

# The Icon of The Purebred Islamic Arab Horses and their Reflection in the Visual Aesthetic Discourse of the Artist Jameela Al Shraim

Asst. Prof. Mahmmoud Hussein Abdul Rahman  
Iraqi Natural History Research Center and Museum, Iraq

DOI:10.37648/ijrssh.v13i04.013

<sup>1</sup>Received: 04 October 2023; Accepted: 18 December 2023; Published: 22 December 2023

---

## ABSTRACT

This study aims to introduce the symbolism and aesthetics of the Islamic Arabian horses, which have become an icon, and its reflection in the visual discourse of the artist Jamila Al Shuraim. This study contained an introduction. This introduction included the research problem that was formulated in the form of questions: What is the concept of horses? What is its place in the Holy Qur'an, the Noble Prophet's Hadith, and the Arab-Islamic heritage? What is the evidence for this? Who is the State of Qatar? What is the status of horses in Qatar? Has art immortalized her in Qatar? Who is the artist Jamila Al-Shraim? How did Arabian horses embody Islam in their artistic achievements? What are the most important topics? This introduction also included the objective limits of the study: the icon of the original Islamic Arabian horses and its reflection in the visual discourse of the artist Jamila Al Shuraim. Then the time limits are from 2018-2020, and the spatial limits are the State of Qatar, then this study contains two axes (theoretical and applied). The first (theoretical) axis contained four sections: The first section: A historical introduction to horses. The second section: Horses in the Holy Qur'an and the Arab-Islamic heritage. The third section: Who is the State of Qatar? Then the fourth section: studying the style of the artist Jamila Al Shuraim. As for the second (applied) axis, it contained: the research community, the research sample and justifications for its selection, the research tool, then the methodology followed in applying the tool, after that analysis of the research sample models. Then the conclusion, and a list of sources. This study showed the great spiritual and emotional impact of the Islamic Arabian horses, their great status in the Great Qur'an and the Arab-Islamic heritage, and the extent of their influence on the style of the artist Jamila Al Shuraim, which showed a great artistic product that the artist specialized in due to the extent of her attachment to her noble legacy represented by the icon of the Islamic Arabian horses.

**Keywords:** *icon; horse; thoroughbred; Reflection; visual discourse.*

## INTRODUCTION:

Its extreme intelligence, and its participation with humans in all their activities, such as wars, transportation, plowing, and various games. Through all of this, the research problem emerged, which the researcher expressed in the form of questions as follows:

- 1) What is the concept of horses?
- 2) What is its place in the Holy Qur'an and the Arab-Islamic heritage?
- 3) What is the evidence for this?
- 4) Who is the State of Qatar?
- 5) Have you embraced scholars and artists?
- 6) Who is the artist Jamila Al Shuraim?

---

<sup>1</sup>How to cite the article: Rahman M.H.A., December 2023; The Icon of The Purebred Islamic Arab Horses and their Reflection in the Visual Aesthetic Discourse of the Artist Jameela Al Shraim; *International Journal of Research in Social Sciences and Humanities*, Vol 13, Issue 4, 156-189, DOI: <http://doi.org/10.37648/ijrssh.v13i04.013>

- 7) What do purebred Islamic Arabian horses mean to them?
- 8) What are the most important scenes that the artist focused on with horses?
- 9) What are the artist's technical treatments in dealing with her subjects?
- 10) Did the artist care about the human presence?
- 11) What aesthetic dimensions did the artist focus on in her drawings of horses?

Objective of the study: The aim of this study was to reveal and highlight the icon of purebred Islamic Arabian horses and its reflection in the visual discourse of the artist Jamila Al Shuraim.

The limitations of the study, while its limitations were as follows:

1. Objective limits: The icon of purebred Islamic Arabian horses and its reflection in the visual discourse of the artist Jamila Al Shuraim.
2. Spatial boundaries: The State of Qatar.
3. Time limits: 2018 – 2020.

Definition of terms:

Icon is:

- A picture or miniature statue of a religious figure intended as a blessing.
- A small silver or gold casing in which a relic of the saints is kept and is usually hung around the neck.
- A tag or symbol for a specific program stored inside the computer, which appears on the desktop, and clicking on it opens this program.

(<https://www.almaany.com/ar/dict/ar-ar/%D8%A3%D9%8A%D9%82%D9%88%D9%86%D8%A9/>)

Horse: The horse (*Equus verus caballus*) is a one-toed, hooved domesticated mammal. It belongs to the taxonomic family Equidae and is one of two extant subspecies of *Equus* genus. There is a wide-ranging and specialized vocabulary used to describe concepts related to horses, covering everything from anatomy to life stages, size, colours, markings, breeds, movement and behaviour. <https://en.wikipedia.org/wiki/Horse> is called horses because of their swagger when walking (Al-Zubaidi, p. 221). Horses: singular (horse). (Ibn Manzur, vol. 8, p. 38) Equestrianism is: the art of riding horses, competing on them, throwing crossbows, stabbing with spears, and maneuvering with swords. Equestrianism is also: knowledge and clarification. The Prophet Muhammad, may Allah's prayers and peace be upon him, was the best of people and the bravest of people. And the most chivalrous among them is others. Whoever perfects these qualities has perfected his horsemanship. These qualities were combined in the companions of the Messenger of Allah (may Allah be pleased with them all). They combined horse Equestrianism with Equestrianism, knowledge, faith, and certainty, in seeking martyrdom for the sake of Allah and supporting the truth, and sacrificing their souls in the love of Allah and His pleasure. And they obeyed him, so no nation withstood them (Ibn al-Qayyim al-Jawziyyah, 1411 AH/1991 AD, pp. 26-27). Equestrianism is also: a sport based on the art of riding a horse and being able to cross obstacles according to specific rules and principles.

(<https://www.almaany.com/ar/dict/ar-ar/%D9%81%D8%B1%D9%88%D8%B3%D9%8A%D8%A9/>)

## THE THEORETICAL AXIS

### THE FIRST TOPIC: HISTORICAL INTRODUCTION TO HORSES

Historical sources say that ancient man was proficient in the plastic arts, especially drawing. The age of art is almost comparable to the age of man. Evidence of this is the beautiful drawings found on the walls and ceilings of caves of various animals, including wild horses (Abdullah, 1973, p. 10), where drawings were found. Ancient humans are in a number of caves, especially in Africa, Spain, and France. A group of the most famous of these drawings was found 60 years ago, and we cannot accurately determine the reasons that made prehistoric humans draw animals on the walls of dark caves where no one can see them. But it is possible that these drawings were drawn by hunters who took refuge in underground caves and made copies of their hunting activities (Gray, 2010, p. 9). Was like a magical tool that enabled that person to live and control life and ensure his livelihood (Abdullah, 1973, p. 19)



Figure(1)painting of horses, (Gray, 2010, p. 9)

The first artists mostly painted large herbivorous animals, such as deer, bulls, and horses (Figure 1), and these were the animals they hunted. Therefore, they had the sufficient ability to draw it easily.

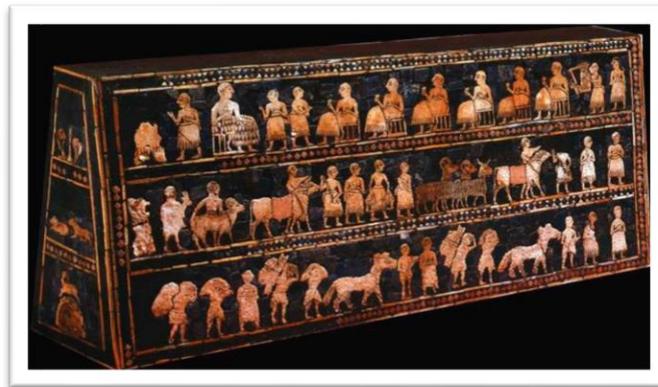


Figure (2) The banner of Ur, mosaic art, showing a group of horses. 2500 BC, in the British Museum, London.  
Photography: Stephen Zucker



Figure (3). A sculptural monument of the Assyrian king Sargon II on a royal chariot driven by speeding horses.

Horses have appeared in various plastic works in successive human civilizations and eras since ancient times. They appeared on the walls of temples, ancient palaces, sculptures, inscriptions, and cylinder seals, as well as in the arts of the Islamic eras, the Central European eras, the Renaissance era, and modern and contemporary art. This indicates that horses have aesthetic and expressive qualities and a great purpose in magnificence and beauty. Therefore, horses became the material of artists and they made them titles for their many diverse topics in different eras.

This prestigious status of horses can be seen in Ibn al-Rafidain's artistic achievements in ancient times. We find horses most often in daily life events or in military campaigns, wars, and hunting trips, as in (Figure 2), which represents the

banner of Ur, in which a group of horses appears (Abdul Rahman, 2023, p. 811). (IJRSSH) 2023, Vol. No. 13, Issue No. II, April-Jun.

In another scene from the Assyrian times, we find horses running at tremendous speed (Figure 3). There are many examples and exciting scenes of horses in the Mesopotamian civilization. There are also beautiful scenes of horses in the Pharaonic civilization, and the civilizations that followed it, such as the Greek and Roman civilizations, various world civilizations, European civilization in the Middle Ages, as well as the Arab-Islamic civilization.

### **THE SECOND TOPIC: THE CONCEPT OF HORSES IN THE HOLY QUR'AN AND THE ARAB-ISLAMIC HERITAGE.**

Historical sources narrate that the first person to ride horses and tame them was the Prophet of Allah Ismail bin Ibrahim (peace be upon them) (Al-Jubouri, 2010, p. 47. Al-Andalusi, 1951, 32). Arabian horses, which originated in the Arabian Peninsula, are distinguished by their distinctive head and beautiful, high tail. They are one of the types that can be easily recognised. They are considered one of the oldest and best breeds of horses in terms of their distinctive beauty, high speed, and ability to run long distances. They had a large presence in international horse riding races in ancient times. And the talk. It began to spread from the heart of the Arabian Peninsula to the surrounding regions and then to the whole world through wars, trade, or through migrations throughout different historical eras. It was also used for breeding with horse breeds from other regions to improve the abilities of their horses in patience, speed, and strength from the genes of purebred Arabian horses.

There are many names for horses known to the Arabs, including: Awj, Lahiq, Al-Ghurab, and Maktoum, Al-Wajih, Al-Ward, Dhu Al-Oqal, and Al-Dinari (Al-Andalusi, p. 152), Al-Asjadi, Al-Arada, Al-Gharaf, Dhu Al-Washoom, Al-Shait, Al-Shaqraa, Al-Raqeeb, and Al-Wahfa (Ibid. p. 155), Al-Hamala, Al-Hanafa, Dahis, and Al-Ghubra (Ibid. p. 153), Al-Gazelle, Al- Naama, and Al- Haleel (Ibid. p.163), Humil, al-Dabaib, and al-Barit (Ibid. p. 160), Al-Haroun, Al-Sahib, Al- Iarabi, al-Botein, Al-Bawab, al-Tha'id, and Al-Dhaif (Ibid. p. 165), al-Sarih, al-Ghumama, al-Shughur, and al-Sha'ar (Ibid. p. 164), al-Baydaa and Qurzul. Al-Qawis, Al-Musabah, Al-Dhakhom (Ibid. p. 157), and Al-Zabad Al-Samaa (Al-Batalyusi, 1976, p. 178). She gave birth to Dinar (Zad Al-Rakb) (Al-Andalusi, Op.Cit. p. 151). She is the mare of the Prophet of Allah, Suleiman bin Dawood, peace and blessings be upon them. She remained one of the horses that came out of the sea, and he gave it to a people. They came to him and he said to them: "You can attack him as much as you want." They were from Jurhum, so he did not miss anything, so he was named Zaad Al-Rakub.

As for the horses of the Prophet Muhammad (may Allah's prayers and peace be upon him), they are: Al-Darb, Al-Tarf (Ibid. p. 48), Al-Adham, Subha, and Al-Saqb (Ibid. p. 142), Al-Murtajiz, Al-Lahaif, Al-Ward, Al-Lazaz, Al-Malawah, and Al- Yaasooob (Ibid. 151).

