | | | en's abaya | | |



| | | | | | | | | | | | | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|------|--|--|--|--|--|--|--|--|-----------------|--|
| 5 | | | | | | | | | | 25 | | | | | | | | | women abaya | |
| 5 | | | | | | | | | | 25 | | | | | | | | | long dress | |
| 0 | | | | | | | | | | 0 | | | | | | | | | Custody | |
| 0 | | | | | | | | | | 0 | | | | | | | | | cover (kashida) | |
| 0 | | | | | | | | | | 0 | | | | | | | | | reshmagh | |
| 5 | | | | | | | | | | 25 | | | | | | | | | plements | |
| | | | | | | | | | | | | | | | | | | | manifestations | |
| 0 | | | | | | | | | | 0 | | | | | | | | | trolley | |
| 5 | | | | | | | | | | 2, 5 | | | | | | | | | numerator | |
| 0 | | | | | | | | | | 0 | | | | | | | | | The jar | |
| 5 | | | | | | | | | | 2, 5 | | | | | | | | | Tea | |
| | | | | | | | | | | | | | | | | | | | colors used | |
| 0 | | | | | | | | | | 0 | | | | | | | | | one color | |
| 0 | | | | | | | | | | 0 | | | | | | | | | two colors | |
| | | | | | | | | | | 100 | | | | | | | | | than two colors | |
| | | | | | | | | | | | | | | | | | | | Motifs | |
| 5 | | | | | | | | | | 7, 5 | | | | | | | | | ngineering | |
| 5 | | | | | | | | | | 7, 5 | | | | | | | | | vegetarian | |
| 5 | | | | | | | | | | 2, 5 | | | | | | | | | Linear | |
| 0 | | | | | | | | | | 0 | | | | | | | | | Mixed | |
| | | | | | | | | | | | | | | | | | | | roidery type | |
| | | | | | | | | | | 100 | | | | | | | | | Manual | |
| 0 | | | | | | | | | | 0 | | | | | | | | | technical | |
| 0 | | | | | | | | | | 0 | | | | | | | | | mixed | |

It is clear from the previous table that (8) items that were included in the analysis tool obtained (50%) and more, and they were considered the most borrowed units in the fourth-grade students' embroidery boards, while (20) items obtained less than (50%) and considered characteristics Not used in artistic formations by female students, and more specifically, it can be emphasised that the type of fabric in the accomplished embroidery is the back of linen fabric at a rate of (75%), and this is due to the fact that female students have skill in choosing the appropriate material since the linen fabric is more than the other types that are thicker as it withstands tensile strength Where it does not have a 'warrant,' moreover, it helps to preserve the colors of the embroidery threads and in the case of continuous interaction, as its colors are light and not removable during the washing process. As for the field of symbols borrowed from (architecture, clothes, and heritage appearances), architecture has appeared (50%). And more, as only the dome symbol got a percentage of (50%) and the rest of the field codes gained a percentage higher than (50%) while the clothing field appeared by (25%) and less and appearances by (5,12%), and this means rejecting the clothing field codes The appearances and acceptance of symbols of Baghdadian heritage architecture, especially religious and tidal architecture The intention of the chnashel, doors, columns and arches as the symbols that are approved mainly in the artistic production in the paintings (embroidery painting) on the canvas for the fourth grade students of the Department of Art Education and attributes the reason to the artistic taste of the students of the department with the heritage of Baghdad architecture in their work in the previous stages with lessons of planning, colors, material supplementation and works Manual without attention and emphasis on the dress and heritage aspects of Baghdad, and this result is consistent and parallel with the study of (Al-Amri, 1996) and the

study (Al-Saffar, 2014), The extent of the use of colors in implementing the requirements of artistic production (drawing with embroidery) appeared at (100%) and may return The reason for this is that considering that students have a tendency to choose colors in the implementation of the artistic product for the purpose of coming out as a result of embodying the blocks in the formations of artistic paintings and combining them with the art of embroidery without preoccupation with the piece of embroidery and losing the foundations of the formative construction of the artistic paintings, and in the field of embodying the decoration the engineering decoration got a ratio of (5,87) %. It means accepting the use of geometrical decoration, and the reason is that the geometrical decoration is more dependent on the pen and the ruler than other decorations, and this opens the mind That the adoption of calligraphy and decoration material in one course in the first row is not all to achieve creativity and the Baghdadian heritage with diversity by creating decorations and employing them in the artistic products of the students of the department, the students used the manual embroidery method as it appeared (100%) so that it showed a great desire for them to exercise its requirements more than Use of mechanical or mixed embroidery.

Secondly. Conclusions: From the current research results, it is deduced that:

1. Including the artistic product of female students, the idea of borrowing to mirror shape, as it is characterised by an emotional aesthetic related to the presence of a dynamic movement and away from immobility, especially the problem of women as in the model (1, 2, 5)
2. The composition of the mixed decoration on the piece gives a complementary interactive factor to convey the content of the Baghdad heritage style.
3. The embroidery threads are characterised by flexibility and movement. A language body for aesthetic and expressive dimensions that are linked to the artist's notion of artwork.
4. Block color manipulations through diversification achieve expressive and functional value effects on visual artistic bodies.
5. The optimal choice of the material in embroidery work opens up the prospects of the Imam of content and technique of product formations.

Third Recommendations: In light of the results produced by this study, the researcher recommends the following:

1. To take Al-Baghdadi's artistic heritage as a starting point in the curricula of technical departments to teach artistic groups to be absorbed by students in order to get to know them and then to be creative in them.
2. Working to establish a broad general base for adopting uniforms and supplementing Baghdadian heritage in arts education by applying it in primary schools in art education lessons.

3. The interest of the Ministry of Higher Education in competitive annual festivals of the best paintings and traditional works for students of artistic departments to establish the rules of Iraqi folklore.
4. Emphasis on reverting to customs, traditions, folk tales and local myths and translating them into formative values in the products of students of the Art Education Department in a contemporary modern style.
5. Opening training courses for art education teachers and giving lectures on the role of folklore in raising the level of content in the field of arts education.

Fourthly Suggestions: The researcher suggests conducting the following studies similar to the current research:

1. Practical performance in the textile printing material at the university level.
2. A comparison of males and females with the Baghdad heritage units approved in student fees.
3. The foundations of structural training in embroidery paintings for students of the Department of Applied Arts.
4. An educational design for the Baghdad heritage units in the realisation of wood for students of the Art Education Department.

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