

# **The Environmental Art and It's Future Prospects in Iraq**

**A Practical Field Study**

**A Dissertation Submitted to:**

**The Council of the College of Aesthetical Arts, Babylon  
University as a Partial Fulfillment of the Requirements  
for the Degree of Philosophy Doctorate in the  
Art Education / Plastic Art**

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Hanoon Muhawi

Dr. Jabbar

## Babylon



# الإهداء

إلى : الحب الدافئ .... والحنان المتدفق  
زوجتي

وصديقتي

إلى : ظهيري وسندي في الحياة  
اولادي وبناتي

إلى : اساطير الفن والعلم والمعرفة  
أساتذتي وأصدقائي

إلى : طلاب الماضي والحاضر والمستقبل  
طلبة الفنون

الجميلة

اهدي ثمرة جهدي المتواضع

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الباحث



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قرار لجنة المناقشة

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## ملخص البحث

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# Abstract

The current researcher (**The Environmental Art and It's Future Prospects in Iraq - A Practical Field Study**) deals with the concept of the environmental art since it is an effective knowledge in the Aesthetical, philosophical and life-way thought, and its role in guiding the working techniques of the Fine Arts after modernism, by practice the art as essential activity that can reflects thoughts, feelings, emotions and dreams of the human being in his environment. As a protective situation, the human being try to keep on his heritage and build his civilization and his future in order to produce creative achievements that led to beautification the environment and restoration artistic spirit in the general places, like preparing and implementation artistic programs for airports, companies, cities and its district that led to train the eye on the aesthetical visibility and modifying the testing sense for all people, that the beauty became as part of their environment and life, by rehabilitation walls, squares, spaces that keep on it aesthetically, and combine it with the contemporary environment and preventing optical pollution and approaches to the optical Aesthetics.

This dissertation consists of five chapters. The first chapter contains the problem of the study and its importance and its aim. The problem of the study limited by answering on the following questions:

- . Is there exist any harmony between the work of artist and the architectural engineer in making successful environmental arts that the contemporary city need it?

- . Is there exist suitable environment and conditioning and beauty space to give share in the developing the good taste for human being?
- . Can we find aspectual approaches, and then procedural to know the characteristic of environmental art and its types?
- . To what range the environmental consciousness make changes in the aesthetical forming in our cities and educational establishments?

The first chapter contains also three aims for the research to know the following:

- . The historical, intellectual and aesthetical artistry for environment.
- . The starting points for contemporary schools and its experiments in the environmental art.
- . The applications of environmental art by doing artistry models in order to open futuristic horizon in Iraq.

While the limitation of the research was restricted on the making wall paintings, sculpture forms and adornment artistry formation on the tress and plants and residual inside external educational environment and social local environment by using descriptive method during intellectual and aesthetical vision in the theoretical and procedural dimensions in Babel Governorate for the year (      –      ).

The second chapter contains theoretical frame that contains two sections, the first one deals with the historical, intellectual and

aesthetical concepts for the environment, while the second one studies the environmental art as concept, symbol and beauty in the aesthetical philosophical thought, in addition to studied it aesthetical in psychology to reach to the neighboring structures which represented by space and architecture.

The third chapter three continued the second chapter and it has two sections, the first one contains starting point to environmental art which represented by modern directions in the painting and sculpture, from impressionism to photographic, graphic art, minimalist limit art and ending with mental art (conceptual), while the second section contains the contemporary schools and its experiments in the environmental art and ending with the discussion and get indicator to use it in the procedural of the research.

Chapter four studies the procedure of the research, which contains society, sample, tools and procedure of the research, and then description to the seven practical field study, that contain ( ) sample varies between wall paintings and sculpture forming by taking a photograph and select it intentional from the research society that equals ( ) picture. The researcher recorded his activity in photographic picture as a phenomenon to what called (art-work) to document the artistry work and change it to the openness inquiry meaning.

While the fifth chapter deals with the results of the research, discuss and deduction it, in addition to the suggestions and

recommendations. The most important results that the research get it through the experiment as follows:

- . The exterior surface of the building especially the façade belongs to others to get the aesthetical pleasure.
- . The artistry works that placed in the opening places in environment had seen by the people everyday.
- . This experiment had made the structure of place as potential power and space expanded to semantically and symbolic levels that have aesthetical feature.

The most important conclusions that the research came up with is that the environment represents the essential support and the effective factor in building great civilization, architecture and art.

The researcher came up with many recommendations, and the most important is to create working chance for the artist by making competitions in this field and changing the surfaces and exterior walls to copybook for the painter.

Finally, the researcher suggest to review in the old building, and present solutions by using environmental art and rehabilitate it aesthetically, in addition to exploitation the garbage and damaged material and changing it aesthetically in spaces of society establishments.

# الفصل الأول

١-١ مشكلة البحث

٢-١ أهمية البحث والحاجة إليه

٣-١ أهداف البحث

٤-١ حدود البحث

٥-١ تحديد المصطلحات

# ١-١ مشكلة البحث

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### ٣-١ أهداف البحث

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## الفن البيئي اجرائياً **Environmental Art Procedural**

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## الحضرية **Urbanism**

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:**Art combinatorial** (\*)

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## المكان (Place)

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اولاً: البنية الفضائية **Spatial Structure**

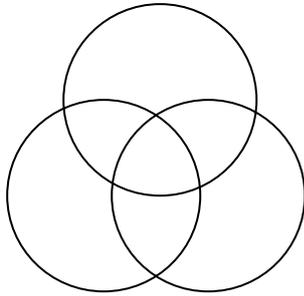
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ثانياً: بنية الفعالية **Activity structure**

ثالثاً: البنية المفاهيمية **Conceptual Structure**

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<sup>(1)</sup> Canter, David: Psychology of Place, London, The Architectural Press, ;

## الساحة (الميدان) Square

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# الفصل الثاني الإطار النظري

المبحث الأول: المفاهيم التاريخية والفكرية والجمالية الفنية

للبيئة

- ١-١-٢ مفهوم البيئة
- ٢-١-٢ المفاهيم التاريخية للبيئة
- ٣-١-٢ المفاهيم الفكرية والجمالية للبيئة
- ٤-١-٢ البيئة الاجتماعية والحياة
- ٥-١-٢ البيئة والعالم الخارجي ( الإنسان، المحيط،

( الحياة )

المبحث الثاني: المفاهيم الجمالية والرمزية والنفسية للفن

البيئي

- ١-٢-٢ الفن البيئي
- ٢-٢-٢ رمزية فن البيئة
- ٣-٢-٢ جماليات الفن البيئي
- ٤-٢-٢ الإدراك الحسي للفن البيئي.
- ٥-٢-٢ الفضاء معمارياً وفنياً.

# المبحث الأول

المفاهيم التاريخية والفكرية والجمالية الفنية للبيئة

١-١-٢ مفهوم البيئة

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## ٢-١-٢ المفاهيم التاريخية للبيئة

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(<sup>١</sup>) Munro, T. Evaluation in the Arts. New York, P. .

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## ١- المدرسة الحتمية او البيئية (Determinism):

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## ٢- المدرسة الامكانية (Possibilism)

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(C. Saur).

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## ٣- المدرسة التوافقية او الاحتمالية (Probabilism)

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(<sup>1</sup>) Pribram, KH. "Memory mechanism". Pen Gain Modern Psychology, London,  
, p. .