Arabian horses are considered one of the most ancient breeds in the world, the most expensive and the best, because the Arabs cared about all the breeds of their horses and preserved their lineages. The Arabs loved horses very much and respected them, and gave them examples of knowledge, beauty, and intelligence (Upton, p. 1). Allah Almighty mentioned horses in the Holy Qur'an, saying: ((Fair in the eyes of men is the love of things they covet: Women and sons; Heaped-up hoards of gold and silver; horses branded (for blood and excellence); and (wealth of) cattle and well-tilled land. Such are the possessions of this world's life; but in nearness to Allah is the best of the goals (To return to.)) (The Holy Qur'an, Surah Al Imran, verse: 14). And in the Almighty's saying: ((Against them make ready your strength to the utmost of your power, including steeds of war, to strike terror into (the hearts of) the enemies, of Allah and your enemies, and others besides, whom ye may not know, but whom Allah doth know. Whatever ye shall spend in the cause of Allah, shall be repaid unto you, and ye shall not be treated unjustly)) (Ibid. Surat Al-Anfal, verse: 60), Allah Almighty mentioned the glory of horses in another place in the Holy Qur'an, the Almighty saying: "And (He has created) horses, mules, and donkeys, for you to ride and use for show; and He has created (other) things of which ye have no knowledge." (Ibid. Surah An-Nahl, verse: 8). Here, Allah Almighty makes it clear that it is for riding and adornment. This indicates that the Arabs used to show off in their horses when riding, and the tribes took pride over others in their horses and camels in terms of their originality and number.

And in another verse, Allah Almighty says: ((Lead to destruction those whom thou canst among them, with thy (seductive) voice; make assaults on them with thy cavalry and thy infantry; mutually share with them wealth and children; and make promises to them." But Satan promises them nothing but deceit.)) (Ibid. Surah Al-Isra, verse: 64). And Allah Almighty says: ((“And whatever Allah has given to His Messenger of them, you have not given him horses or riders to do so, but Allah gives His messengers authority over whomever He wills, and Allah is over all things.” O All-Powerful)) (Ibid. Surah Al-Hashr, verse: 6). And Allah Almighty said: ((When, in the evening, the horses were presented to him in the evening) (Ibid. Surah Saad., verse: 31). The scrotum is a sign of the mare's prestige, and the fast running horses.

And Allah Almighty says: ((By the (Steeds) that run, with panting (breath)1,

And strike sparks of fire 2, And push home the charge in the morning 3, And raise the dust in clouds the while 4, And penetrate forthwith into the midst (of the foe) en masse 5)) (Ibid. Surah Al-Adiyat, verses: 1-5). "Al-Adiyyat": These are the horses that gallop in the path of Allah and become loud, and it is the sound of their breathing when they exert themselves in running, and asthma increases in their bellies due to the intensity of the enemy. And in Al-Murayyat, Qatada said: They are the horses that rage for war and the fire of enmity between their owners and their riders, and it is sufficient for the honor of horses that Allah Almighty He swore by it in the Holy Qur'an, due to its great role in jihad for the sake of Allah (Al-Dumairi, 1992, p. 52).

Horses have a great status in the hearts of their owners, especially the original Arabian horses, because of their courage, chivalry, and loyalty to their owners, and horses fight with their owner in battles. Therefore, the Prophet, may Allah's prayers and peace be upon him, gave the horse two shares and its owner one share of the spoils, and if the owner of the horse lost it, it would not leave him. The Messenger Muhammad, may Allah's prayers and peace be upon him, was one of the people who most desired it, protected it, and honored it most. (Al-Taimi, 1358 AH, p. 4).

Imam Al-Bukhari and Muslim narrated in their Sahihs from the hadith of Abu Hurairah, may Allah be pleased with him, that the Prophet, may Allah's prayers and peace be upon him, said: "Horses are of three types: they are a reward for a man, a cover for a man, and a burden for a man. He takes it for the sake of Allah and prepares it for Him, so no It leaves something in its bellies without Allah recording a reward for it, even if it grazes it in a meadow. It does not eat anything but Allah records for it a reward for it, even if it gives it to drink. He will have a reward for every drop that you put into their bellies - until he mentioned the reward in their urine and dung - even if it waits for honor. Or two honours, a reward is destined for him for every step you take, and as for what is a cover for him: a man takes it out of honor and adornment, and does not forget his right. Their backs, and their bellies, in their hardship and their ease, and as for the one who bears a burden, he who takes them as evil, arrogant, extravagant, and hypocritical of people, that is the one who is There is a burden upon him ( Al-Bukhari, 1423 AH/2002 AD, No. 2860. Muslim, 1412 AH/1991 AD, No. 987).

Ibn Hajar, may Allah have mercy on him, said: "This hadith indicates that horses only have goodness and blessings in their forelocks if their use is in obedience to Allah or in permissible matters, otherwise they are reprehensible (Al-Asqalani, vol. 6, p. 65).

Imam Ahmad narrated in his Musnad from the hadith of Abdullah bin Masoud, may Allah be pleased with him, that the Prophet, may Allah's prayers and peace be upon him, said: "Horses are of three types: a horse for the Most Merciful, a horse for man, and a horse for Satan. As for the horse of the Most Merciful, it is the one that is tied in way of Allah, and his fodder, and his dung, and his urine, and he mentioned Allah willing. As for the horse of Satan: it is the one who gambles or bets on it. As for the horse of man: it is the horse that a person attaches to and touches its belly. She hides herself from poverty (Ibn Hanbal, 1429 AH/2008 AD, vol. 6, pp. 298-299, No. 3756), and Imam Ahmad narrated Also in his Musnad from the hadith of Sahl Ibn al-Hanzaliyya, the Prophet, may Allah's prayers and peace be upon him, said: "The one who spends on horses in the path of Allah is like one who spreads out his hands for charity and does not take it away. Imam Ahmad narrated in his Musnad from the hadith of Jabir bin Abdullah, who said: The Messenger of Allah, may Allah bless him and grant him peace, said: "Horses will have goodness tied to their forelocks until the Day of Resurrection, and their families will help them, so wipe them with their forelocks. Bless it, and imitate it, but do not imitate it with strings (Ibn Hanbal (Ibid., 29/158-160, No. 17622).

Imam Ahmad narrated in his Musnad from the hadith of Abu Qatada on the authority of the Messenger of Allah, may Allah's prayers and peace be upon him, who said: "The best horses are Al-Adham (black), Al- Aghrah (the horse's forehead is white), Al- Artham (the horse's nose is white), Al- Mohhjal (three of the horse's legs are white), Motlag Al-Yameen (that is, his right leg is not white), and if he is not Adham, then he is Gameet (his color is between black and red) on this garment (Ibid., 37/253, No. 22561). The Prophet, may Allah bless him and grant him peace, said: "Blessing is in the forelocks of horses" (Al-Bukhari, Op.Cit. No. 2851. Ibn Hanbal, Op.Cit. No. 1874).

Ibn Abd al-Barr said: "It contains an indication that horses are preferred over other animals. Because nothing other than this saying came from him, may Allah's prayers and peace be upon him (Al-Asqalani, Op.Cit. 6/56).

Al-Hakim narrated in Al-Mustadrak from the hadith of Uqba that the Prophet, may Allah's prayers and peace be upon him, said: "If you want to go on a campaign, buy a horse Al- Aghrah (the horse's forehead is white), Al- Mohhjal (three of the horse's legs are white), Motlag Al-Yameen (that is, his right leg is not white), for you will gain spoils and be safe." (Al-Hakim, 1439 AH/2018 AD, vol. 2, p. 416, No. 2504). The Prophet, may Allah's prayers and peace be upon him, used to call a female horse a mare. Abu Dawud narrated in his Sunan from the hadith of Abu Hurairah, may Allah be pleased with him, that the Prophet, may Allah's prayers and peace be upon him, used to call a female horse a mare (Al-Sijistani, 1416 AH/1996 AD, No. 2546). Malik narrated in Al-Muwatta' on the authority of Yahya bin Saeed that the Messenger of Allah, may Allah's prayers and peace be upon him, was seen wiping his horse with his

robe, so he was asked about that and he said: "I was rebuked tonight about the horses" (Ibn Anas, 1417 AH/1997 AD, No. 1404).

Ibn Hajar, may Allah have mercy on him, said: "Abu Ubaidah narrated in the Book of Horses that they used to recommend female horses in raids and nights, and Al-Walid bin Muslim narrated in his jihad via Ubadah bin Nasi and Ibn Muhayriz that they used to recommend female horses in raids and nights and for hidden matters of war. They prefer stallions in the ranks and forts, due to the matters of war that have emerged. It was narrated on the authority of Khalid bin Al-Walid that he would only fight over a female. Because it expels urine and is less neighing, and the stallion holds it in its running until it herniates and hurts with its neighing (Fath al-Bari (6/66-67), and Omar, may Allah be pleased with him, said: "You should be careful with female horses, for their bellies are a treasure, and their backs are a shield (Ibn Muflih, 1419 AH/1999). vol. 3, p. 130).

The horsemanship of the Arabs on the battlefields of redemption and battle is of great importance, and let us begin with an old saying from the sayings of one of the most famous knights of the Companions: Al-Farouq Omar bin Al-Khattab, may Allah be pleased with him. He, may Allah be pleased with him, said: "A strong force does not weaken as long as its owner uses the bow skillfully and jumps on his horse with courage" (Al-Dennawi, 1424 AH/2004 AD, p. 200). Its meaning is that his strength has weakened and weakened, and the meaning does not weaken the one who has strength who can draw his bow and jump on his animal. Omar bin Al-Khattab, may Allah be pleased with him, used to practice these two sports, and it was said that he used to hold the ears of his horse, then jump on it as it galloped and pull its front, as if he had been born on the back of a horse. The companions of the Prophet Muhammad, may Allah bless him and grant him peace, and the heroes of Islam, were all distinguished by their horsemanship and extreme courage (Ibn al-Qayyim al-Jawziyyah, Op.Cit. p. 5).

As for Arab equestrianism in racing fields; Horse racing found care and encouragement from the caliphs, especially from Muawiyah bin Abi Sufyan and Hisham bin Abdul Malik. Hisham's passion for horses and racing was such that he alone acquired four thousand horses, and no Arabs preceded him in doing so. Al-Rusafa Square in the Umayyad era, Al-Raqqa and Shamasiyah Square in the Abbasid era, and Al-Hakam Square in Andalusia were among the most famous racing fields that history has immortalized throughout time. One of the most famous equestrian games at that time was: The game of ball and stick, or jukan, in which they used to throw a light ball with a crooked stick, each of which was about four cubits long, while on horseback. It is said that Harun al-Rashid was the first of the caliphs to love this game. Caliph Al-Mu'tasim was no less keen on it. It quickly became the favorite game of leaders and princes, and it was known to the Arabs before Islam. This game was transmitted in the Middle Ages to European countries through Egypt, France and others, and then it developed into the game of polo for which competitions are held today (Amin, 2012, p. 44).

### **The status of horses among Arab poets.**

Horses held a prominent and distinguished position among the Arabs, as they meant money, glory, and pride. Arab poets described it in their verses and poems with the highest and most beautiful qualities due to its speed, beauty, and strength. They gave it many names and flirted with it, and depicted it in artistic images that emulate its beauty, greatness, and importance in war, peace, and trade. The historical value of purebred Arabian horses is firmly established in the hearts of Arabs, despite the cultural development of the modern era. Horses used to carry, and still do, the highest meanings of pride and glorification, and they cared about their lineage and shared their homes, food, and drinks with them (Al-Nasih, 1416 AH, p. 27), and preferred them over themselves and their children and families (Al-Jubouri, Op.Cit. p. 50).

