



THE PHILOSOPHICAL VISION OF LETTERS IN MODERN IRAQI PAINTING (SHAKIR HASSAN AL SAID ASA MODEL) AND THE POSSIBILITY OF BENEFITING FROM IT IN CONTEMPORARY ART EDUCATION WORKSHOPS

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Abstract:

The current research paper addresses the philosophical vision of letters in modern Iraqi painting by means of analysing the artistic works and theoretical ideas of Shakir Hassan Al Said. Shakir Hassan Al Said is one of the major figures who established modernity in the Iraqi art tradition, developing the innovative approach of Hurufiyya. He elevated the status of Arabic letters from the simple linguistic symbols to powerful artistic devices with numerous symbolic associations. This paper examines the bases of the artistic philosophy of Shakir Hassan Al Said with particular attention to his idea of the "One Dimension" being inspired by Islamic mysticism and Sufism as well as existential phenomenology. The analysis of Al Said's paintings will help identify different roles of Arabic letters as symbols of identity, memory, transcendent experience, and culture continuity. Moreover, special emphasis is placed on the significance of letters in building a unique artistic language combining features of Arab-Islamic heritage and modern experiments in artistic practices. Additionally, this paper pays close attention to the educational possibilities offered by Al Said's philosophy in the context of organizing art education workshops. An exemplary art education workshop is suggested to stimulate creative processes and enhance the students' critical thinking skills, cultural awareness, and artistic self-expression in the course of exploring letter-based art. Therefore, the study contributes to the appreciation of modern Iraqi painting while demonstrating the relevance of philosophical and heritage-based approaches within contemporary educational contexts.

Key Words: Shakir Hassan Al Said, Modern Iraqi Painting, Arabic Letters, Hurufiyya Movement, Cultural Identity, Islamic Mysticism, Art Education, Contemporary Art Workshops.

1. Introduction:

1.1 Background of the Study:

In the twentieth century, Arab visual arts significantly transformed, allowing artists to seek modern art languages that effectively balanced contemporary artistic practices linked with indigenous cultural heritage. Modern painting became one of the most significant art media by which artists responded effectively to the rapidly changing social and political landscape of Iraq and addressed issues of identity, history, and cultural continuity. Artists started to pay greater attention to Iraqi customs, Islamic designs, and the Mesopotamian background to create different forms of the Western art approach. Along with most important contributions of contemporary Arab art were the use of Arabic letters and Arabic calligraphic style and motifs in contemporary painting (Alashari et al. 2020, p.2). This tradition, which is generally recognised with the Hurufiyya movement, created a new definition for Arabic letters as principally spiritual, cultural, and aesthetic expression. In this regard, Shakir Hassan Al Said (1925-2004) was an innovative, Iraqi artist, theorist, and intellectual who laid the foundation for a new concept of tradition and modernity of Arab art. In his philosophy of the "One Dimension", Al Said has embraced letters to their status as physical and communicative tools, to vehicles of spiritual reflection and cultural recollection (Al-Bahloly, 2021, p.146). His artistic outlook remains relevant to the present educational context, as a guide for creative workshop experiences that combine culture, symbol, and experimentation with visual production.

1.2 Problem Statement:

Despite the growing acceptance of Arabic letter-based art, which has been reflected in contemporary Arab paintings, limited focus has been given to the extension of the educational potential of the philosophical concepts underlying these artworks. Various research has examined the historical and aesthetic features of Shakir Hassan Al Said's art practices. However, the untapped area of its relevance to contemporary art education has not been widely explored (Naji & Al Yasiri, 2024, p.78). Besides that, even though art workshops are an effective means of production, they also mainly highlight the technical end of the processes involved in making art. Furthermore, the important elements of the cultural, symbolic, and philosophical dimensions of artistic creativity are often overlooked in these programs. This paper stresses the urgency of the philosophical vision of Al Said and how its ideas can be integrated into art education workshops successfully.

1.3 Research Questions:

- What are the philosophical foundations of letters in the artistic works of Shakir Hassan Al Said?
- What role do letters play in representing aesthetic, symbolic, and spiritual aspects of his works?
- How can the philosophical understanding of letters of Al Said be effectively optimised into the context of art education workshops?

1.4 Research Objectives:

- To identify the philosophical vision of letters in the art of Shakir Hassan Al Said.
- To investigate the role of letters in his artworks from an aesthetic and symbolic perspective.
- To explore the educational applications of Al Said's philosophy of art in leading theoretically grounded art education workshops.