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( Historical continuity)

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٣-١-٢ المفاهيم الفكرية والجمالية الفنية للبيئة

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(\*) (Ardhigram Group )

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(<sup>١</sup>) Germeraad, Pieter, "How to Design for More Ecologically Compatible Environments". In *The Physical Urban Growth In The Arab City: Problems and Solutions*. The Arab Urban Development Institute. Riyadh, , p. .

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(Warrek Chalk, Peter Look, Dennis Crompton, David Green, Ron Herron, and Michael Webb).

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Brodbent, G., Design in Architecture, John Wiley & Sons, New York,  
; p.p. - .

(Globalization )

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<sup>(1)</sup> Gagra, Fritjot: The Tao of Physics, London, Fontana Paper-back. ,

p - .

<sup>(2)</sup> Hawking, Stephen: Black Holes & A Universes & Other Essays.

Bantaih Books. , p. .

(\*) (Hanolohisation)

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(Media)

(Telecommunications)

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Nonlinear Theories

(Fractional Geometry)

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: **Technology**

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(<sup>1</sup>) Cooke, Catherine: Russian Precursors; Deconstruction, Omnibus, Vol. London, Academy Editions. , P. .

(<sup>2</sup>) Jencks, C.: The New Moderns; New Architecture The New Moderns Gsader Moderns: Architectural Design Vol., , No. , London Academy Editions, , P. .

(<sup>3</sup>) Bongar, B. :Any where in Japan; an International Symposium on Space, Site, place & Architecture Design, Vol. . No. / , London. Academy Editions, . P.

(Renaissance Science)

( Greek Science )

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<sup>(1)</sup> F. Carpai: Op. cit., p. .

<sup>(2)</sup> Boardbent: Op. cit., p. .

<sup>(3)</sup> Derrida, J. Forster K., Wenders W., Architectural Design, Theory & Experimentation, The Berlin City Forum, Vol. , No. / , London Academy Editions. , p. .

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( Christopher Alexander

(Culturally)

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Human Behaviour

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( ) Alexander, Christopher. "An Early Summary of the Timless Way of Building". From Designing for Human Behaviour, Edited by Jon Land , and Others. Dowden Hutchinson & Ross INC Pennsylvania , , p. .

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## ٤-١-٢ البيئة الاجتماعية والحياة

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(<sup>١</sup>) Rapaport, Amos: Op. cit.. P. .

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<sup>( )</sup> H. Haken, Editor: Systems and Changes of Systems in History Springer, Verlag, Berlin, Heidelberg, New York. . p. .

<sup>( )</sup> Ibid. P. .

<sup>( )</sup> Rapaport, Amos: Op. cit, P. .

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( ) Ibid., P. .

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٥-١-٢ البيئة والعالم الخارجي ( الإنسان، المحيط، الحياة )

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( ) Schulz, Christian Norberg, "Existence, Space and Architecture", Studio vista Ltd. England. . P.

( ) Ibid, P. .

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- ( ) Schulz, Christian Nordberg, Op. cit., P. .
- ( ) Ibid., P. .
- ( ) Schulz, Christian Nordberg, Genius Loci towards a Phenomenology of Architecture. Rizzoli International Publications, Inc, New York, USA, , P. .

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# المبحث الثاني

المفاهيم الجمالية والرمزية والنفسية للفن البيئي

١-٢-٢ الفن البيئي **Environmental Art** (\*)

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Graffio

Graffiti

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٢-٢-٣ جماليات الفن البيئي

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## أ- الجماليات التأملية **Speculative Aesthetics**

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) (Contextualist (Stephen C. Pepper  
) (Mechanistic

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<sup>(1)</sup> Morawski, Stefan. "Contemporary Approaches to Aesthetic Inquiry: Absolute Demands and Limited Possibilities, Critical. Inquiry, (Autumn) , pp. - .

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(<sup>1</sup>) Cole. Margaret Van B: A Comparison of Aesthetic Systems: Background for the Identification of Values in city design, University of California, U.S.A.

, pp. - .

(<sup>2</sup>) John Lang: Greating Architectural Theory, Van Nostrand Runhold Co., New York, , p. .

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(Nils L. Prak

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( ) Ibid, P.

( ) John Lang: ( ); Op. Cit., P. .

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Unity

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Rhythm

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Culmination

(<sup>1</sup>) Fulfillment of expectations

Anticipation

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(<sup>1</sup>) Gibson, James. J.: The Perception of the visual word Boston: Houghton. Mifflin,

(<sup>2</sup>) John Lang: ( ), Op. Cit., P. .

(<sup>3</sup>) Bosanquet, Bernard: Three Lectures on Aesthetics, London, Macmillan,

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(<sup>(1)</sup> Isomorphism ) (Field Forces

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(Physiognomic

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( Universal )

ب- الجماليات التجريبية **Empirical Aesthetics**

(Analysis Correlational )

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<sup>(1)</sup> John Lang: ( ), Op. Cit., P. .

(Information Theory)

(Semiotic) (Semantic)

(Psychobiological)

(Abraham Moles)

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(<sup>1</sup>) John Lang: ( ), Op. Cit., P. .

(<sup>2</sup>) Berlyne, D.E: Studies in the New Experimental Aesthetics. Washington. D.C.: Hemisphere. Pub Crop., .

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- (<sup>1</sup>) Moles, Abraham: Information Theory and Aesthetic Perception Urban, Illinois; University of Illinois Press;
  - (<sup>2</sup>) John Lang: ( ), Op. Cit., P. .
  - (<sup>3</sup>) Rapoport, Amos, and Robert. Kantor. "Complexity and Ambiguity in Environmental Design" Journal of the American Institute of Planners, , No. , , p.p - .

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Interestingness

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Deviation

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<sup>(1)</sup> D.E. Berlyne: ( ), Op. Cit., pp. - .

<sup>(2)</sup> John Lang: ( ), Op. Cit., P. .

<sup>(3)</sup> Helson, H: "Adaptation Level as a Basic for Quantitive Theory of Frames of Reference". Psychological Review. , , p.p. - .

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(<sup>1</sup>) John Lang: ( ), Op. Cit., P. .

(<sup>2</sup>) Ibid., P. .

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٤-٢-٢ الإدراك الحسي للفن البيئي

(Output)

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Signs

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( ) Rapaport, Amos: "Human Aspect of Urban Form" Pergamon Press. First edition, , Great Britain, P. .

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( ) Ibid. P. .

( ) Ibid. P. .

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: Environmental perception -

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: Environmental cognition -

(Getting to Know)

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: Environmental evaluation -

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( ) Rapaport, Amos: Op. cit. P. .

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( ) Rapaport, Amos: Op. cit. P. .

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(Mental image)  
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(Environmental Psychology)

نظرية الجشالت (\*)

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Pattern Figure Form

Gestalt

Configuration

Structure

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: Proximity

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- ) :Similarity -
- ( :Closure -
- :Good continuance -
- :Good contours -
- :Area -
- :Symmetry -

Unity

Pragnanz

.Balance

Segregation

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<sup>( )</sup> Pouteous, D., Environmental Aesthetics: Ideas, Politics and Planning, 1996, P. 126-127.

**:Cognitive maps**

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Kaplan, S., ( ). Cognition and Environment: Functioning in an uncertain world, N.Y., Praeger Publishing Division, p. - .

(<sup>1</sup>) Appleyard, Donald; ; "Why Buildings are Known in Broadbent et. al., Meaning & Behaviour in the Built Environment, London, John Wiley.

(Character)

(Identity)

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(Motifs)

(Skyline)

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(Meaning)

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## ٢-٢-٥ الفضاء المعماريّ وفنياً (\*)

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(Existential space)

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: Pragmatic space .

: Perceptual space .