There are many examples of pre-Islamic Arab poets who flirted with horses, including: the warrior and poet Antar bin Shaddad Al-Absi, where (Al-Taymi, Abu Ubaidah bin Al-Muthanna, Op.Cit. p. 2) Antar had brothers from his mother, so Antar liked to call them his noblest, so he appointed a brother of his who was the best of them in He himself was called Hanbal, so he said to him: Water your dowry with milk, then pass by it at dinner. If I say to you: What is the matter with your dowry? It is bruised, weak, and rotten, then strike its stomach with the sword as if you were showing them that you have become angry with what you said. Then he passed by them and said to him: O Hanbal, what is the matter with your dowry, bruised and sterile than milk? Then his brother thrust his sword into his foal's belly and struck him, causing milk to appear. Antar bin Shaddad also said:

**O Malik's Daughter, if ignorant of things not known to you (about me), why not ask horses of combat zone,  
and get answers to your questions**

**Lo! Securely seated in the saddle, atop my noble, speedy steed; pierced repeatedly by weapons of fully armed  
horsemen; covered with wounds.**

**Long-bodied trotters angrily charge the battleground; scowling as they proceed, mares and steeds**

**My horse, ever close to my heart, is amiable, obeying my wishes, when urging him to make haste; without delay.** (Al-Anbari 1424 AH/2003 AD, pp.65, 69)

Imru' al-Qays:

**Onward it flies, when swiftest steeds do tire  
They, heavy-hoofed, bedusted, soon retire.  
Weightless boys cannot, for long, on it stay  
At speed, its rider's clothes are blown away.** (Ibid. p.23)

**Swift steeds, dreary nights, and the desolate wasteland, all know me full well  
As do the sword, the spear, the writing paper and the pen**  
(Diwan Al-Mutanabbi, p. 479)

**A charger's saddle is an exalted throne.**

**The best companions are books alone.**( Ibid. p. 332)

Sheikh Jassim bin Mohammed achieved the Qatari knighthood relying on patience and strength and by relying on fighters riding original horses. When they arrived at Al Shaqab Fort, the confrontations against the Ottoman soldiers were the first of their kind in the history of the Gulf, which is still a source of pride for the Qataris in the Battle of Al Shaqab. Therefore, a painting entitled Al Shaqab was painted in glorification of those horses. Which affected the entire region and turned into a turning point in the history of Qatar, paving the way towards independence, but we must give some credit to the boldness of the original Arabian horses that brought the founder of the state, Sheikh Jassim bin Mohammed, to victory.

In his poem, which he concludes with a moving wisdom about horses:

**I have ninety horses for you  
And a thousand camels are worthy of veneration  
By the grace of Allah, I will drive it  
Perhaps the missteps of honorable people will be mentioned** (Kamal, p. 64).

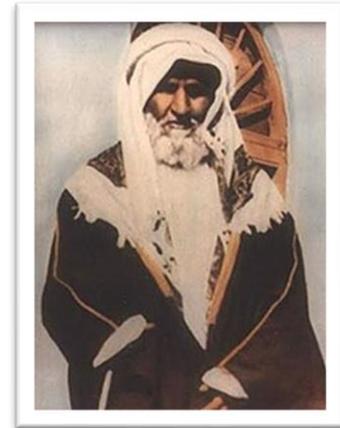
The Arabs continue to this day to take special care in raising purebred Arabian horses, as they are a large and vital part of the Arab nation's civilization and its great heritage. Special stables were built for her to raise horses, and her residences were sometimes designed in the form of palaces in terms of cleanliness and air conditioning in the summer and winter to ensure her comfort. It is supervised by an integrated team with specializations in educational sciences, veterinary medicine, sports sciences, horse racing and equestrianism, and one of those countries is the immortal Arab State of Qatar. So who is the State of Qatar?

### **THE THIRD TOPIC: WHO IS THE STATE OF QATAR?**

Qatar: It is an Arab Gulf country (Annex 1) located in the east of the Arabian Peninsula in southwest Asia overlooking the Arabian Gulf, and its capital is Doha. It has common land borders to the south with the Kingdom of Saudi Arabia and maritime borders with the United Arab Emirates, and the Kingdom of Bahrain has an area of (11,437 km<sup>2</sup>) (Qatari Information Encyclopedia, 1998, p. 5.). Paleolithic tools made of flint and pottery pieces dating back to the Ubaid era (the period of ancient Mesopotamia 5000 thousand years BC) were discovered, which means that the local trade of the State of Qatar is linked to other cultures neighboring it, and this explains its prestigious position and direct influence in the regions. And the nations neighboring it were very great. Other archaeological sites were discovered in the State of Qatar dating back to the year 2000 BC. European travelers described the State of Qatar as a beautiful land of pearls (Al-Mansour, 1984 AD, pp. 119-123). The people of Qatar are Arab ship dwellers who dive in The people of Qatar are descended in their origins from the Arab tribes of The Arabian Peninsula and the Arabian Gulf Coast (Al-Shallak, Ahmed Zakaria, 1419 AH/1999 AD, p. 15). It gained independence from British rule in 1971 AD (Ibid. p. 108). Qatar has been ruled by the Muhammad Al Thani family since 1868 AD, and the Al Thani family traces their lineage back to their grandfather. Sheikh Thani bin Muhammad bin Thamer bin Ali is from the noble Al-Maadid clan, and Al-Maadid is a descendant of Al-Wahbah, and she is a descendant of Hanzala bin Malik bin Zaid bin Manat bin Tamim (Annex 2). The second great grandfather of the Al Thani family was born in Al Zubarah, and upon his death was succeeded by his son Sheikh Mohammed (Kamal, p. 26). Qatar became an independent emirate, and the Al Thani family ruled the State of Qatar (Documents of Qatari History, pp. 10-11). It can be said that the emergence of the State of Qatar as an important political player in the region was directly linked to the emergence of Al Thani,

which made it more independent (Qasim, 2001, p. 235). Sheikh Mohammed Al Thani was distinguished by his cunning and political acumen. He was able to gain British recognition as ruler of the State of Qatar in the same year, that is, in 1868 AD (Abu Nab, p. 71).

Sheikh Jassim bin Muhammad Al Thani (1242 AH / 1826 AD - 1331 AH / 1913 AD) inherited his father's leadership of Qatar. (His name is: Qasim, but the people of Qatar and Bahrain pronounce the jiem instead of the qaf, so his name became "Jassem" (Figure 4) (Kamal, Op.Cit.p. 53. Saban, 1426 AH / 2005 AD, p. 340). He was raised learning the Qur'an and its sciences, jurisprudence, and Sharia. He learned horsemanship, literature, and hunting, and his father participated in managing all the country's affairs. He was without a doubt the first knight of Qatar, and he gained admiration and appreciation from all the people of Qatar. He became more skillful and far-reaching. Look, he entered the battlefields with a brave heart and roamed the arenas of politics with an intelligent mind, alert awareness, and great cunning (Abdul-Zahir, 1985, p. 17), and his greatest goal was the independence of (Qatar) from British hegemony. He turned to the Ottoman Empire, and was able to obtain its recognition for him as ruler of the country. Qatar on July 16, 187 (Documents of Qatari History, Op.Cit. pp. 86-87). This paved the way for Qatar's complete independence from the British and the Ottomans to unite the Qatari people and achieve Qatari national unity (Abu Nab, Ibid.).



**Figure (4) Sheikh Jassim bin Mohammed Al Thani..**

<https://ar.wikipedia.org/wiki>

Sheikh Jassim bin Mohammed Al Thani was able to achieve Qatari national unity after the fierce battle called: (The Historical Battle of Al Wajbah), which changed the course of Arab history in the Arabian Gulf in general, and the State of Qatar in particular. This battle took place after the Ottoman governor of Basra, Muhammad Hafez Pasha, arrested Ahmed, Sheikh Jassim's brother, and (16) of Doha's notables on March 25, 1893. The Qatari Arab tribes gathered with their purebred horses, led by Sheikh Jassim, in the city of Al Wajbah, an area in the State of Qatar belonging to the municipality of Al Rayyan, 10 km away. Miles west of the capital, Doha. The forces of Muhammad Hafez Pasha suffered many losses. When the Ottoman Sultan learned of the catastrophic failure that befell the Turkish forces, he declared that what Muhammad Hafez Pasha had done was a personal act on his part without the knowledge of the Ottoman Sultan. He issued an order to dismiss him and instructed the new governor of Basra (Hamdi Pasha) to send... As a delegation to appease Sheikh Jassim, Sheikh Jassim bin Mohammed Al Thani agreed to this, which increased his popularity among the Arab tribes in Qatar in particular, and the Arab tribes in the Arabian Gulf and the Arabian Peninsula in general (Sinan, 1966, pp. 94-95).

Sheikh Jassim bin Mohammed Al Thani became the most powerful and undisputed master of the country (Al-Shallak, 2006, p. 98). The ruler of the State of Qatar is considered the sovereign and supreme head of all executive, judicial and legislative powers in the administration of his state (Al-Jaber, 2002, pp. 71-74). After Sheikh Jassim bin Mohammed Al Thani established the pillars of the State of Qatar and united the Arab tribes, and enjoyed the stability of matters and the sovereignty of the State of Qatar over its lands, he began legislating laws and working on many projects to advance the country. He built mosques and schools, hosted scholars, and printed books on jurisprudence and Islamic sciences at his own expense, and ordered by distributing it within Qatar and the Arab Gulf states, and in other Arab and Islamic countries, because of his love for science and scholars and his belief in his role in the advancement of Arab and Islamic nations and peoples. He also cared for his immortal heritage in all its fields, and cared for purebred Arabian horses in terms of raising them, taking care of them, increasing their number, and preserving their distinct Arabian authenticity. The era of Sheikh Jassim bin Mohammed Al Thani was dominated by security, safety, development, justice, construction and prosperity. He had twenty ships for diving and extracting pearls, and he used to buy slaves and emancipate them (for the sake of Allah Almighty), and he established a village for them in Qatar that they called "Sudan." Sheikh Jassim was a great knight, generous, brave, and eloquent in speech. He followed the Hanbali school of thought. He was the Emir of Qatar, its Friday preacher, its judge, its mufti, its ruler, and a poet, and he wrote a beautiful collection of poetry that sang of generosity and chivalry. When he rode his horse, 60 knights would follow his convoy, all of them from his descendants (his children and grandchildren), until it was said that he lived 115 years (Al-Zirkli, 1986, p. 185). He died, may Allah have mercy on him, in 1331 AH / 1913 AD at his headquarters in the municipality of Al-Rayyan, where his rule lasted 36 years (Ibid. p. 95). Therefore, the Qatari people annually celebrate Qatar National Day on December 18 of each year in memory of their founding leader Sheikh Jassim bin Mohammed Al Thani (may Allah have mercy on him).

([https://en.wikipedia.org/wiki/National\\_Day\\_\(Qatar\)](https://en.wikipedia.org/wiki/National_Day_(Qatar)))

Sheikh Abdullah bin Qassim Al Thani (Al-Shallak, Op.Cit.p. 17) assumed the leadership of the State of Qatar after Sheikh Jassim bin Mohammed Al Thani, then Ali bin Abdullah Al Thani came after him (Ibid. p. 38), then Hamad bin Abdullah Al Thani, then Ahmed Bin Ali Al Thani, then Khalifa bin Hamad Al Thani, then Hamad bin Khalifa Al Thani, then Abdulaziz bin Khalifa Al Thani, so that the emirate was settled by Sheikh Tamim bin Hamad bin Khalifa Al Thani, who assumed the reins of government of the State of Qatar on June 25, 2013, after his father, Sheikh Hamad bin Khalifa Al Thani to rule the country. Before that, Sheikh Hamad served as Crown Prince on August 5, 2003, and since then he has emerged on the local, regional, and international arenas (Al-Muhammad, 2013, p. 1).

Sheikh Tamim bin Hamad was born in Doha on June 3, 1980 (Figure 5). He is the second son of the Emir of the State of Qatar, Sheikh Hamad bin Khalifa Al Thani. The young Sheikh Tamim bin Hamad was able to continue the path of his father, Sheikh Hamad bin Khalifa Al Thani, in developing the State of Qatar. And its advancement in all fields. Rather, Qatar has become a great country of great importance throughout the world and has played an important role in resolving international conflicts and political, economic and social influence. It has now possessed the third largest natural gas reserve and the thirteenth largest oil reserve, and the United Nations classifies the State of Qatar. A country with very high human development, it is one of the most advanced Arab countries in the field of human development. Qatar is ranked as the country with the highest per capita income in the world. Which helped it develop the country in all areas of life for the State of Qatar, and as a result, Al Arabiya American magazine announced today that Sheikh Tamim bin Hamad Al Thani, the Emir of the State of Qatar, was declared Person of the Year 2021, as a result of the many contributions he made to the world, to Muslims, to Arabs, and to his people in the State of Qatar, which changed the course of the history of the Arab region. And international, the most notable of which was hosting the World Cup in Doha in 2022 and becoming the first Arab country to obtain this privilege. (Arab American Today Magazine, 2021, p. 7).