1.5 Significance of the Study:

It reveals the profound philosophy behind the Arabic letters in Arabic modern painting and reflects the work of Shakir Hassan Al Said. In addition, it offers practical guidance for teachers of art to build upon the idea of letter-based art to improve the art workshop for today, and advance culturally relevant art teaching.

2. Theoretical Framework:

2.1 Concept of the Letter in Islamic and Arab Visual Culture:

The Arabic letter and its significance have been extended beyond their linguistic usage to function as a powerful, artistic, spiritual, and cultural symbol in Islamic and Arab visual culture. The Qur'an has been strictly linked with the Arabic script since the emergence of Islam, and thus, letters became sacred in Islamic civilisation (Rababah, 2023, p.4). Therefore, calligraphy became one of the most honourable art forms in the Islamic world, defining spiritual meaning and beauty to become closely interconnected. Aesthetic value to the Arabic script has been associated with its flexibility, rhythm, balance, and ability for perpetual visual transformation. The Arabic script enables artists to manipulate forms whilst maintaining the visual harmony of the script compared to other traditional scripts. Along with that, letters became significant decorative features in architecture, manuscripts, ceramic and textiles, among other artistic forms, throughout Islamic history. Followed by their aesthetic value, Arabic letters have also been associated with the significance of philosophical and mystical interpretations. In the Sufi philosophy, letters have been interpreted as the symbols of divine knowledge and cosmic order (Heydarova, 2025, p.63). Amongst the Islamic philosophers and mystics, letters have been seen as a form of manifesting from spiritual realities and connecting the visible as well as invisible worlds. These types of interpretations turned letters into symbolic representations, attainable metaphors that became vehicles for the expression of high spiritual concepts. In Arab culture, the Arabic letter is a highly important symbol of language, religion, and culture. It represents the historical continuity and collective memory in its visual presence. Simultaneously, modern Arab artists have often used letters as a medium for experimentation, cultural expression, and identity, underpinning the groundwork for the emergence of contemporary letter-based art movements such as Hurufiyya.

2.2 Philosophy of Letters (Hurufiyya) in Modern Arab Art:

The philosophy of letters, commonly associated with the Hurufiyya movement, emerged as one of the most influential artistic developments in modern Arab art during the second half of the twentieth century. Based on the Arabic word "harf" which stands for "letter", the concept of "Hurufiyya" is used to describe artworks involving the use of Arabic letter forms and calligraphic detailing in modern visual works. In this movement, Arab artists made an important gesture to harmonise modern art experimentation with traditional cultural values (Naef, 2016, p.1008). After experiencing colonialism and Western influences, many Arab artists tried to find art forms that would convey the local identity yet be connected with modern international movements. The Arabic letter was found to be the perfect medium for this goal owing to the cultural authenticity and huge aesthetic potential it contained. Therefore, artists began to take these components, the rhythm and the movement, the texture and the symbolism of letters, turning them into readable abstract visual elements with no linguistic meaning.

The philosophy of Hurufiyya is not limited to formal aesthetics. For many artists, letters become cultural symbols that inspire historical remembrance, spiritual values, and collective identity. Compared to the emphasis on textual meaning, Hurufiyya artists prioritised the metaphysical and expressive qualities of letters (Naef, 2019, p.18). Letters became the means of abstraction and experimentation where representation has been tied to concepts of existence, transcendence, spirituality, and cultural continuity. Shakir Hassan Al Said, Dia Azzawi, Mohammed Melehi, and Nja Mahdaoui are among the prominent artists of the Hurufiyya movement. Their committed work shows different prospects for incorporating letters into the context of the modern artistic world, while deeply connecting to the Arab-Islamic tradition. Thus, the Hurufiyya movement is not only a trend but a philosophical and cultural form that attempts to establish a genuine modern Arab artistic identity. It combines a traditional and innovative approach, impacting modern Arab functional art and education all over the region.

2.3 Modern Iraqi Art and Cultural Identity:

Towards the end of the twentieth century, Iraq's art underpinned dramatic political, social, and cultural changes. Due to the country's development and the subsequent exposure to foreign art forms, Iraqi artists encountered many difficulties in developing their own contemporary artistic language, which would not only incorporate Western influences but also consider their own culture. This struggle for an identity was one of the most defining features of modern Iraqi painting and was instrumental in the emergence of unique artistic movements in Iraq. Art forms inspired by the rich cultural heritage of Mesopotamia, Islamic civilisation, and Arab tradition were widespread in Iraq (Mohsen et al. 2023, p.75).