: Existence space .

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: Tactile space .

: Abstract space .

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( Mit Mitropulos )

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: Environmental space .

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<sup>( )</sup> John, Lang and others. "Designing for Human Behavior Architecture and the Behavioral sciences". Dowden Hutchinson & Ross INC. Pennsylvania, , p. .

: Hodological space .

: Personal space .

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(E.T. Hall)

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(Ornament)

(Decoration)

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(<sup>1</sup>) Mitropoulos, Mit. "Space Net Works from Found Objects to Found Space. and Found Persons". Ekistics. , Nov. Dec., , pp. , ..

(<sup>2</sup>) Hall, E.T. "The Hidden Dimension" Doubleday. N.Y.

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# الفصل الثالث

## الإطار النظري

المبحث الأول: منطلقات الفن البيئي (الحديث والمعاصر)

- ١-١-٣ الفن البيئي معاصراً.
- ٢-١-٣ ( الفوتوغراف )
- ٣-١-٣ ( الكرافيك )
- ٤-١-٣ نحت ما بعد الحداثة
- ٥-١-٣ فن الحد الأدنى.
- ٦-١-٣ الفن الذهني (المفاهيمي).

المبحث الثاني : المدارس المعاصرة وتجاربها في الفن البيئي

- ١-٢-٣ المدرسة الباريسية
- ٢-٢-٣ المدرسة المكسيكية المعاصرة
- ٣-٢-٣ المدرسة الأمريكية المعاصرة
- ٤-٢-٣ ملامح المدرسة العربية المعاصرة
- ٥-٢-٣ تجارب ومقاربات عراقية

# المبحث الأول

منطلقات الفن البيئي (الحديث والمعاصر)

٣-١-١ الفن البيئي معاصراً (\*)

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( - ) ( Marcel Duchamp )

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(Mr. Multt)

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( ) The Fountain

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- ) ( Pablo Picasso )

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: ( - ) ( Jackson Pollock )

( ) ( Jean Dubuffet ) ( )

(<sup>1</sup>) Mouala@hotmail.com.

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### ٣-١-٢ ( الفوتوغراف ) والفن البيئي

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(Conceptualism)

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٣-١-٣ ( الكرافيك ) (\*)

(Graffiti)

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Graffito (Graffiti )  
( ) (Webster )

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(Scrawled tags)

(Logos)

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<sup>(1)</sup> Webster, N. Webster New twentieth century Dictionary of the English language New York, Simon and Schuster

( Taki )

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(Pop Art)

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(Minimalism) ( )

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(Rap Music)

(Break Dancing)

(Hip Hop)

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( ) ( ) (Art Train)

( ) (Martha Cooper ) (Henry Chalfant) ( )

(Subway Art) ( )

Cooper M. and Chalfantm H., Subway Art, London, Thames. End Hudsonctd.,

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(New Expressionism)

(New Surrealism)

(Art Minimal) ( )

(Keith Haring )

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( Semiology )

( ) (H. W. Janson )

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<sup>(1)</sup> Canson, H.W., History of Art, Vol. II, New York, Principles Hall inc. and Harry N., Abrams, Inc., Publishers, .

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(Deadleg )

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(Kidpanama ) ( Seen )

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(Letter Straight)

(UPS Throw)

(Semi-wild Style)

(Mochostyle wild styles)

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(New Wave)

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٣-١-٤ نحت ما بعد الحداثة (\*)

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(Beau-Arts)

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(\*) (Louise Nevelson

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( ) Robert, Myron, Modern Art in America, Abreer Sandell Crowell. Collier Press, New York, , P. .

( ) Ibid, p. - .

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(Sculptures Junk Yard)

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**David Smith.**

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**(Jhon Chamberlain)**

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( - ) (David Smith )

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**Jason Seley**

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Richard Stankiewicz

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( ) Robert, Myron, Op. cit. p.

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<sup>(r)</sup> Robert, Myron, Op. cit. p.

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(\*) (Anthony Caro )

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(<sup>1</sup>) Robert, Myron, Op. cit. p.

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**Caro**

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( ) John, A. Walker, Art Science Pop, London, Thames and Hudson, ,  
 P. .

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 (Glass) (Polyurethane) (Perspex) (\*)  
 (Fiberglass) (Aluminum) (Steel) (Plastic)  
 (Wood)

( ) John, A. Walker, OP. cit., P. .  
 ( Philip King ) (\*\*)

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( William Turnbull )

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(Structure Art)

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(Cut in space)

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(<sup>1</sup>) John, A. Walker, Op. cit P. .

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(Carl Andre)

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(\*) (Tony smith )

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(<sup>1</sup>) John, A. Walker, Op. cit., P. .

- Tony smith (\*)

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Larry Bell (\*\*)

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(<sup>1</sup>) John, A. Walker, OP. cit., P. .

McCracken

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(<sup>1</sup>) John, A. Walker, OP. cit., P. .

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 - (Art povera) ( ) ( ) ( )

Oplosse Shroven

(When attitudes become form)

. John, A. Walker, OP. cit., P. :

(<sup>1</sup>) John, A. Walker, OP. cit., p. .

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٣-١-٥ فن الحد الأدنى

(Formalism)

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Richard Tatal (\*\*)

Richard Smith (\*\*\*)

(Minimalist) ( ) ( )

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(\*\*) (Reinhardt )

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- Reinhardt (\*\*)

(<sup>1</sup>) John, A. Walker, OP. cit., p. .

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Dunald Judd (\*\*\*)

(<sup>1</sup>) Ibid, p. .

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### ٦-١-٣ الفن الذهني (المفاهيمي)

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(١) John, A. Walker, OP. Cit., p. .

(٢) Ibid, p. .

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**(Joseph Kosuth)**

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( ) John, A. Walker, Op. cit., P. .

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(Nothing )

<sup>(\*)</sup> (Daniel Wheeler )

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<sup>(1)</sup> J. L. Daval: In Art Actual (Annual. Skira),

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(<sup>1</sup>) Daniel Wheeler, Art science mid century, , to the present the Van  
Down Press, New York . p. .

( ) Shusaku Arakawa (\*)

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(<sup>1</sup>) John, A. Walker, OP. cit., P. .

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 (Art Impossible )  
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<sup>(1)</sup> John, A. Walker, Op. cit, P. .

<sup>(1)</sup> Robert, Myron, Op. cit, P. .

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<sup>(1)</sup> John, A. Walker, Op. cit, P. .

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( ) John, A. Walker, Op. cit, p. .

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# المبحث الثاني

المدارس المعاصرة وتجاربها في فن البيئة

١-٢-٣ المدرسة الباريسية المعاصرة

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٣-٢-٢ المدرسة المكسيكية المعاصرة (\*\*)

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(<sup>١</sup>) Dominique Durand, Daniel- Boulogne Le Livre Du Mur Peint, P. - .