Figure (5) Sheikh Tamim bin Hamad Al Thani. Al Arabi Magazine (2021). Ninth year, October, issue: 106, p. .6

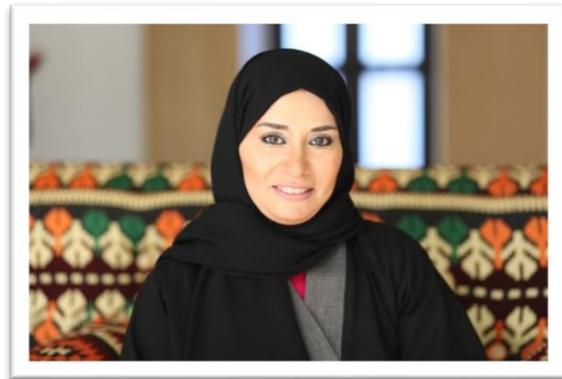
The State of Qatar also witnessed the generous patronage of His Highness Sheikh Tamim bin Hamad, with his interest in the education system and its outcomes, and his keenness to prepare a sophisticated generation of young people (for both genders) equipped with the knowledge and skills to qualify them to meet the requirements of the great State of Qatar and its aspirations towards prosperity and excellence. Therefore, he was granted the (Scientific Excellence Award). For creative people, it constitutes an important incentive to which distinguished people generally aspire in all fields, including educational sciences, which are the first pillar in the development of societies. In this field, many scholars have emerged in the educational field, including **Prof. Dr. Abdunaser Fakhrou**, who specializes in special education, the creativity and talent branch, as he reflects the identity of his country and its culture. Authentic. He also developed and completed the projects of his father, Sheikh Hamad bin Khalifa Al Thani, including: the Cultural Neighborhood (Katara), where this name appeared for the first time in the maps of Claudius Ptolemy in the year 150 AD, and then issued in the year 882 AH - 1477 AD in the Atlas of the History of Islam, where the maps identified the peoples of semi- The Arabian Peninsula in the middle of the second century AD, and determined the geographical location of Qatar under the name Catara, southwest of the city of Al-Jarha, west of the city of Kadara. Katara is considered Qatar's largest project with multiple cultural dimensions. It attracts segments of people from different parts of the world to learn about the cultures of the many diverse peoples of the world, in accordance with the National Vision of Qatar 2030. (General-Foundation-of-Cultural-District-Katara <https://kiahf.qa/ar/>). Sheikh Tamim was also interested in sports affairs, especially football, tennis, and equestrianism.

In the field of fine arts, Sheikh Tamim bin Hamad Al Thani was keen to develop and provide Qatar Museums with various wonderful artistic talents, as he provided ideal opportunities to support these artistic talents and develop their skills, to encourage future generations to take an interest in Qatari arts and heritage and manage their museums, by providing Diverse and advanced programs and encouraging initiatives stimulate Qatari artists and provide them with new cultural experiences, to attract them towards the arts and their creativity, with a focus on the pure Qatari artistic heritage, and to enhance the participation of the Qatari community in the artistic and cultural movement. From this,

several Qatari artists emerged, including: the artist Jassim Zaini and the artist Faraj. Daham, the artist Youssef Ahmed Al-Hamid, the artist Wafiqa Sultan Al-Issa, the artist Salman Al-Malik, the artist Hassan Al-Mulla (Qatari\_Art <https://ar.wikipedia.org/wiki/>), then the pioneering artist Jamila Al-Shuraim (the subject of this study). Who is this pioneering artist Jamila Al-Shuraim?

#### THE FOURTH SECTION: STUDY OF THE STYLE OF ARTIST JAMILA AL SHURAIM: THE ARTIST'S UPBRINGING

Artist and art critic Jamila Ibrahim Al Shuraim was born in Rumaila in 1965 (Figure 6). She is of Qatari origin. From a family consisting of five children. She is proud of her name because her mother named it after the well-known Algerian activist Jamila Bouhired, which is a rare name in her family and in Qatar as well, and she took her name from Struggle in Art. The credit for this passion goes to her father, who works as a driver for Shell Petroleum Company in Umm Saeed, where he used to take her on a tour to the Corniche Sea, and then to Souq Waqif to buy her colors. He was always proud of her drawings and small achievements, and he also instilled in her a love of the homeland.



Figure(6) Leading Qatari artist Jameela Al Shraim

There is no doubt that childhood represented the first and basic threshold in her life, as it is the visual reserve for many aspects of humanity. After her father's death, life taught her how to live art as a life, to know everything, and to be able to do everything. There is no wonder about this, as a chick cannot leave its egg unless it breaks it. Because she was an orphan child and had no toys, her game was art, shaping them with her hands using colors and scraps of paper and cloth. She found herself deep in art. She would sit on the floor in the courtyard of her room and draw most of her paintings, until her teacher (Mervat) discovered her at Rumaila School. When she was ten years old at the time, she was nominated to participate in an art competition, and she won first prize. Her mother encouraged her to develop her talent and enter the freelance studio. The details of her childhood are what formed large areas and spaces for her in her memory and her basic artistic outlook. She draws (draws inspiration) from her childhood and her homeland a lot. It is a world fertile with interpretation and the real demand in her creative process, as her childhood is occupied by an imaginary system connected to a huge amount of symbols and overlooking... During it, it was about an announcement of all the returns to Al-Maskoot in her artistic experience, from which she learned the secrets of beauty from (her mother and father), who loved the country and gave his life for it, which was the reason for her inspiration in her artistic experience in purebred Arabian horses, especially (the Qatari Al Shaqab horses) and the Qatari flag. The artist found appreciation for the talent in her companion and husband, who was the best supporter of her and her five children (interview via Facebook 2021).

#### Her education

The artist Jamila Al-Shraim studied at Al-Rumaila Primary School and Doha Girls School - its name was changed to Umm Al-Mu'minin School, then she worked there as an art education teacher, and now it has become the name (Liwan), which is a center affiliated with Qatar Museums for design and innovation in products (<https://liwan.org.qa/ar/>). As for the middle and high school stages, they were in Khalifa City, and although her grades were average in most subjects, her excellence in the art education subject was eye-catching, and the credit for this passion goes to her parents. Her artistic talent was discovered by the art education teacher (Mervat) at Rumaila Primary School, when she was ten years old at the time. She nominated her to participate in an art competition, and she won first prize.



Figure (7) An excellent conversation with Jameela Al Shraim

### Her artistic emergence

The artist received great support from the art education supervisors in the Ministry of Education at that time. Art competitions at that time were an incentive for talented young women, and were the reason for Professor Jamila to enter the Free Studio in 1983 (Figure 7), to be one of the first artists to join it. Her mother encouraged her to develop her talent.

The important step in her life was her entry into the Free Studio in 1983 AD, which was the first arts center in Qatar, through gaining experience, principles and rules of art. The free studio opened its doors to girls and organized three days a week for male students and two days a week for female students. I also found information and benefit in addition to providing a special bus for girls. The support and encouragement were not limited to this, but also lucrative salaries were given to the members, as an amount of 500 riyals was provided to be paid to the student after each menstrual cycle.

The support was not limited to this point, but artistic experiences were diversified. In 1983, I studied Arabic calligraphy under the American calligrapher and painter Muhammad Zakaria, who was born in California. He converted to Islam after being convinced of Islamic principles and the aesthetics of Islamic arts, including beautiful Arabic calligraphy (Awad, 2017, p. 20). The artist also received incentive awards from the Free Studio. He helped her buy drawing tools that she did not have the money for, and the free studio also provided her with the opportunity to participate in local and foreign art exhibitions.

The young Qatari artist painted her first painting entitled: “Qatar, Dana al-Khair (Figure 8)” (artist-jameela-al-shuraim-for-the-east-the-search-for-self-and-fame-the-gateway-for-some-to-enter-the-world-of-art/11/2019 /5/ <https://m.al-sharq.com/article>) in the first year of enrollment



**Figure (8) Qatar Dana Al-Khair, where her first wood carving work was exhibited in 1983.**

In the studio. The golden opportunity was presented to her as she learned art from the great Egyptian artist Gamal Qutb, who summarized his artistic career in the introduction to his book: (Art and War) Qutb, 1998, p. 3, may Allah have mercy on him. He is one of the great Arab artists, as he was an expert in the plastic arts. He was director of the Qatari Free Studio, which he founded in 1976 (Al-Nadi, 2016). The artistic lectures also had an effective impact in developing the artist's artistic culture since childhood, and learning about the rules and origins of art at the hands of plastic arts expert Jamal Qutb (may Allah have mercy on him), and at that time these current names came out of the generation of pioneers.

### Her leadership in Qatari feminist art

It is the intense desire and stubborn endurance that led the artist to her creativity, and that pioneering art is not only in name, but in the broad sense, and by opening wide and new roads and horizons, then they become worthy of immortalization as pioneers of art. After gaining years of experience in the free studio, an official letter was sent confirming her affiliation and enrollment as a member of the Qatar Fine Arts Society in 1985 (جميلة-ال-شريم-من-رسم-29106/الخير-وجد-الخير/NEWS// <https://www.al-watan.com/article>). Because of her history of joining the Qatari Fine Arts Society, it was a reason for her being one of the ten pioneers of Qatari fine arts, and her participation with the pioneers and founders of the Qatari fine arts movement in many art exhibitions (internal and external association).

Her artistic biography was also documented in the book The Fine Arts Life in Qatar in 1988 - Hassan Atwan (Atwan, 1988). She is considered the second Qatari artist to have an exhibition in 1989 at the Qatar Fine Arts Society. She was mentioned in the book Biography and Journey in the Silver Jubilee of the Qatar Fine Arts Society in 2006. And her leadership was documented in an artistic historical book about the ten pioneers of Qatari plastic art, Khawla Al Mannai (Al Mannai, 2008). It was documented in the book “Mal Lul” 2012 (الأمير-يفتح-معرض-مال-لول-برواق-متحف-الفن-الإسلامي-) 11/09/2012/207214 <https://alarab.qa/article/>). Also in the book Plastic Art in Qatar: Sixty Years of Creativity - 1960-2020. (Al-Mulla, 2021).

### She obtained a university degree in the field of art

In 1988, Professor Jamila obtained a bachelor's degree in fine arts and art education at Qatar University, which is the first building block and foundation for the formation of an artist in Qatar. She is a professor of art education, and has twenty years of artistic experience. She also studied under senior art professors, including the late Professor Dr.

Mahmoud Al-Basiouni (holder of a master's degree and doctorate from Ohio State in America), former head of the Art Education Department - Qatar University - and former dean of the College of Art Education in Zamalek, Egypt. Of course, the artist Jameela's study and specialization in the subject of art education paved the way for talent, creativity, and intellectual energy to use the vehicle of her imagination in her artistic experience, which had a great positive impact in crystallizing her ideas towards distinction, uniqueness, and originality, and in the manner of experimentation on works with a human dimension. After that, I graduated to the abstract expressionist style of artistic works characterized by sobriety, authenticity, and looking beyond reality, and through the cross-fertilization of the mental and the imaginative in order to present a legendary visual discourse for the horses of Al Shaqab.