Artistic expression was enriched by means of ancient symbols, historical myths, folk culture, and calligraphic elements. Some Iraqi artists intended to reinterpret the local heritage using modern techniques and ideas. This approach thus enabled the creation of an identity for the visual language, distinctive to their cultural context. In 1951, the Baghdad Modern Art Group was founded, which included many prominent artists, including Jawad Saleem and Shakir Hassan Al Said, promoting the mixed traditional and modern elements. Its members believed that authentic artistic development demanded connections with indigenous cultural resources linked with contemporary artistic innovation (Sharifian et al. 2017, p.47). Within this context, cultural identity became a main concern in the Iraqi artistic discourse. Artists used symbols, myths, calligraphy, and abstraction to demonstrate collective memory and sense of cultural identity. The Arabic letter assumed more importance as a symbol of Arab-Islamism. In this process, contemporary Iraqi art emerged as a vibrant art that played a key role in the wider debates about artistic modernity, identity, and culture in the Arab settings.

3. Shakir Hassan Al Said: Artistic and Philosophical Foundations:

3.1 Biography and Artistic Development:

One of the most influential personalities in modern Iraqi art was Shakir Hassan Al Said (1925-2004). He was not only a painter, but also an art theorist, critic, educator, and philosopher. Born in Samawah, Iraq, he showed an early interest in the arts and later pursued artistic education at the Institute of Fine Arts in Baghdad, Iraq. He began studying to gain a wider knowledge of art and joined the École Nationale Supérieure des Beaux-Arts in Paris, where he came into contact with different modern European movements. He received his degree in Social Science from the Higher Institute of Teachers in Baghdad (1948). This experience greatly broadened his artistic view while strengthening his interest in developing a real Arab personality in art. During his career, Al Said has strived to reconcile the gap between contemporary art practice and the cultural heritage of Iraq and the Arab-Islamic world (ALARCÓN et al. 2024, p.108). His early compositions reflected social realism and modernist compositions. Over the years, his paintings slowly became more abstract, symbolic, and philosophical. Aside from his landscape perspective, which was rooted in European Romantic and Expressionist art, Al Said's growing fascination with the spiritual and metaphysical side of art resulted in experiments with Arabic letters, calligraphic forms, and surfaces. He considered letters as visual traces capable of reflecting spiritual meanings and deeper existentialism while treating them as linguistic symbols. These efforts for artistic purity gradually evolved into distinctive Iraqi and Arab philosophy, making him an important figure in modern Iraqi and Arab Art.

3.2 Baghdad Modern Art Group:

In 1951, the Modern Art Group of Baghdad was created, where many prominent Iraqi artists, such as Jawad Saleem and Shakir Hassan Al Said, were active members. The group was formed during the evolution of modern Iraqi art, which aimed to produce a distinctive Iraqi style of art rooted in the country's artistic traditions but was also inspired by the new art forms that emerged during the early 20th century (Greenberg, 2010, p.2). Simultaneously, several artists were influenced by European modernism, where this group considered the importance of drawing inspiration from local tradition, Islamic art, and ancient civilisations of Mesopotamia. The Baghdad Modern Art Group's members were opposed to copying Western styles from art and looked for a synthesis of art forms that would be both modern and in line with the country's heritage. Upon returning to Baghdad, Al Said immersed himself in the study of Yahya ibn Mahmud al-Wasiti's work, a significant figure in Islamic miniature painting (Artsdot, 2026). Their conviction was that real artistic expression would not be possible without knowing the history and understanding the cultural history of Iraqi society. Consequently, the artists adopted traditional motifs, historical symbols, folk culture, and calligraphic elements in modern art. In intellectual terms, Shakir Hassan Al Said contributed to the group by creating theoretical elaboration of the philosophical foundations of this community's artistic vision. The group inspired a new generation of Iraqi artists through exhibitions, publications, and educational activities, efficiently connecting them with new art developments and new sources of inspiration from their own culture. Thus, the Baghdad Modern Art Group became a foundational movement that substantiated the direction of modern Iraqi painting and impacted modern artistic discourse in the Arab world.