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٣-٢-٣ المدرسة الأمريكية المعاصرة

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(Pop Art)

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(Supermarkets)

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) (Supermarket)

) (Andy Warhol

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**Dynamism** (\*)

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### ٣-٢-٤ ملامح المدرسة العربية المعاصرة

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# مناقشة الإطار النظري ومؤشراته

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.The Observers Book of Modern Art, P. :

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# الفصل الرابع

## إجراءات البحث

أولاً: ١-مجتمع البحث

٢- عينة البحث

٣- أداة البحث

٤- منهج البحث

ثانياً: التطبيق الميداني في عمل نماذج للفن البيئي

أ- الرسوم الجدارية

ب- استثمار بعض مخلفات البيئة والخامات

العضوية وغير العضوية

أولاً:  
١- مجتمع البحث

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٢- عينة البحث

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### ٣- أداة البحث

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## ٤- منهج البحث

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ثانياً: التطبيق الميداني في عمل نماذج للفن البيئي (\*)

أ- الرسوم الجدارية

التجربة الأولى : بيئة وفضاء كلية الفنون الجميلة (\*\*)

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التجربة الثانية : جدران مدرسة خولة بنت الازور الابتدائية (\*)

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التجربة الثالثة : جدران مدرسة الفاطمية الابتدائية (\*)

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التجربة الرابعة : جدران وفضاء مدرسة عمران بن علي (\*\*)

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التجربة الخامسة : جدران مدرسة الانتصار (\*)

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ب. استثمار بعض مخلفات البيئة والخامات العضوية  
وغير العضوية

التجربة السادسة (\*)

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(Arabesque )

التجربة السابعة (\*)

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# نماذج من عينات تجارب البحث التطبيقي

## الميداني (\*)

التجربة الأولى ( فضاءات وجدران كلية الفنون الجميلة - جامعة بابل )



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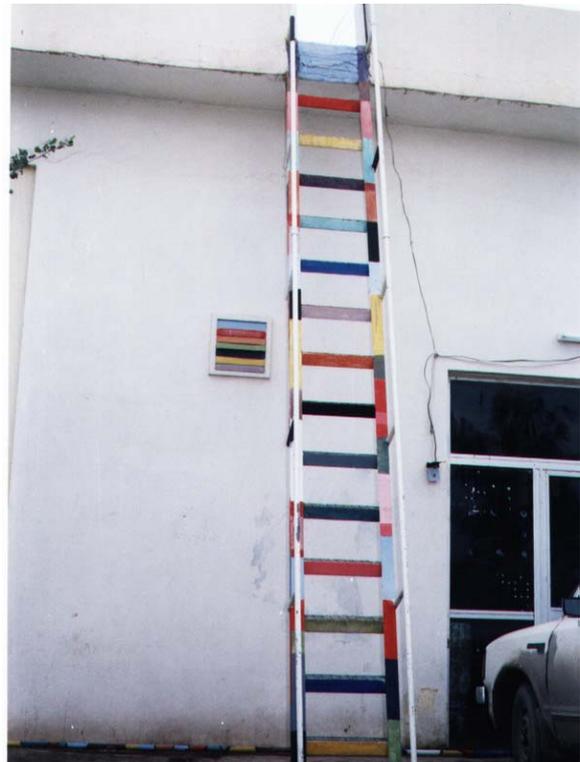
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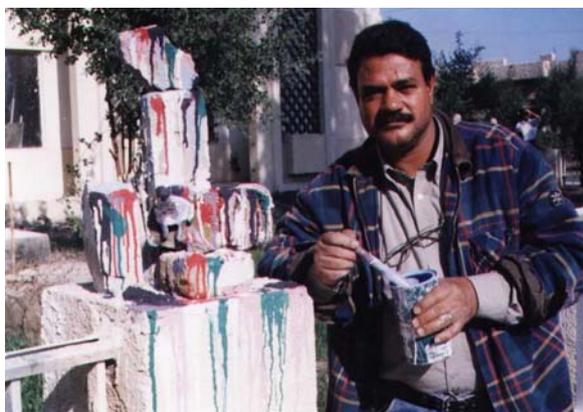
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## التجربة الثانية

( فضاءات وجدران مدرسة خولة بنت الأزور الابتدائية - مركز

محافظة بابل )



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## التجربة الثالثة

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( فضاءات وجدران مدرسة الفاطمية الابتدائية - مركز محافظة

بابل )



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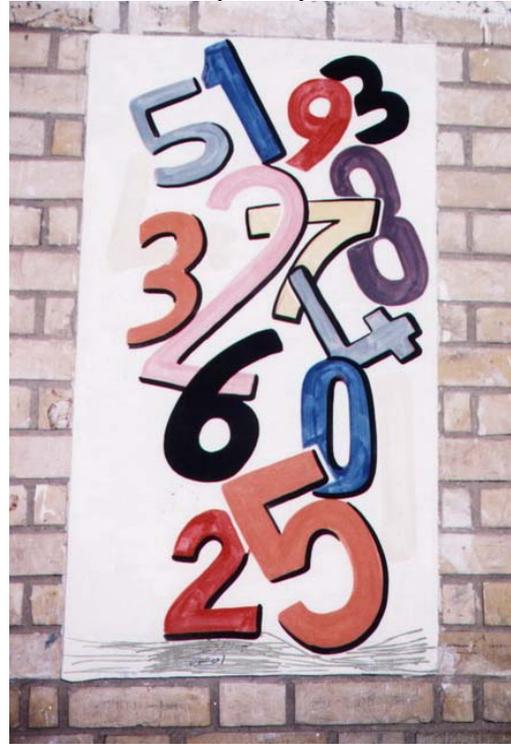


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## التجربة الرابعة

( فضاءات وجدران مدرسة عمران بن علي الابتدائية - قرية



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التجربة الخامسة

(\*) ( فضاءات وجدران مدرسة الانتصار الابتدائية - قرية برنون )



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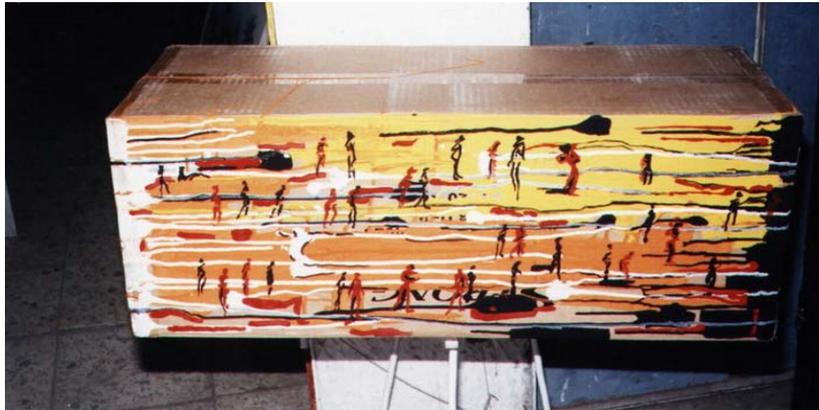
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التجربة السادسة (\*)

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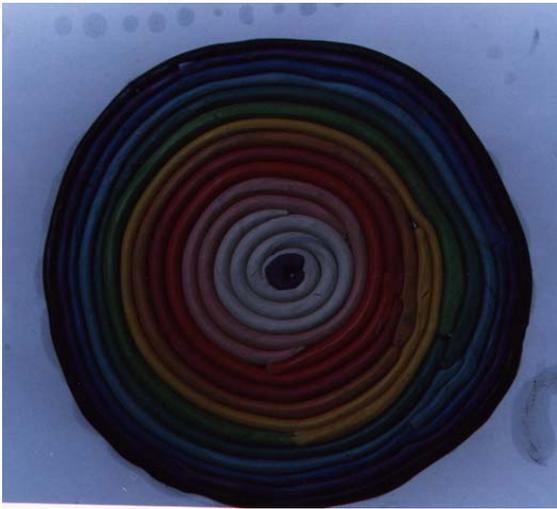
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التجربة السابعة (\*)

( استثمار الشارع كبيئة اجتماعية )