### The characteristics of her art, its impact and its resonance

She is a Qatari visual artist, one of the top ten pioneers of fine art in Qatar and one of the first female artists to graduate from the Free Studio. She studied under the most important Arab artists and wrote her name in golden letters in the history of contemporary fine art in the Arab world. Her first appearance in front of artists and people was in 2010, as an expression of the new phase that occurred in the success of women without limits and without restrictions towards creativity, and here the artist dreams of wings even though they are attached to gravity, so she painted a painting Without Borders and (Up I Go) 2012 AD Figure (Figure 9), and the painting says: The source of inspiration upon which I drew this painting is the presence of the influence of Her Highness Sheikha Moza bint Nasser, and the vision of Qatar through its path towards development and prosperity. To spread a message of positivity in a modern, visual language, and the interest of Her Excellency Sheikha Al Mayassa bint Hamad Al Thani, Chairman of the Board of Trustees of the Museum Authority, and to emphasize her role in society, as well as the role of public and private institutions in giving the importance of the artist, art and culture. Here she found a greater opportunity to express her art and continue her career in art without obstacles (Annex21).



Figure (9) No limits 2012

She lived art with passion, love, and dedication. She was active in the cultural artistic movement in the art arena. She was chosen as part of the International Professor Committee from Korea. She holds a bachelor's degree in fine arts and art education at Qatar University and a degree from Virginia Commonwealth University in 2003. The artist worked in various fields. Related to education, art criticism, and journalism, she diversified her artistic practices between using drawing, graphic art, and sculpture, in addition to publishing her articles in Al-Sharq newspaper. She played an important role in documenting the participation of Qatari female artists in developing the modern local art scene.

### Her biography and artistic career

Ms. Jamila was distinguished by her ability to practice the art of printing - relief engraving - on linoleum. Engraving tools were used for printing. This paved the way for her to practice the art of sculpture (Figure 10), and in 2010 - she participated in the first symposium for the art of sculpture at the Katara Center, as well as participating in Doha, the Capital of Culture in 2010. Then she participated in the (Mal Lul) exhibition in 2012, (12,13, 14Annex) She was the first Qatari sculptor, and in 2013, the artist Jamila was honored and participated in the Fine Artists Forum in Muscat.

She also participated as a visitor in (Al-Asmakh International Symposium) for the year 2014 (/Jamila-Al-Shuraim-the-first-Qatari-artist-to-enter-the-field-of-sculpture-2015-01-02/525769/ <https://www.alanba.com.kw/ar/art-news>), and here Al Shuraim entered the world of sculpture - as we witness many art exhibitions in which Qatari women participate due to the keenness of the State of Qatar to encourage Qatari artists (Annex21,22), especially her participation as a guest of honor at the Bari Women in Art Festival And participating in an art auction for the Reach Out to Asia exhibition to support education in Gaza in 2014. The artist was also honored by Her Excellency Al-Mayassa bint Hamad bin Khalifa Al Thani at the Islamic Museum on the occasion of Qatar's National Day on December 18, 2014 (Annex20,21). The Qatar Vision 2014 painting became one of the collectibles of Total International Company (Annex28). It also participated in the Qatari-Italian exhibition in 2015 (Annex15). Also, the painting 6/5, which was displayed at the Dubai Index 2017 exhibition, has become one of the collections of the Qatar Development Bank (Annex19). Finally, it participated in the Ankara Exhibition in Turkey in 2015 (Annex26) and Britain in 2016 (Annex23). Then participating in the Dubai Index Design and Decoration Exhibition OMAN -IDF 2017, the Dubai Index Exhibition (Annex19), and the Oman Design and Decoration Exhibition 2018 (Annex22). And the Pioneers of America Exhibition 2018 (Annex16,31).



**Figier(10) The first Qatari artist to enter the field of sculpture**

The artist's participation in the artistic symposium at the Ministry of Education and Higher Education (artistic events and their impact on developing the creative personality (at the headquarters of the Fire Station, Cinema Hall 2017), and participation in the first art festival and the artistic symposium 2018 at the Fire Station headquarters (Annex17). A museum talk with Jamila Shraim in 2019 (Annex29). She was honored at the conclusion of the fourth annual exhibition of the Expo965 team for heritage and craft exhibitions and Kuwaiti innovators and the third Gulf Forum for Heritage and Crafts in 2019, which was held under the patronage and presence of His Excellency Sheikh Sabah Jaber Al-Mubarak Al-Sabah, in the presence of His Excellency the Ambassador of the State of Qatar, Bandar bin Muhammad Al-Attiyah, and in the presence of Dr. Khaled Al-Sulaiti. General Manager of Katara (Annex19).

Participation in the art archive in the "Experience Forward Art and Culture" exhibition in Doha from 1960 - 2020 at the Museum of Modern Art (Annex33). And participating in the World Assembly of Changes Exhibition 2021 (Annex32).

### Her artistic style

The artist Jameela's visual discourses operate in the circle of experimentation that moves towards abstraction, within the limits of research into the human conscience, and through the imaginative and intuitive action of Al Shaqab's Qatari horses, especially the horses of the founder of the state, Sheikh Jassim bin Mohammed Al Thani, and in a way that develops, transforms, changes, matures, and takes shape, and in a state of artistic growth that bears an imprint that cannot be repeated. In the same work.

The artist's artistic style did not come out of nowhere, but rather as a set of experiments and a set of artistic works and experimentation on works with a human dimension to the realistic style. Then she turned to the abstract, expressive style, and here she found herself, as abstraction is closest to her spirit and imagination. For her, art is a message. It carries dimensions and contents of intellectual levels, looking beyond reality and through the cross-fertilization between the mental and the imaginary in order to present a legendary visual discourse for horses, due to their intense love for horses (Figure 11). Therefore, it only resembles itself and has its own style, and its artistic personality and visual aesthetic discourse are imposed by the internal necessities of a world that comes from distant and dreamy worlds, and the search for content in the idea, difference from the other, and privacy by merging the world of reality and the imagined as an expression of it and not a copy or recording of it to express the artistic interpretation around the horse icon. In the abstract, expressive style that is closest to the movement of everything that is spiritual, subjective,



**Figier (11) Jameela Al Shraim: Whoever draws horses will find goodness.**

and imaginative, and through the cross-fertilization between the mental and the imaginary, in order to present a legendary visual discourse for the Qatari Al Shaqab horses, for the common characteristics that horses share with humans, this is what inspired the artist to try to transform characters into horses for a world in which imaginations mix with dreams. Poetic paintings of myths and imaginary stories between horses and poetry, through which they float on the surface of the painting and the addition of geometric shapes to diagonal decoration to also carry the meaning of three dimensions with many connotations of stability, strength and hope, for the world of goodness, truth and beauty towards world peace. In addition to that, the artist uses color as an aesthetic value in photography through contrast in colours, harmony in tones, variation between hot and cold, the use of symbolic connotations of colours, and the use of multi-media, recessed and prominent forms of painting in the form of sculptural massing.

The colors in the scene of the horses are nothing but expressive and symbolic connotations, as the horse here symbolizes the State of Qatar and the world (Figure 12), and it is also an Orientalist vision of her country, Qatar, which enjoys dignity, pride, and security. It is a symbolic expression between essence and appearance, conflict and harmony in the movement of the universe. To reach the truth, search for the essence.

The horse here symbolizes that new, rising world that raises the banner of challenge, flying to the moment of fight and flight, which is one of the signs of entering the stage of victory. I found that people care about appearance rather than substance, and that eternal works of art are the secret of their permanence and survival in their essence, not their appearance.

The poetic texts of the Arabic letter in its works are signs and special connotations, and it is considered an extension of the code of life and its struggles, and the power of Arab beauty neighs, expressing sentimentality. The texts here are symbolic, and in an imaginative poetic language, breaking the boundaries of words and sentences to impose a new meaning, which gives the reader the possibility of placing the text in an intellectual, cultural, and civilizational system. It is expanded by repeating the text again across the painting, and another composition of the text and not a translation of it, and its aesthetic value, especially since some of the letters are taken from the shape of horses. The artist was passionate about stories of poetry and dreamy life in the outskirts of the desert inhabited by the rising sun under the light of its luminous moon, and that is why the artist began her latest works. (Painting with words) (Figure 13), and playing a symphony of poetic paintings from myths and imaginary stories between horses and poetry, in which art and beauty are interconnected in order to reach the highest level through a stronger and deeper, enriching beauty in art. The artist may be true to his judgments about his production and move forward in steps. Firmly moving forward, as sculpture, with its scientific and aesthetic content and its dialectical effects in terms of the speaking stone, is an expressive state that places the burden of its symbolism on the style of the artist who is able to combine abstraction and expression according to what he sees fit and agrees with his imagination.

There is no doubt that through sculpture it is possible to reach the essence of things and their taste, because the artist can reach the actual truth of his goals when he picks up the threads of his artistic and technical experience through the charge generated from his sense of life, in an insightful and deep sense towards his sincere sense of the third dimension, away from traditional restrictions and commitment to intellectual freedom. And cultural, because freedom is what produces creativity. As for the artist being the first Qatari sculptor, this goes back to the Italian art historian and critic "Fiorella Fiori," who wrote about the artist, saying: (Annex36) that the artist Jamila Al-Shraim focuses primarily on drawing on canvas (drawing canvas) and also includes graphics and sculpture in a way Distinctive, which made her the first lady in the field of fine art in Qatar

<https://www.alassalah.com/>).2015/03/19/أصالة-الخيال-العربي-تناطح-جاليري-بورتا/

In Jamila's works, color loses almost all of its natural meaning in order to enjoy self-expression and privacy, illuminated with the same warmth, and as a result of the artist's personal inner world, namely mother, wife, and beloved sister. An aesthetic collection that the viewer cannot help but admire.

What the artist wants is to move to the oasis of the promised dream, which is to express artistic and humanitarian issues, paintings and works that show educational horizons, create a happy ending, and correct any mistake. To be Jamila Al-Shraim, the artist of happy endings. As Aniello Erecto, founder and director of the international art gallery "Porta Coil" in Venosa (Italy), wrote about it, that is why the artist Jamila is very interested in setting a title for her works according to the idea (Annex37).



**Figure(12)“Qatar Vision 2014” The work has been launched at Islamic Museum**

### Horses icon

The visual discourses of the artist Jameela operate within the circle of experimentation that moves towards abstraction, and within the limits of research into human conscience, and as a result of her intuitive imagination of the horses (Al Shaqab of Qatar), especially the horses of the founder of the state (Sheikh Jassim bin Mohammed Al Thani), and in a way that develops, transforms, changes, matures and takes shape, and in a state of artistic growth, it carries an imprint that is only repeated in the same work itself. The most important thing that distinguishes her works is that they bear her name and that she only resembles herself, through originality, distinction, and uniqueness through experimentation and innovation. Her works do not resemble anyone else, and are not stereotypical, or a repetition of something known, and templates and rules preserved before, as a result of research, experimentation, and development. Thus, they are revealed in Every artistic experience opens new horizons to the viewer and creates new fields that add to the pace of development. In her opinion, the artist must find for himself a style, a personality, and his own

mark, as the artist only resembles himself.

Her artistic experience comes from her personal experience, and from broader concepts in terms of content, method of research and exploration of the idea that constitutes her history and traditions, and indicators and revelations of dreamy worlds in order to present a legendary visual discourse of the original Arabian horses, which is what inspired her to try to transform characters into horses with their colors, which are her stories and dreams. She is an artist who is the daughter of her environment, but she is also her memories and diaries, future predictions, projects and plans about the unknown and experience, not from imitation and repetition, but from privacy and difference from others (Figure 14).

Art, in its broadest sense, is change, and that every work is a genius expression by not repeating the same idea, and that art for her: is quality, not quantity, and that difficult equation that the artist uses as a starting point towards excellence, and the painting did not come from absurdity, but rather is translated by drawing. A horseman has the ability to express himself as a cultural engine, and to change between a neigh of color and a roar of creativity, and the colors flow to make their way to a broad brush, which would tame the horse to a pure, luminous world, in which symbols hang to tell the viewer the horses' descent into the world of visions and dreams, from the Museum of Imagination for a new visual experience to express the truth. And goodness and beauty.

The essence of the idea cannot be achieved except in the case of getting rid of traditional methods, and imaginative perception and ambiguity, which is understood as another dimension of creative work. Therefore, her works appear to be in a continuous and progressive movement, and she has a discourse based on the intellectual part and the visual part, using the code and in harmony with the essence. The artistic idea and the standards of expressive credibility as an artistic researcher for works that speak about the content and specificity of human artistic research.