3.3 One-Dimensional Philosophy (Al-Bu'd Al-Wahid):

The "Al-Bu'd Al-Wahid (the One Dimension)" is one of the most significant contributions by Shakir Hassan Al Said to modern Arab art. This philosophy first appeared in the 1970s in order to reimagine the connection between art form, spirituality, and the human perceptual realm. Influenced by Islamic mysticism, Sufi philosophy, and philosophical consideration, Al Said believed that the art should serve as a means of transcending the material to connect with a higher spiritual reality (Faruqi, 2011, p.63). The concept of "One Dimension" does not refer to a physical dimension, but rather an inner spiritual space that transcends conventional visual perception. Artistic production should reveal traces of the unseen and encourage its relationship with the visible and perceptible, initial presence and its effect, and matter and spirit. This perspective distinguished his work from purely formal or aesthetic approaches to abstraction. In the context of this philosophy, Arabic letters acquired great significance. Al Said did not consider letters as readable texts, but symbols of spiritual presence and metaphysical depth. His use of textured surfaces, multiple layers, and partially concealed abstract forms created a visual reality of memory, transcendence, and spiritual experience in the letters. Thus, the concept of the "One Dimension" became the foundation of his philosophy, which significantly contributed to modern Arab aesthetic thinking, and also to his artistic practice.

3.4 Position of Letters within Shakir Hassan Al Said's Philosophy:

In the philosophical vision of Shakir Hassan Al Said, Arabic letters had a fundamental place. He saw letters not just as signs or forms of calligraphy, but as symbolic and spiritual objects that could carry more profound meanings of life. Al Said was influenced by Islamic mysticism, existential phenomenology and teachings of the Sufi thinker Al-Hallaj, who preached that art should lead viewers beyond material appearances to the unnoticed and to spiritual knowledge. According to his contemplative concept of art, the artwork serves as a means of approaching al-haqiqa (truth), which exists beyond the visible world. In this context, Arabic letters became important visual symbols that connected the material and spiritual dimensions of experience. Al Said was especially fascinated by the expressive qualities of the Arabic line, which can evoke movement, tension, and symbolic meaning beyond mere decoration (Al-Bahloly, 2021, p. 145). He said that letters have abstract and metaphysical properties allowing to transmit ideas, ideas beyond language. He was influenced by mystical interpretation of the "science of letters" and saw letters and points as signs that could guide viewers towards contemplation of the divine and the unseen (Al-Bahloly, 2021, p. 146). Al Said's mastery of disconnected and abstracted letter forms enabled him to use Arabic script as a medium for spiritual contemplation, culture, and philosophical thought. Letters became the universal sign and the center of his work in expressing his theory of contemplation and the "One Dimension," thus establishing a unique artistic language within the modern Iraqi art.

4. Analysis of the Philosophical Vision of Letters in Shakir Hassan Al Said's Paintings:

Philosophical vision of letters in Shakir Hassan Al Said's paintings can be linked with contemplation philosophy and seeking of the spiritual truth through art. In particular, he claimed that art must represent reality of this world while at the same time leading people beyond visible appearance towards more spiritual layers of reality. His philosophical orientation led him to transform Arabic letters from mere linguistic signs into metaphysical symbols. Al Said thus merged existential phenomenology with Islamic mystical philosophy as his means of relating humans to the universe through works of art. In this context, the letters

came to stand as symbols relating earthly life and transcendent significance. The inclusion of Arabic letters in his works of painting shows that he was seeking to transcend conventional modes of depiction and to provide a contemplative viewing experience. The artist's focus on abstraction enabled both the letters and their motifs to convey spiritual meaning and not just linguistic information (Al-Bahloly, 2021, p. 138). Through layered surfaces, faded marks, and partially concealed forms, Al Said encouraged viewers to engage in a process of reflection and discovery. Consequently, letters function as vehicles for philosophical inquiry, expressing his belief that artistic experience can reveal dimensions of truth that remain inaccessible through ordinary perception.

The use of letters in Al Said's painting can also be analysed within the wider context of modern Arab artistic identity. Many Arab artists tend to create a distinct form of modernity that balances international artistic developments with local cultural traditions. The adoption of Arabic letters became one of the most significant strategies for achieving this goal, particularly within the Hurufiyya movement. Al-Said's work can be considered as a way to show that the letter can be a cultural, and philosophical symbol. He did not attempt to directly replicate the art of Europe and the Far West, but rather used elements of his own culture, Arab-Islamic heritage, and linked them with a modern visual culture. This gave him an opportunity to cultivate a contemporary and culturally grounded artistic style. As per the study of Naef, (2016, p. 1008), the Hurufiyya movement regarded the Arabic letters as a fundamental compositional element which is capable of expressing a unique Arab aesthetic. Al Said expanded on this idea by investing letters with spiritual and metaphysical significance. The letters therefore function as a bridge between tradition and innovation and preserves cultural memory while supporting artistic experimentation. Simultaneously, the abstract treatment demonstrates the commitment of artists to modern artistic exploration. This combination of heritage and innovation is one of the defining characteristics of Al Said's philosophical vision. His paintings demonstrate that letters can function transcendently beyond language and can be used as expression of cultural consciousness and intellectual thought in the context of contemporary Iraqi art (Naef, 2016, p. 1010).