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# الفصل الخامس

نتائج البحث ومناقشتها

الاستنتاجات

التوصيات

المقترحات

المصادر

## نتائج البحث ومناقشتها

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## المقترحات

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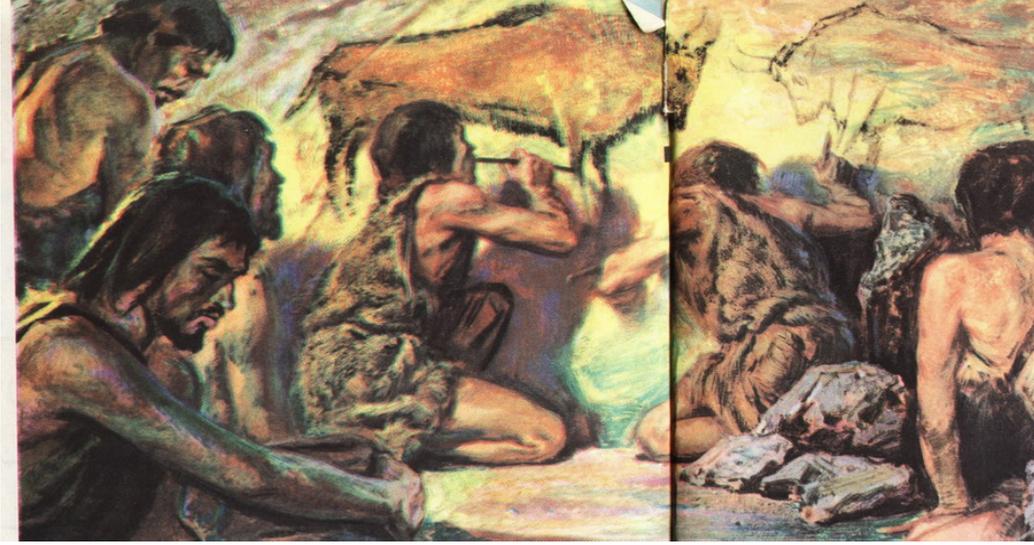
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الملاحق

# ملحق ( ١ )

## نماذج من الفن البيئي



في كهف توك دودوير (أريج بفرنسا) ويرى ثور مشكلان من طين. حيث نصبنا عند آخر ممر كهف ض طوله حوالي نصف ميل.



في كهف ليه كومباريل (دوردون بفرنسا) نقشوا هذا اللبؤة في صخر الجدار (طول الرسم ٦٧ سم ويعود تاريخه الى ١٥ الف سنة).



في كهف ليه روك (شارينت بفرنسا) حفر يمثل جديان بنناطحان (طول النقش ١٤٨ سم وعمره ١٦ الف سنة).



كهف لاسكو: هذا النقش لحصان ربما تكون السهام قد اصابته بجراح (طول النقش نحو ٢ر١ مترا ويعود تاريخه الى ١٦ الف سنة).



كهف لاسكو: هذا واحد من العديد المرات التي تغطي النقوش جدرانها (ويعود عمرها الى ١٦ الف سنة).



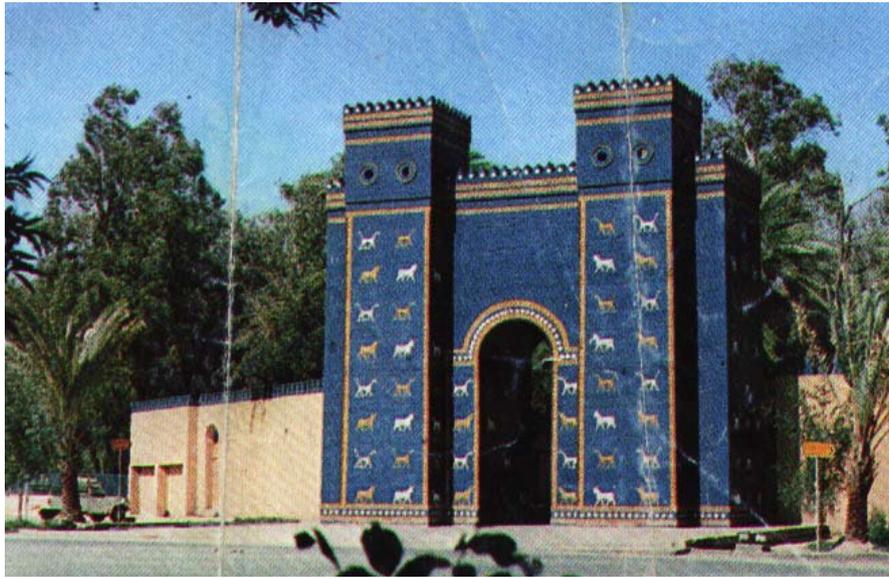
كهف فتاميرا: انثى حيوان (طول الرسم ٢ر٢ مترا) تم نقشها بعدة ألوان بينما ظهر رسم ثوري بري صغير باللون الاسود (من ١٤ الف سنة مضت).



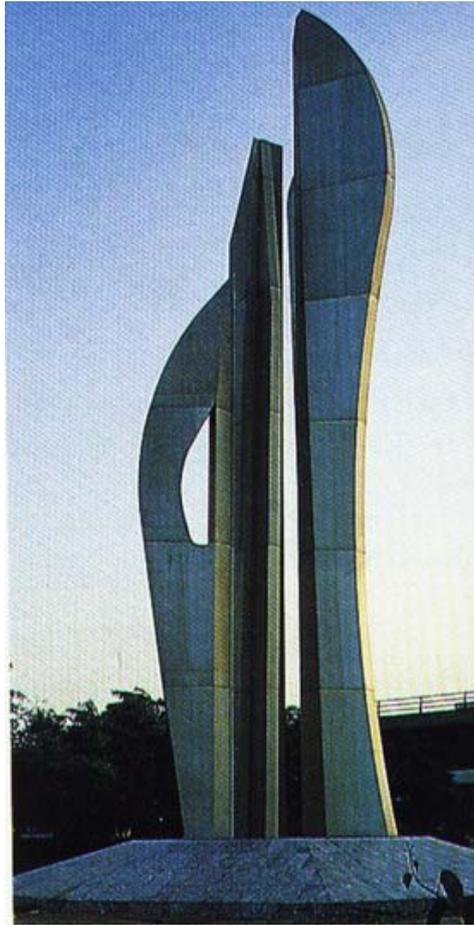
كهف لاسكو: ثور جريح يطاحز رجلا . وكان من النادر رسم اشخاص كما انه لم يتبع الفنانون في رسومهم القليلة للانسان الطريقة الطبيعية والواقعية التي نقشوا بها الاشكال الحيوانية