Her artistic achievements are a message and a content, and she relies on insinuation, not statement, in order to be more profound in order to create a modern visual balance, in order to raise questions among the recipient, and to increase the time of contemplation and interpretation of her works, and thus she perfected the artistic plot in her new works. Diving into the depths of her works requires a guide to investigate the metaphysics of her intentions, because her products are intertwined with a spectral philosophy that appears with reading.

The essence of the idea can only be achieved if traditional methods are eliminated. The imaginative perception and ambiguity that is understood as another dimension of creative work, therefore her works are in a continuous and progressive movement, and she has a discourse based on the intellectual part and the visual part through the code, and is consistent with the essence of the artistic idea with the standards of expressive credibility, as an artistic researcher for works that speak about the content of human artistic research. About the icon of Arabian horses (Sheikh Jassim bin Mohammed bin Thani), the founder of the state, she traces it in her works, which embodies the idea of steadfastness and insistence on successfully cohesiveness for the sake of truth, goodness and beauty towards a bright future vision (Annex3,4,5,6,7,8,10, 11). What was published in the annexes in this study is very small, because the history of the artist Jamila Al Shuraim contains many artistic contributions, and many awards and certificates of appreciation. The artist Jamila Al Shuraim is still full of giving, and it is not possible to contain all of her artistic achievements in this limited study. Perhaps this study will be the key to other, more in-depth studies regarding this pioneering artist. If this



Figier (14) her new work documents the siege visually.

is the icon of the horse, then there is no doubt that the artist Jamila Ibrahim Al Shuraim is... Icon of the great beloved State of Qatar. Seriously, this valuable and beautiful topic is the size of an entire book.

## THE SECOND AXIS

### Search procedures

#### A - Research community:

The study included the artistic works of the artist Jamila Al Shuraim, which represent the limits of the research, which the researcher was able to obtain from the following sources:

- 1- Available technical books, guides and sources.
- 2-Public institutions.

#### B - The research sample and the justifications for its selection:

The sample was chosen intentionally and systematically based on its suitability for analysis in that it:

- 1) Represented in the indigenous community.
- 2) Diverse in its methods, and appropriate in dealing with the subject.
- 3) It is suitable for different environments.
- 4) It is mentioned in its sources.
- 5) Its importance in trading.

#### C- The approach followed in applying the tool:

The researcher adopted the analytical approach, whose analytical structure includes a system for developing the work of the research sample, due to the specificity of the research that moves within an analytical framework.

### Search tool:

The researcher determined the tool (observation) for his research, through a descriptive analysis process of the sample that was chosen by the researcher in relation to the characteristics contained in these artistic achievements that are beneficial to the research.

### The research sample:

The researcher determined the research sample by identifying his community (the artistic achievements of the Qatari artist Jamila Al Shuraim), which was limited to three works.

### Sample analysis:

#### Model (1)

**Topic: Give good tidings of glory and goodness.**

**Size: 180 x 200 cm.**

**Date of work: 2018.**

**Material: mixed media on canvas.**



#### The Topic:

It took on a political and heritage character, represented by the general atmosphere of that period, which was expressed by the artist (Jamila Al Shuraim) by employing the aesthetic features of Arab-Islamic horses in a topic that has its content in the direction of employing the artistic aspect in the political issue, so the year (2018) was (the year of implementation of this achievement It was undoubtedly a year charged with the issue of pride in the artist's national heritage. It was an aesthetic and formal human experience that begins with herself, her immortal heritage reality, and near and distant events, through translating her feelings into drawing.

Her goal is to express its future vision for her beloved country (the glorious State of Qatar), to express its concern and zeal for her country, and to emphasize that development in all

its forms and aspects is the foundation of an educated, conscious, and solid society. This is clear in its naming of the artistic achievement (Preach Glory and Goodness), from which this work was derived. The pioneering artist based on the famous historical saying of His Highness Sheikh Tamim bin Hamad Al Thani, the Emir of her country (Qatar), with the meanings of pride and magnificence in this phrase. In this beautiful artistic achievement, the artist used a group of calm, harmonious colors in her depiction of purebred Arabian horses. This has both expressive and symbolic connotations. So she made the flag of the State of Qatar a background for this scene to express the complete sovereignty in the public scene of this great artistic achievement, and this artistic achievement in general bears pride in the famous historical saying of the Emir of the country, His Highness Sheikh Tamim bin Hamad, which makes this artistic achievement an embodiment of a great humanitarian message, as well as This is because it contains many suggestions and connotations in terms of form and general composition.

This is because the constructivism of thinking, along with the plot in the scene of the horses, is a confirmation of the sincere feelings and sentiments conveyed by the artist (Jamila) and an expression of harmony and peace within the Qatari society and friendly countries. The artist expressed it in the form of purebred Arabian horses with beautiful poses and various movements that take part in the composition of the artistic work, which the artist wanted (beautiful) as an expression of the authentic Arab-Islamic heritage.

The artistic work consisted of two compositional blocks: The first block was represented at the bottom of the artistic work, in which the animal vocabulary represented by five horses and some decorative elements were interwoven in an overlapping style (the vocabulary was intertwined in a way that was out of perspective) represented by the "halter", which is a type of bridle without parts. This type is worn on the horse every day. The halter is usually made of a dense woven material (wide rope, braid, rough strap, even elastic) that does not rub the animal's skin. However, there are also more decorative options. The halter is especially decorated with bright colors. For decoration, it is customary to use: gold and silver chains or precious and semi-precious stones and embroidered with different patterns. Usually, a product decorated in this way is worn on those horses that participate in various exhibitions, circus shows, various shows and sporting events.

As for the second block at the top of the horses, in the middle of this artistic achievement: we see the phrase: (Give good tidings of glory and goodness) written in Kufic script, Naskh, and Thuluth. It was quoted from the speech of His Highness the Emir Sheikh Tamim bin Hamad Al Thani ((Give good tidings of glory and goodness)), which was included in his speech to the Qatari people on July 21, 2017, during the crisis of the blockade imposed on his country by the Hungarian countries. Aura on June 5, 2017, a promising word Goodness is for everyone who lives on this good land, and it encourages hard work to achieve glory and progress. While the first and second blocks in this beautiful painting are based on (the flag of the glorious State of Qatar). The vocabulary and elements of the painting combined their characteristics with each other to form (heritage elements and decorative elements) that represent the strength and patience of the Qatari people against the economic and political blockade imposed on them by neighboring countries.

The artist (Jamila Al-Shraim) tried to balance this wonderful artistic achievement by distributing the blocks in the style of indirect symmetry. The first block at the top corresponds to the second block at the bottom, which is represented by animal shapes representing five purebred Arabian horses with multiple magical colors represented by: white, black and blue. Light, nutty and earthy. The painting is balanced and stable, the composition is open with harmonious movements of the horses and beautiful Arabic letters with the wavy folds in (the flag of Qatar), which represents the great self-confidence of the people of Qatar with their leader (Prince Tamim). This artistic achievement undoubtedly bears pride in the saying "Emir of Qatar", which makes the work an embodiment of a great humanitarian message on the one hand, and an indication of symbolic connotations in terms of form and general composition on the other hand. This is because the constructivism of thinking, along with the plot in the scene of purebred Arabian horses, is an affirmation of sincere feelings and feelings, and an expression of harmony and peace within Qatari society on the one hand, and with friendly countries on the other hand. You always find the artist standing in front of this artistic achievement and whispering to him (Did you receive the message?) Figure (11).

The colors ranged between brown, violet, greenish brown, blue, white, black, yellow, earthy, coffee, and shades of gray and lead. These colors are a distinctive characteristic of the colors of this artist, which took on a clear character in most of her works during the period in which she executed this wonderful artistic achievement. The adjacent areas of color created a decorative character that reminds us of what Islamic depictions contained in authentic Arab-Islamic art.

The artist intentionally neglected the third dimension (perspective), so the shapes, vocabulary, and elements were all flat and defined by lines that were strong and sharp, and she defined the shapes contained in the artistic work, as they undoubtedly tend toward the symbolic, expressive, and abstract style, and in some cases toward cubism.

Technique: The artist used mixed media on canvas to distribute colors on the background of the painting, and this technique distinguishes the artist's work in general. The artist also used the Arabic letter, and Arabic fonts have their aesthetic connotations, in addition to their symbolic and expressive connotations, which took part of the compositions and shapes contained in the artwork. The Qatari flag, which occupies sovereignty as a public spectacle in this artistic achievement, also occupies the spiritual aspect when the first symbol of the state is the primary incubator of this harmonious carnival of love, glorifying the sovereignty of the State of Qatar. It seems that this artistic achievement is one of the few works of the artist, which belongs to the school of documentary realism, as it documented the saying (the Emir of the State of Qatar), and the rallying of all his people around him. Documentation here is not limited to Qatari heritage only, but rather a recording of real events in the entire country during the period of the economic blockade. Therefore, the artist presented a beautiful documentary image in her work, and she considered this painting a source of pride for her, as it was derived from the saying of His Highness Prince Tamim bin Hamad. It seems that there are other features of this artistic achievement, as the artist likened the saying (the prince of her country) about the Qatari people, citizens and residents, to purebred Arabian horses.

This was a recording of a living experience, and a documentation of what happened with the artistic image, which represents a spatial testimony, which made its novelty and modernity represent Temporal testimony is also a form of documentation, as the painting was a witness to its era, when opposites were combined and reconciled brilliantly. It seems that this work symbolizes a great, inspiring challenge filled with bright tidings, emotional participation, and a sense of deep-rooted pride in the entire Qatari society. The artist wanted to highlight the spiritual aspect represented by the symbol of the state, so she would create national chromatic songs with cosmic playing, taking into account giving extremely wonderful spectral colors through color harmony. It is no secret that the maroon color dominates the spiritual scene in the painting, because of the great humanitarian messages it carries for the State of Qatar.

#### Model (2)

**Topic: Individual Innovation.**

**Size: 80cm x 100cm.**

**Year of production: 19 20.**

**Material: mixed media on canvas**



The Topic:

The topic took on a purely traditional and technological nature.

The artist described this artistic achievement, "individual innovation," as carrying the symbolism of purebred Arabian horses, which symbolize (the great State of Qatar), which is the main gateway to entering the world of technology and innovation and keeping pace with rapid global development, because it is the main element and the basis of success in everything for the sake of a bright future. Among the leadership actions represented by His Highness the Emir (Sheikh Tamim bin Hamad) in decision-making and enduring difficulties towards rising to the top. The artist sought to emphasize through this wonderful artistic achievement that

man is the main source of innovation and development, and this is not limited to technology such as computers, or every smart device in our present era that is made by man himself. This achievement (Individual Innovation) emphasizes the necessity of relying on the element. Human because innovation is artistic engineering in the hands of man (the innovative artist).

Therefore, innovative energy is a common element between man and horse, the first with reason and the second with strength. Innovation is a complementary human activity that has the energy hidden in the idea of horse power. The artist wanted this artistic work to be a scene from a heritage image represented by (the purebred Arabian horse) as a strength and source of great energy and depth in the heritage of Qatari culture. With the human mind inventing the technology element.

The artist excelled in registering the name (State of Qatar) on the map of global fine art, through all of her artistic achievements, but this achievement has a very great specialness because it carries great distinguished creativity, and the artist's wonderful ability to make a major transformation in terms of style, which reflected the development of maturity and Qatari artistic awareness. Budaiya (Annex24).

In this work, the artist started with the abstract style, which is closest to her spirit and imagination with a sincere feeling, so that she can have an artistic interpretation, as the contemplator notices of her works on the "Horse Icon",

through which she presented a legendary visual discourse for purebred Arabian horses, and there are common characteristics that horses share. With humanity in common, who inspires her to express humanity through horses. The artist chose the abstract school in this artistic achievement, especially in which she found herself with her style, personality, and special mark, to achieve her message, and in a way that reflects her own philosophy, so she undoubtedly appears to have a beautiful appearance that inspires joy, hope, and beauty, in addition to that, a great ambition to advance towards innovation and distinguished renewal.