Another important aspect of Al Said's philosophical vision is the transformation of writing into a visual and expressive form. Many artists who were associated with the Hurufiyya movement explored the graphic qualities of Arabic letters and treated writing as a form of drawing rather than a purely linguistic system (Naef, 2019, p. 17). This perspective is quite relevant to understand the artistic practice of Al Said. In his paintings, letters are often detached from grammatical meaning and reimagined as visual elements which contribute to texture, rhythm and composition. Al Said was able to use this ability to create a language of contemplative art in which letters serve as signs of spiritual presence, and historical continuity. Letters gain symbolic depth and become instruments for exploring identity, memory and transcendence through repetition, fragmentation and abstraction. Therefore, Al Said's paintings demonstrate how Arabic letters can be transformed into powerful visual symbols that transcend linguistic boundaries and contribute to a broader philosophical exploration of human experience, spirituality, and artistic meaning.

Moreover, the philosophical vision of letters in Shakir Hassan Al Said's paintings can also be understood through the influence on the development of contemporary Iraqi art. Naji & Al Yasiri (2024, p. 76) assert that since the founding of the Baghdad Group for Modern Art in 1953, Al Said almost always tried to give his art forms spiritual, cultural and philosophical meanings. Many Iraqi artists were content with stylistic experimentation, whereas Al Said sought to build an intellectual and contemplative theory in his work. Instead of using the letter in purely decorative purposes, Al Said used it as a symbolic element of a picture that could carry some abstract philosophical meanings related to notions of existence and identity as well as to transcendence. Such an attitude led to development of the movement towards philosophical considerations in modern Iraqi art. In Al Said's work, the Arabic letter functions as one of these inherited references, linking modern artistic practice with Arab-Islamic heritage. By abstraction, fragmentation, and symbolic transformation, he transformed the letter into medium which would serve to maintain cultural memory while at the same time grappling with contemporary artistic issues. Therefore, the concept of letters in his paintings is a synthesis of tradition and innovation. Overall, the philosophical vision of letters in Shakir Hassan Al Said's paintings extends beyond aesthetic experimentation and linguistic expression. The Arabic letter is used here as a vehicle for truth, identity, memory and transcendence through abstraction, symbolism and spiritual contemplation.

5. Educational Applications in Contemporary Art Education Workshops:

5.1 Contemporary Trends in Art Education:

Contemporary art education has quite evolved from the traditional focus on artistic production and technical skills to embrace broader educational, cultural and creative objectives. The authors highlight that modern art education provides emphasis on competency-based approach where students are encouraged to combine theoretical knowledge with practical experience and creative self-realisation (Martyniv et al., 2023, p. 79). One of the key trends is the use of creative projects as a form of educational innovation. The projects enable pupils to work practically and to demonstrate their critical thinking, reflection and self-evaluation skills as well as the development of meaningful art pieces. Another key feature is the process of building core competencies such as high-level technical knowledge, pedagogical abilities, research capabilities, scientific thinking skills and language skills for professional communication. The article also points out the new influence of the global time and technology in the field of art education. There is a growing tendency towards integrating a variety of art forms in contemporary artistic practices, including music, theatre, dance, visual art, cinema, and video art, which can stimulate innovation and cross-disciplinary learning. In addition, modern art education tends to humanize, individualize and encourage students to be creative in self-development so that students can adapt and become versatile in the global creative industry.