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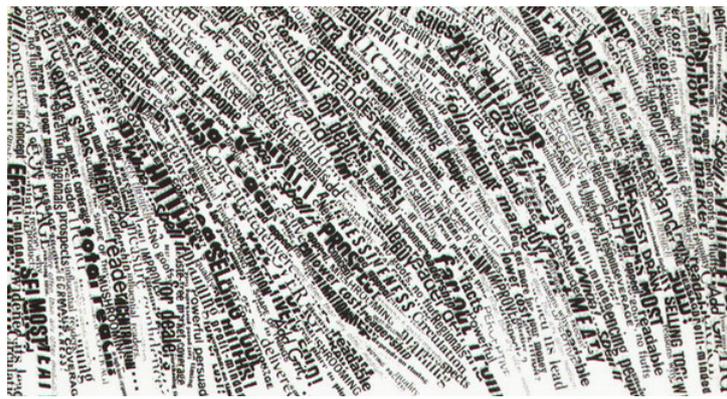
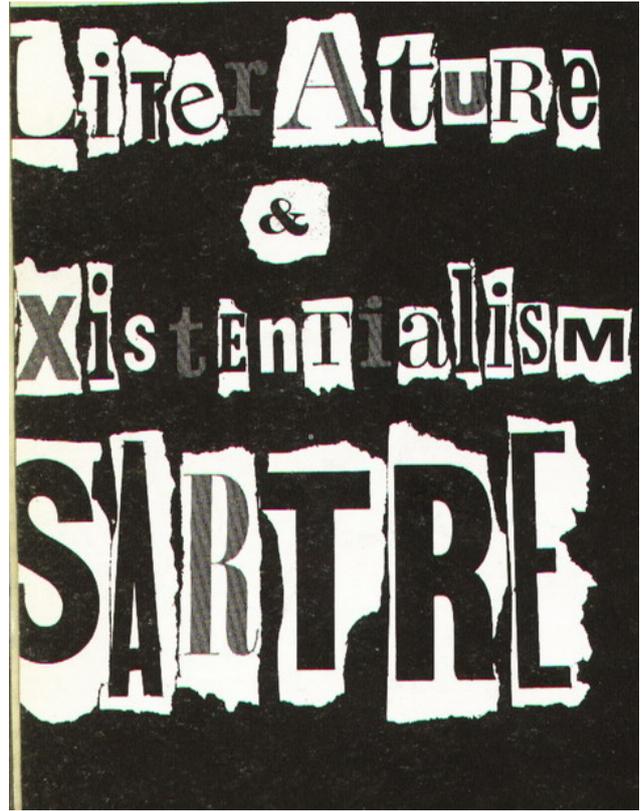
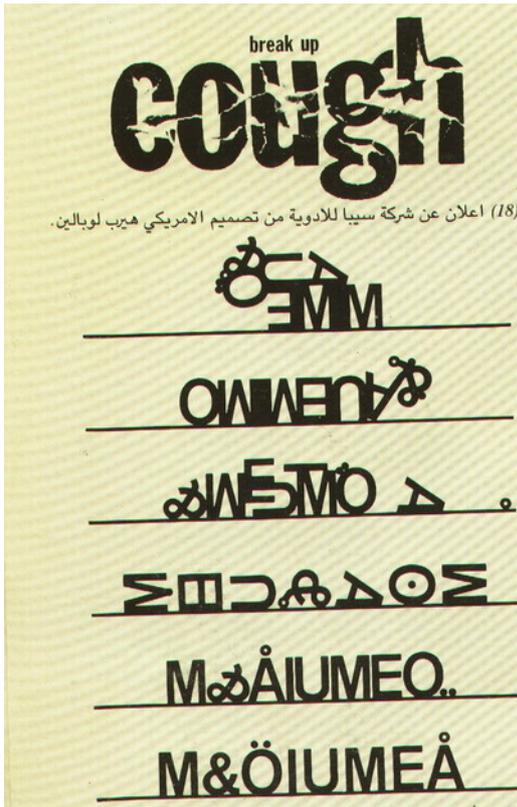


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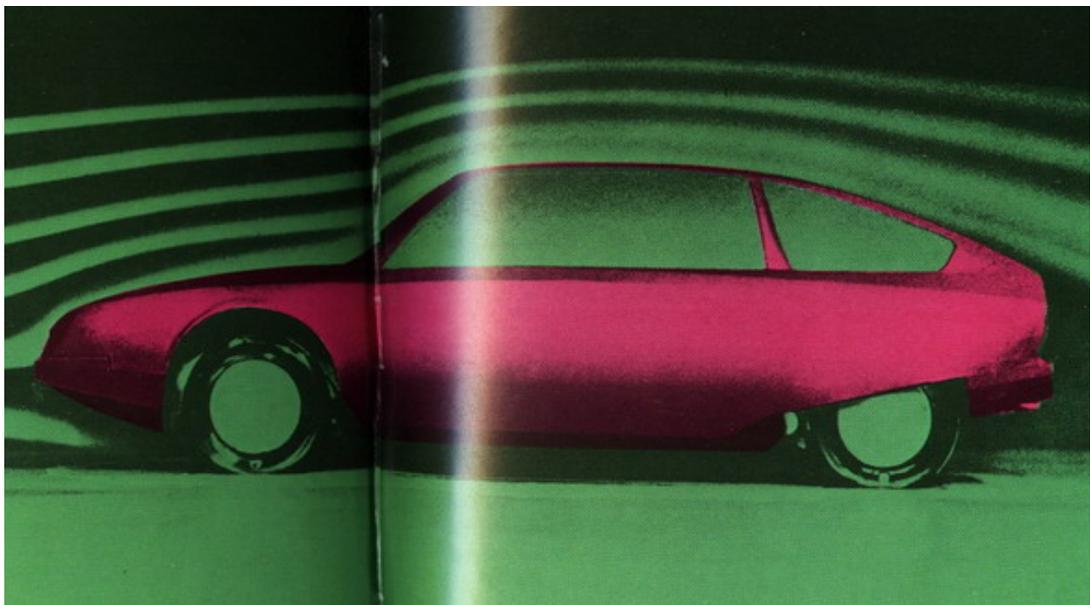
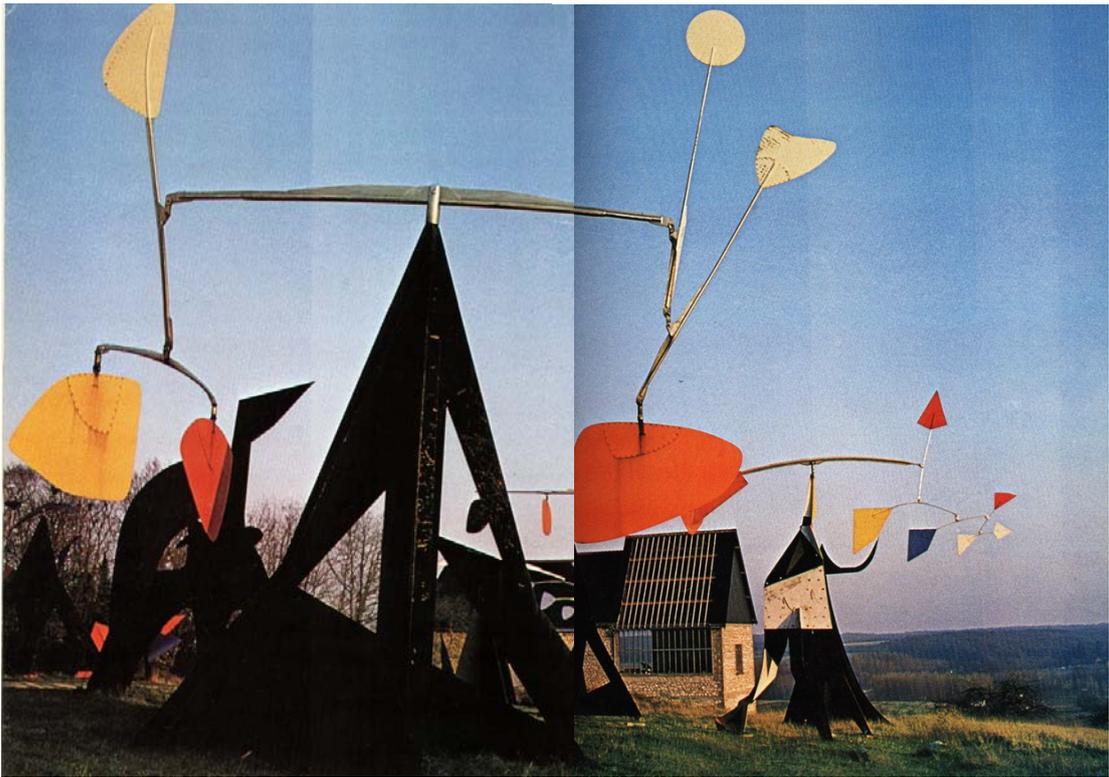