This artistic work contained a large central block that occupied two-thirds of the painting, symbolizing the (horse) wearing the flag of the State of Qatar, surrounded by a group of geometric shapes such as circles, squares, triangles, rhombuses, and parallelograms, and another group of straight, curved, and oblique lines through which different angles were formed. Many, such as straight, sharp, and obtuse. All of these have great aesthetic connotations for the artist Jamila Al-Shraim, in addition to that, the main goal and the great goal is to show the signs of development and innovation by tracing the lines and circles in the horse's body, especially in (its chest, neck, mane, and head), which are undoubtedly the source of the horse's strength and beauty to emulate (The flag of Qatar, which surrounds the horse's neck and forelock, undoubtedly represents the supreme Qatari leadership (Sheikh Tamim bin Hamad). The various geometric shapes surrounding the horse symbolize the mind of the Qatari person in developing his country through continuous work in searching for signs of development and innovation. Here you find the artist herself carrying out this wonderful humanitarian task of identifying and finding strengths in innovation, so the concept of (individual innovation) is embodied. Through it. All of these elements intertwined with each other reflect the aesthetics of the purebred Arabian horse. They appear to be symbolic expressions of the dream of ambition and success, through which it sought to achieve a balance between authenticity and modernity.

The artist tried to balance the artistic achievement (Individual Innovation) by distributing the central mass represented by the horse with the elements and symbols that surround it, represented by multiple geometric shapes. The artist wanted to create this balance by creating these different symbols that surround the horse with the meaning of different lines and colors.

The colors in this wonderful artistic work ranged between red, blue, black, white, walnut, maroon, yellow and grey. All of these colors are what increased the presence of shapes in their symbolic and abstract details on the surface of the artistic work and referred it to an ancient historical world linked to the present and looking to the future with local craftsmanship for the State of Qatar, as confirmed by the artist. On it, in addition to the moral aspect, which is emphasized in its addition of colors that the artist commonly used or dealt with in Arab-Islamic painting and decoration, especially in horses and Arabic calligraphy.

As for the shapes, they illustrate the special meaning of the State of Qatar, and the artist's connection to the details of the social and heritage life of her country, whose direct influence is reflected or shown in the pictorial surface.

The artist used the abstract school style in this artistic work as an aesthetic feature that has symbolic connotations as an authentic heritage form linked to Arab-Islamic art in general and Qatari art in particular.

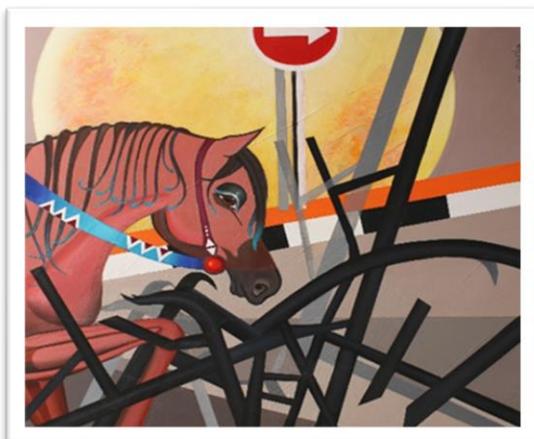
### Model(3)

**Topic: The change.**

**Size: 100cm x 100cm.**

**Production year: 2020.**

**Material: mixed media on canvas**



The Topic:

The topic took on a religious, social, political, economic and heritage character, as the artist Jamila Al-Shraim dealt with a humanitarian condition that her Qatari community was exposed to, represented by the violent economic blockade imposed on her country (Qatar). This artistic achievement of hers (The Change) has its own peculiarity. Here, the artist addressed the issue of (The Blockade), which greatly affected Qatari society. The artist wanted to arouse enthusiasm and strengthen her country's resolve through her beautiful art, so she chose the title (The Change), intending to express what is spiritual. With her belonging to her besieged country (Qatar), amidst its climate, the artist expressed the desired response to rise up, break the siege, fight stagnation

and stagnation, to look forward towards progress and move in ambitious steps through (The Change).

Therefore, the siege on the State of Qatar produced this wonderful achievement by the artist Jameela, which reflected her rejection of this inhuman and unjustified siege. This artistic achievement carried the meanings of sacrifice, loyalty, renewed loyalty to the glorious leadership of (Sheikh Tamim bin Hamad), and the strengthening of national belonging during the unjust economic siege on her country. Here, art and patriotism intertwine, and they cannot be separated. Art depicts homelands, according to the artist's opinion. Most of her works seem to directly express commitment and pride in her country (the great State of Qatar), which is moving towards a bright future vision and a humanitarian message towards world peace. Therefore, most of its work reflects a forward-looking vision that says that Qatar has become stronger and will remain stronger.

This artistic achievement contained three groups: the first group in the center of the painting to its right, consisting of the head, chest, and front feet of a horse (the horse here symbolizes the strong state of Qatar), and the second group in the center of the painting to the top, which represents a large circle occupying two-thirds of the painting, its color is white and yellow.  It is orange and looks like a bright sun. In the middle of the sun at the top is a traffic sign (a red circle with a white arrow inside it) symbolizing that it is forbidden to move forward. This sign is based on a white pipe that appears to be made of iron. Below this traffic sign is a red line that cuts the sign in the middle, parallel to it. Another black and white line represents a guide traffic sign on the edge of the road. As for the third group in this achievement: in front of the horse that is in the first group, it represents a group of solid iron obstacles (representing the blockade imposed on the State of Qatar), but the strength of the decision of Qatar's leadership represented by the Arabian horse The authentic people, and the steadfastness of the heroic people of Qatar, were able to come together in a brave union to break the solid iron obstacles of the dark black color (the oppressor) and its shattering leaden shadow.

The artist tried to show the various compositional elements of this topic, so she formed three asymmetrical groups in terms of repeating straight, oblique and curved lines and symbols to form a group of contrasting elements in order to convey the idea of this achievement, which is: (strongly changing towards a great future, and destroying all factors of siege and hatred from enemies). The artist also showed a deliberately unstable balance through the force of the horse's movement, the thick broken iron, and the violent flames of the sun's disk, in addition to the various traffic signs, where the third group made a decorative strip extending from the top of the work to the bottom, while it corresponded to the left with two blocks, one to the top. Which represents the disk of the sun and traffic signs, and another to the left of the scenes that represents the horse with the various lines that adorn it (the hair of the staff, the belts that surround the horse's neck and head, color symbols representing the maroon flag of the State of Qatar that surrounds the horse's head and ends with a beautiful red ball). Developed for mass balance II and III. All the blocks in this painting are an open-forward construction, as it represents (change) without a doubt.

The colors in this work by artist Jamila Al Shuraim ranged between red, yellow, orange, white, black, grey, maroon, blue and walnut. The areas of color shapes in this painting are characterized by flatness while showing the third dimension (perspective), and the shapes and elements are defined in this work: straight, oblique, and curved geometric color lines to form sharp, right, obtuse, and straight angles. These lines also formed a group of geometric shapes, such as circles, rectangles, triangles, and parallelograms.

## CONCLUSION

This modest study has been concluded, which is not devoid of beauty and enjoyment in the great Arab-Islamic heritage, which includes: care and attention to horses and equestrianism. The State of Qatar was a large part of this immortal heritage embodied by the great pioneering artist (Jamila Al Shreim), and this study resulted in a number of results. The most important are the following:

1- It appears that the horse is a single-hoofed mammal from the equid family, which has been used since ancient times in hunting, wars, and trade. The purebred Arabian horses in the Arabian Peninsula are distinguished by their distinctive head and high tail, and they are one of the light horse breeds in the world.

Allah Almighty mentioned horses five times in the Holy Quran.

2- Allah Almighty honored horses by mentioning their name 5 times in the Holy Qur'an in five surahs in the name of horses, in: (Surat Al-Imran, verse: 14, Surat Al-Anfal, verse: 60, Surat Al-Nahl, verse: 8, Surah Al-Isra, verse: : 64, Surat Al-Hashr, verse: 6), and horses are mentioned as "horses" in Surat Sad, verse: 31, and they are mentioned as (Al-Adiyat) in Surat Al-Adiyat, verse: 1, and they are mentioned as (Al-Muriyyat) in Surat Al-Adiyat, verse: 2.

3- It appears that horses in the noble Prophetic hadith are: prepared for jihad in the path of Allah, goodness has been associated with them and they are bound to them, until the Day of Resurrection, and in their effort they do not deviate from the reward and the spoils, and they may have achieved both. As for the reward: whenever it eats, drinks, or walks, Allah Almighty records for its owner a great reward.

4- Arab poets immortalized horses in all ages, and mentioned them in their poetry, including: the Arab knight Antar bin Shaddad, Al-Mutanabbi, and Sheikh Jassim bin Mohammed Al Thani.

5- The State of Qatar is: an Arab Gulf country located in the east of the Arabian Peninsula in southwest Asia overlooking the Arabian Gulf and its capital is Doha. Surrounded by water on three sides, it has been inhabited by humans for thousands of years, according to historical evidence. Founded by Sheikh Jassim bin Mohammed Al Thani on December 18, 1878 (that is why the Qatari people celebrate on this great national day), Sheikh Jassim (the founding leader of the State of Qatar) was a brave knight, a great sage, a great warrior, a poet, a believer, and a teacher of the Holy Qur'an. He was interested in horses. And equestrianism. His approach and style were followed by his grandson, Sheikh Tamim bin Hamad Al Thani. He succeeded in managing Qatar's foreign and internal policy. He developed Qatar and made it one of the developed countries. He made Qatar host the 2022 FIFA World Cup. He took an interest in horses and equestrianism. He developed education and art flourished during his reign. .

6- It appeared that the artist Jamila Al-Shraim is: a creative artist in the fine arts, and a critic, who was born in 1965. Her artistic practices range from the use of drawing, graphic art, and sculpture. She was one of the first female artists to join the Free Studio in Doha in 1983, and in the year In 1988, she obtained a Bachelor's degree in Fine Arts and Education from the Department of Education at Qatar University, and she continues to lead the Qatari arts group with merit and excellence to this day.

7- Islamic Arabian horses were an important source and various subjects for all the artistic achievements of the artist Jamila Al Shuraim.

8- The artist focused her artistic achievements on topics that support her country (Qatar) at home and abroad. For her, horses represented: wise leadership, a strong, stubborn man, challenging difficulties, progress and development, the power of decision-making, and breaking any threat to her country, as horses mean to her: Love, motherhood, hope, chivalry, and the brave man.

9- It appeared that the art of impression and awareness together were created by the artist to express the most important feature that characterized the Arab-Islamic civilization: purebred Arabian horses and equestrianism.

10- It appeared that the artist Jamila has a special style that has a definite and distinct presence in the form of art production. The vocabulary and forms that the artist belongs to or expresses are as if the appearance of her treatment was prominent, humanitarian and traditional in general, and the forms of her treatment were diverse, through the diversity of topics (Qatari horses in particular) that she gave her. That trait.

11- Most of the artist's works are characterized by sharp or flexible geometric lines, creating an aesthetic aspect in her form that is close to Islamic abstraction. The human element was not included in her works (but the artist replaced the human element with horses, a symbolic and moral expression), and she resorted to drawing horses with the letters of the Arabic language in her artistic achievements as an aesthetic and heritage feature that has symbolic significance as a beautiful art form linked to the Arab Islamic civilization in general and the Qatari civilization in particular. She used oil colors and canvas in the drawing.