5.2 Educational Value of Al Said's Letter Philosophy:

The philosophy of letters developed by Shakir Hassan Al Said offers significant educational values for contemporary art education. His approach encourages the students to view letters as not mere symbols but as visual, cultural and spiritual forms capable of having deeper meanings. This perspective aligns with the contemporary educational approaches which focus on creativity, critical thinking and cultural understanding. As per the study of Karawani et al., (2023, p. 191), the integration of calligraphy into education provides a multidimensional learning experience which combines cognitive, artistic and intercultural dimensions. Moreover, Islamic calligraphy represents spiritual and intellectual journey apart from decorative art. The intricate structures of calligraphy encourage learners to develop analytical abilities and enhanced visual awareness. Al Said's use of Arabic

letters as carriers of cultural and philosophical meanings can help the learner to develop a stronger appreciation of cultural heritage and identity. Hence, Al Said's letter philosophy provides a valuable framework for art education that integrates creativity, cultural awareness, critical reflection, and artistic innovation.

5.3 Proposed Art Workshop Model:

The proposed art workshop model is focused on the philosophical vision of letters developed by Shakir Hasan Al Said and aims to encourage students to explore symbolic and cultural dimensions of Arabic letters. The workshop can be organised into four stages including introduction, exploration, creation and reflection. During the introduction stage, participants are introduced to Al Said's philosophy of the Arabic letter and particularly its role as a spiritual and visual symbol rather than merely a linguistic sign. In the exploration stage, learners evaluate the examples of Hurufiyya art and analyse how the letters can communicate emotions, identity, memory and cultural meaning. The create stage allows the students to try out abstract letterforms, textures, mixed media and digital tools to create personal artworks. Students are encouraged to interpret letters freely and use them as vehicles for self-expression. Reflection is also an additional stage where participants can interact with one another discussing what meanings they understand from their works and analyzing how the idea may be communicated through letters non-verbally. The proposed model is consistent with modern approaches in art education because, as suggested by current theories, they require creation, experimentation, problem-solving, and meaningfulness in the learning process. As stated by Zimmerman (2009, p. 392), a creative environment implies using open-ended tasks and activities, problem finding and problem-solving skills, personal interests and multiple solutions. Therefore, the proposed workshop offers a practical method for translating Al Said's philosophical ideas into contemporary art education practice.

5.4 Expected Learning Outcomes:

The implementation of an art workshop based on Shakir Hasan Al Said's philosophy of letters is expected to generate a range of cognitive, artistic and cultural learning outcomes. The participants are likely to improve their creative thinking due to experimenting with abstract forms and visual representations of ideas via symbols and shapes. Transforming letters in artistic representations will train students how to think beyond the literal meaning of a concept and come up with original artistic interpretations. Another positive result from participating in the workshop would be improved self-confidence and artistic expression as participants are invited to express their experience and ideas through symbolic forms. Learners may also learn how to appreciate and critically analyse relationships between shape, space, and texture in their artworks based on Arabic letters. It is important to highlight the role of the workshop in the development of the sense of culture in participants who will have an opportunity to discover the richness of the Arab-Islamic tradition and understand its significance for contemporary arts. Finally, such activities may help learners to reflect on the meanings created by themselves and other artists in their work. In addition to learning about artistic styles and techniques, the workshop will encourage participants to explore contemporary approaches used in artistic practice. According to Black & Browning (2011, p. 20), creative digital art activities foster imagination, experimentation, discovery, problem-solving, and creative self-expression among learners. This allows them to use their existing knowledge to create new visual representations. Artistic explorations will enable participants to become independent, innovative, and creative individuals. Overall, the workshop based on Al Said's philosophy is expected to help participants to develop creativity, critical thinking, cultural consciousness, visual communication, and artistic innovation.

6. Conclusion and Recommendations:

6.1 Conclusion:

In conclusion, the study has illustrated the fact that Shakir Hassan Al Said was able to elevate Arabic letters from being mere linguistic symbols into a source of philosophy and spirituality in modern Iraqi painting. The research has proven that through his philosophy of art, Al Said was able to establish a unique artistic language that allowed him to express identity, memory, and transcendence of the human spirit. It has also been shown that the use of letters played a key role in conveying symbolic and metaphysical concepts while combining traditions and contemporary art. Finally, the research has demonstrated that the philosophy of Al Said holds great educational value and has a lot to offer for contemporary art education.

6.2 Recommendations:

Workshops on visual arts should focus on the philosophical and cultural aspects of Arabic letters rather than purely practical ones. Educational institutions should create workshop programs based on the philosophy of Shakir Hassan Al Said and promote creativity and critical thinking. Modern curricula should integrate both classical artistic tradition and its innovative use including such new technologies as computer graphics and others. Future research is needed in order to explore opportunities in education provided by the theory of Hurufiyya art and letter aesthetics. Comparative research of other Arab artists' approaches should also be considered.

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