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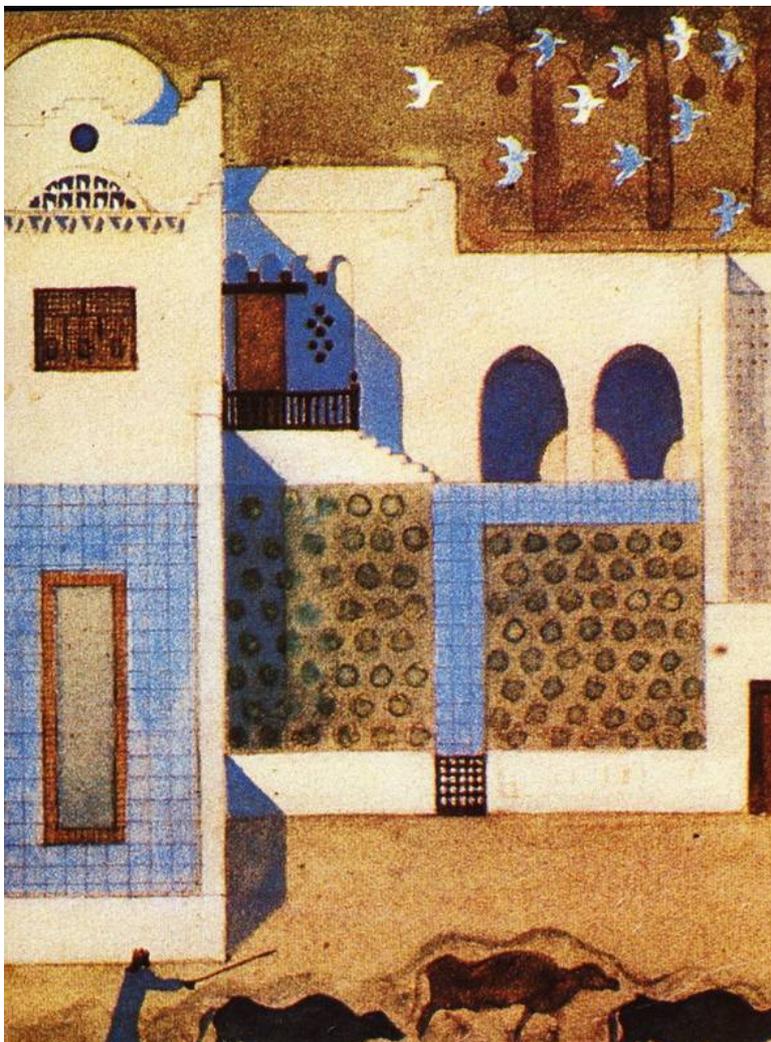




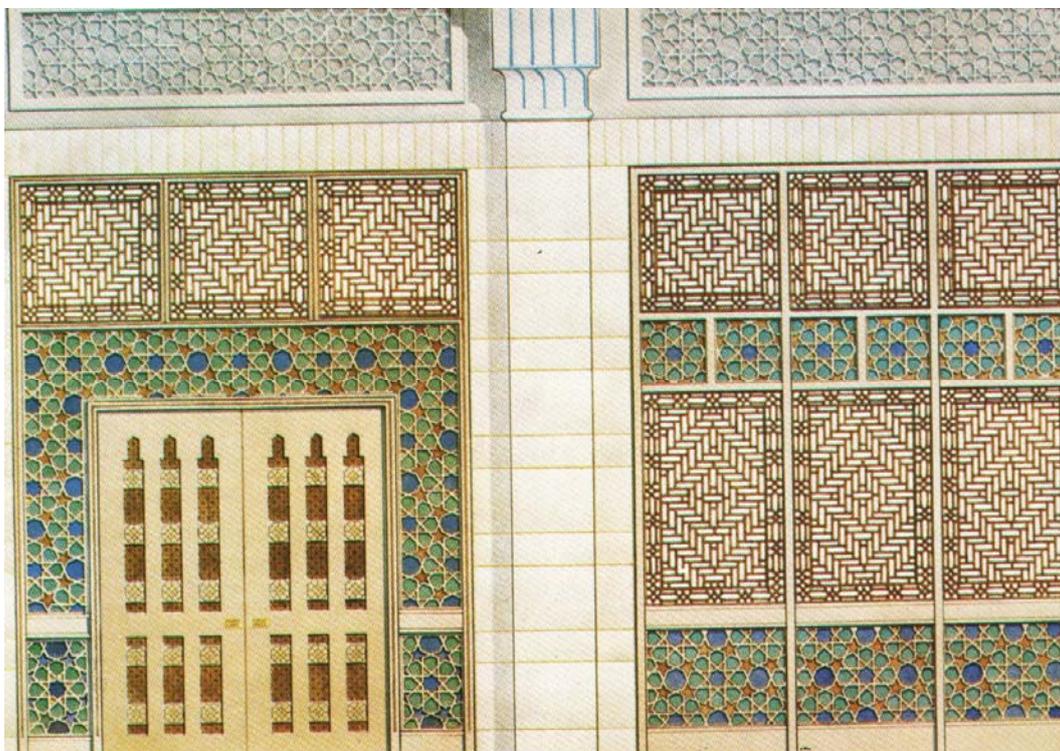
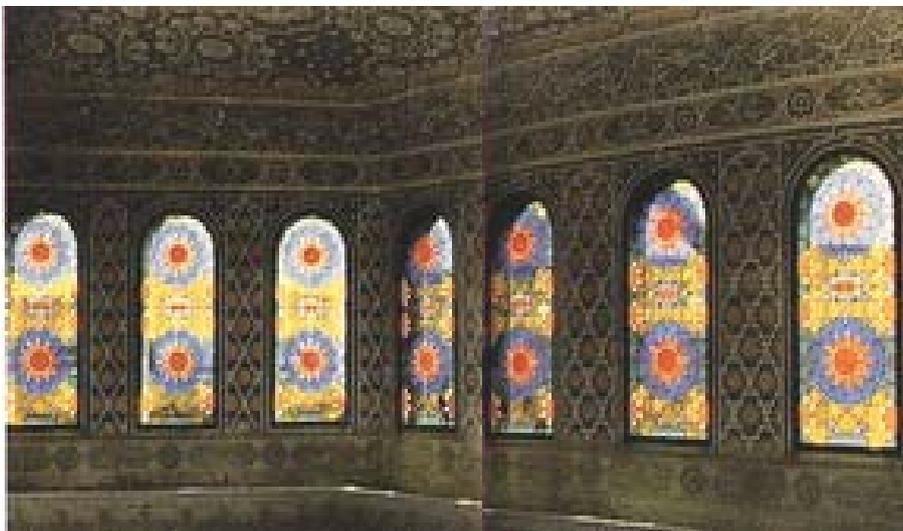
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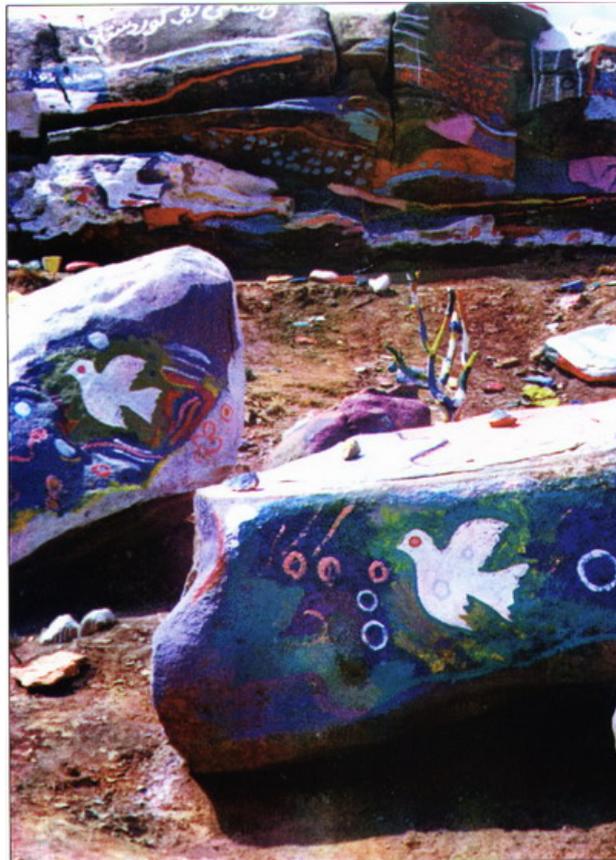
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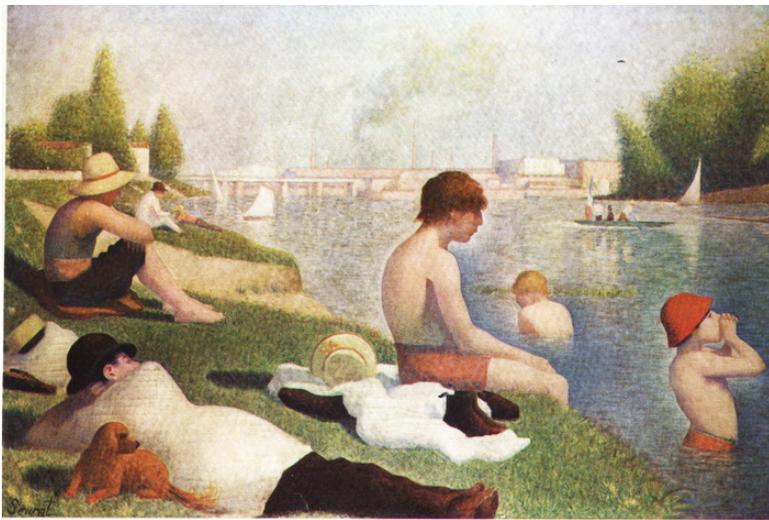
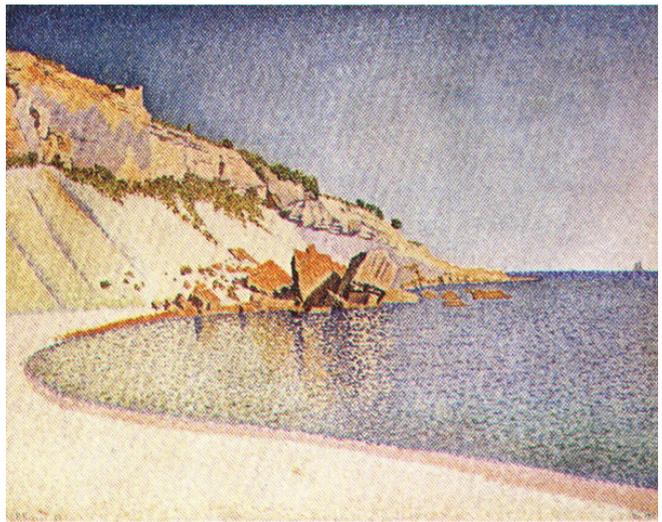
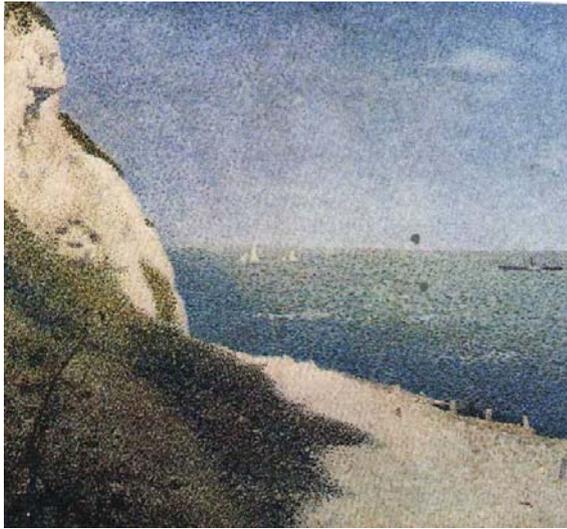
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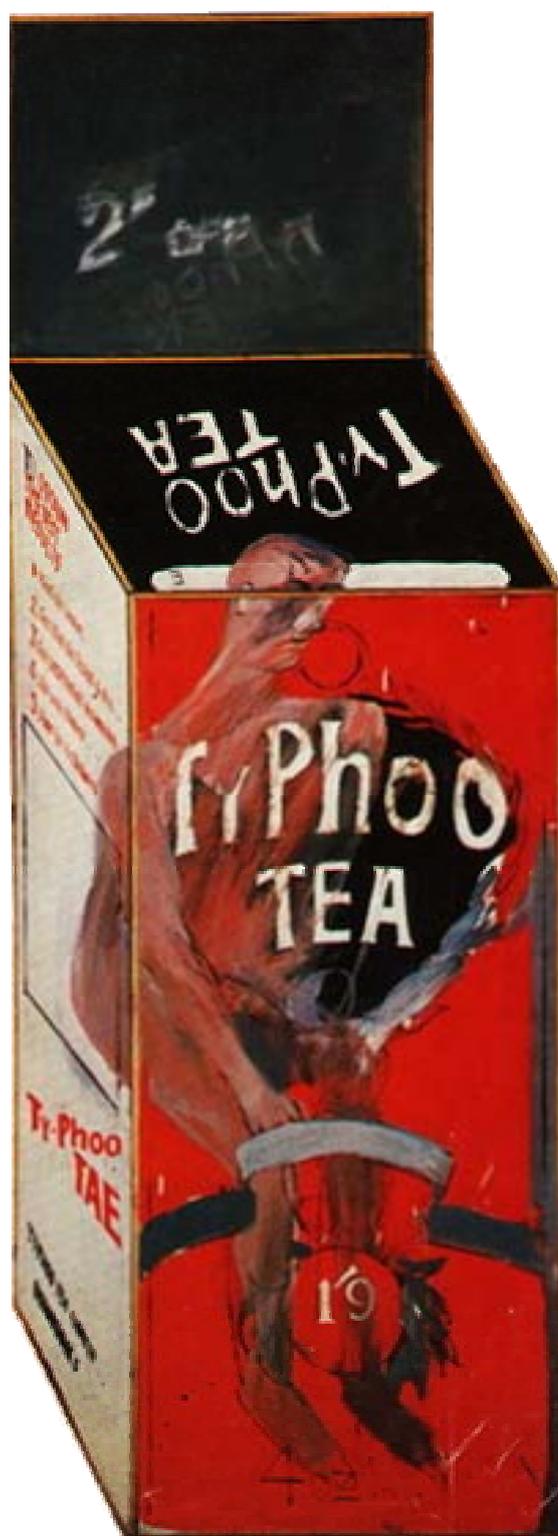
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## ملحق ( ٢ )

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