## SOURCES

### The Holy Quran.

1. Abdel-Zaher, Hassan Issa. (1985). Among the builders of the modern state in Qatar: (Sheikh Jassim bin Mohammed bin Thani), Doha Magazine, Issue 109, January.
2. Abdullah, Abdul Karim. (1973). Arts of ancient man - their methods and motives, Al-Ma'arif Press, Baghdad.
3. Abu Naab, Ibrahim. ( ). Qatar - The Story of Building a Nation, Doha, Qatar.
4. Al-Alusi, Mahmoud Shukri. ( ). The History of Najd, edited by: Muhammad Bahjat Al-Athari, Madbouly Library, Cairo.
5. Al-Anbari, Abu Bakr Muhammad bin Al-Qasim (271-328 AH). (1424 AH/2003 AD). The Seven Commentaries, prepared and reviewed by: Abdul Aziz Muhammad Jumaa, Kuwait, 1st edition.
6. Al-Andalusi, Ali bin Abdul Rahman Al-Hudhali. (1951) Ornament of the Knights and the Slogan of the Brave (Arab Munitions), edited by Muhammad Abd al-Ghani Hassan, Dar al-Ma'aref for Printing and Publishing.
7. Al-Asqalani, Ahmed bin Ali bin Hajar. ( ). Fath al-Bari, Salafi Library, Riyadh, (6/65).

8. Al-Batalyusi, Ibn Al-Sayyid. (1976). The difference between the five letters, edited by: Dr. Ali Zuwayn, Reviving Islamic Heritage, Ministry of Endowments and Religious Affairs, Republic of Iraq, Al-Ani Press, Baghdad.
9. Al-Bukhari, Muhammad bin Ismail bin Ibrahim bin Al-Mughirah Al-Bukhari, Abu Abdullah. (1423 AH / 2002 AD). Sahih Al-Bukhari, Dar Ibn Kathir - Damascus, Beirut.
10. Al-Dumairi, Kamal Al-Din Muhammad bin Musa. (1992). The Great Life of the Animal, edited and classified: Asaad Al-Fares, Talas House for Studies, Publishing and Translation, Damascus.
11. Al-Hakim, Imam Al-Hafiz Abu Abdullah Al-Hakim Al-Naysaburi. (1439 AH/2018 AD). Al-Mustadrak on the Two Sahihs, edited by: the scientific team of the Sunnah Service Office, supervised by: Ashraf bin Muhammad Najib Al-Masry, Dar Al-Manhaj Al-Qaim, Syrian Arab Republic, Damascus, 1st edition.
12. Al-Jubouri, Yahya Wahib. (2010). Within the Arab Heritage (Studies in the Manifestations of Thought, Civilization, and Literature), Dar Majdalawi for Publishing and Distribution, Amman, Jordan, 1st edition.
13. Al-Mannai, Khawla Muhammad Abdel Aziz. (2008). The Top Ten Pioneers of Fine Arts in Qatar, National Council for Culture, Arts and Heritage, 1st edition.
14. Al-Mansour, Abdul Aziz. (1984). The Political Development of Qatar 1916-1949 AD, That Al Salasil Publications.
15. Al-Muhannadi, Ahmed bin Ali. (2013). Customs Magazine, Issue: 49, July.
16. Al-Mulla, Hassan and Al-Hamedi, Abdullah. (2021). Fine Art in the State of Qatar: Sixty Years of Creativity, the Arab Educational, Cultural and Scientific Organization (ALECSO) and Katara Publishing House.
17. Al-Nadi, Hanan. (2016). Gamal Qutb, Creativity Never Misses, Al-Ahram Newspaper, Monday, Muharram 23, 1438 AH / October 24, Year 141, Issue: 47439.
18. Al-Nasih, Hassan Muhammad. (1416 AH). Horses in Arab Poetry, King Abdulaziz Public Library, Riyadh, Kingdom of Saudi Arabia, 1st edition.
19. Al-Shalaq, Ahmed Zakaria (and others). (2006). The Political Development of Qatar (from the emergence of the emirate to the independence of the state), Renaud Modern Press, Doha, Qatar, 3rd edition.
20. Al-Shalaq, Ahmed Zakaria, Chapters from the Political History of Qatar, Doha Modern Press Limited, Doha, Qatar, 1419 AH/1999 AD, 1st edition.
21. Al-Shalaq, Ahmed Zakaria. (1419 AH/1999 AD). Chapters from the Political History of Qatar, Doha Modern Press Limited, Doha, Qatar.
22. Al-Sijistani, Imam Al-Hafiz Abu Dawud Suleiman bin Al-Ash'ath. (1416 AH/1996 AD). Sunan Abu Dawoud, edited by: Muhammad Abdel Aziz Al-Khalidi, Dar Al-Kutub Al-Ilmiyyah, Beirut, Lebanon.
23. Al-Taymi, Abu Ubaidah bin Al-Muthanna. (1358 AH). Book of Horses, Ottoman Encyclopedia, Hyderabad Deccan, India, 1st edition.
24. Al-Zirkli, Khair al-Din. (1986). Al-A'lam is a dictionary of biographies of the most famous Arab men and women, Arabs, and Orientalists, Dar Al-Ilm Lil-Malayin, Beirut, 7th edition, May.
25. Al-Zubaidi, Mortada, Taj Al-Arous from Jawaher Al-Qamoos, Dar Al-Fikr, Beirut, Lebanon, Volume 14, Chapter Al-Lam.
26. Amin, Ahmed. (2012). The vulgarity and fatwa among the Arabs, Dar Al-Mada for Culture and Publishing.
27. Arab American Today magazine. (2021). Ninth year, October, number: 106.
28. Atwan, Hassan. (1988). Fine Life in Qatar, Doha.
29. Awad, Hazem. (2017). Why did we convert to Islam?, Arab Press Agency.
30. Bin Mufleh, Abdullah Al-Maqdisi. (1419 AH/1999). Legal Arts, edited by: Shuaib Al-Arnaout and Omar Al-Qiam, Al-Resala Foundation, Beirut, 3rd edition.
31. Dennawi, Saadi. (1424 AH/2004 AD). The detailed dictionary of the Arabs and the Dakhil, Dar Al-Kutub Al-Ilmiyyah, Beirut, Lebanon, 1st edition.
32. Diwan Al-Mutanabbi, Beirut Printing and Publishing House, Beirut, 1403 AH/1983 AD.
33. Encyclopedia of Qatari Information. (1998). Geographical Volume, Qatar University, Doha, Qatar.
34. Gray, Martin Paul. (2010). Cave and the evolution of the human mind.
35. Ibn al-Qayyim al-Jawziyyah. (1411 AH/1991 AD). Equestrianism, edited and commented on by: Samir Hussein Halabi, Dar Al-Sahaba for Heritage in Tanta, 1st edition.
36. Ibn Anas, Malik. (1417 AH/1997 AD). Muwatta Malik, investigation: Dr. Bashar Awad Marouf, Dar Al-Gharb Al-Islami, 2nd edition.
37. Ibn Hanbal, Imam Ahmad. (1429 AH/2008 AD). Musnad of Imam Ahmad, Dar Al-Kutub Al-Ilmiyyah, Beirut, Lebanon, 1st edition.
38. Ibn Manzur, Lisan al-Arab, vol. 8.
39. Kamal, Muhammad Saeed Hassan. ( ). Nadi Flowers from Badia Poetry, Al Maaref Library, Taif.
40. Muhanna, Muhammad Nasr. (2001). Qatar History - Politics - Modernization, Encyclopedia of Gulf History and Civilization, Modern University Office, Alexandria, Egypt, Part 5.

41. Muslim, Abu Al-Hussein bin Al-Hajjaj Al-Qushayri Al-Nisaburi (206-261 AH). (1412 AH/1991 AD). Sahih Muslim, Issa Al-Babi Al-Halabi and Partners Press, Cairo, Dar Al-Kutub Al-Ilmiyya, Beirut, Lebanon.
42. Qasim, Jamal Zakaria. (2001). Modern and Contemporary History of the Arabian Gulf - The Development of British Influence in the Arab Emirates of the Gulf and Regional and International Competitions (1840-1914), Volume Two, Dar Al-Fikr Al-Arabi, Cairo.
43. Qatari history documents. ( ). Part 2, from British and Ottoman documents (1868-1949 AD), Documents Department of the Emir's Office in Doha.
44. Qorshon, Zechariah. (1428 AH/2008 AD). Qatar in the Ottoman era 1871-1916 AD (documentary study), translated by: Hazem Saeed Montaser, Arab Encyclopedia House, 1st edition.
45. Qutb, Jamal. (1998). Art and War, Sur Azbakeya Forum, Misr Printing House, 1st edition.
46. Saban, Suhail. (1426 AH / 2005 AD). The Arabian Peninsula (Research and Studies from Ottoman Archive Documents and Turkish Sources, King Fahd National Library, Riyadh).
47. Sinan, Mahmoud Bahgat. (1966). General History of Qatar, Al-Maaref Library, Baghdad, 1st edition.
48. Sultan Al Jaber, Moza Sultan. (2002). Economic and Social Development in Qatar 1930-1973, Center for Documentation and Human Studies, Qatar University, Qatar.
49. Upton, Peter (1992). The Classic Arab Horse, the Arab horse society, 2nd edition.
50. IJRSSH) 2023, Vol. No. 13, Issue No. II, April-Jun.
51. IJRSSH Volume: 12, Issue: 4, October-December 2022
52. <https://www.almaany.com/ar/dict/ar-ar/%D8%A3%D9%8A%D9%82%D9%88%D9%86%D8%A9/>
53. <https://en.wikipedia.org/wiki/Horse>
54. <https://www.alassalah.com//Asala-Arabian-Horse-Tantah-Gallery-Porta/03/19/2015>
55. Jamila Al-Shuraim, the first Qatari artist to enter the field of sculpture, 01-02-2015/525769/  
<https://www.alanba.com.kw/ar/art-news>
56. The Prince-opens-the-mal-lul-exhibition-in-the-gallery-of-the-museum-of-Islamic-art-207214/2012/09/11  
<https://alarab.qa/article/>
57. Jamila-Al-Shuraim-who-drew-horses-found-goodness 29106/NEWS// <https://www.al-watan.com/article>
58. Qatari\_Art <https://ar.wikipedia.org/wiki/>
59. General Foundation for the Cultural District - Katara <https://kiahf.qa/ar/>
60. Artist-Jameela Al-Sharq article
61. <https://www.almaany.com/ar/dict/ar-ar/%D9%81%D8%B1%D9%88%D8%B3%D9%8A%D8%A9/>
62. [https://en.wikipedia.org/wiki/National\\_Day\\_\(Qatar\)](https://en.wikipedia.org/wiki/National_Day_(Qatar))
63. A conversation with the artist Jamila Al-Shraim on Facebook 2021.

ANNEXURE



Annex 1 A map of the State of Qatar with the most important tourist attractions and the names of the most important cities and towns (heritage, beauty and authenticity).

<https://www.pinterest.com/pin/397020523400781735/>





3 Life spirit 2016 of Qatari Centre belongings in Washington, America.



4 Legendary Ambition 2015: The acquisition of Dr. HAMD ABDEL AZIZ AL KAWARI, the former Minister of Culture, Arts and Heritage.



5 Read and Raise



6 The Eternal Moment 2017



7 Al Shaqab motherhood 2014



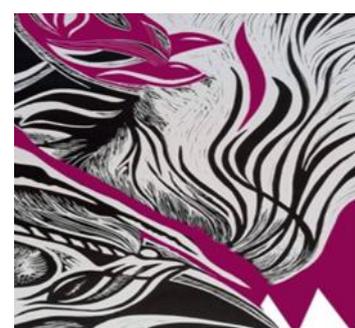
8 Amira and Horya Al Shaqab 2014



9 The Qatari Minister of Culture, Arts and Heritage opens the "Asala Khail" exhibition.



10 Legendary Dream 2015: Collectibles of the Ministry of Culture and Sports



11 Qatar, Nasr 2019



12 Mallawal Exhibition Qatar 2012



13 Suffering 2014



14 Motherhood 2010



15 Jameela's conversation with Lina Ramadan, in the presence of Director of the Modern Art Museum and Abdullah Karroum 2019.



16 Pioneers of the Qatari American Center



17 The First Arts Festival 2018 at firehouse



18 Italian Qatari Art Gallery in Italy and Qatar- 2015



19 Portrait 5-6 of Qatar Development Bank belongings that was exhibited at Index Dubai exhibition- 2017



20 National Day at the Islamic Museum 2014



21 National Day with Her Excellency Sheikhha Al Mayassa Bint Hamad Bin Khalifa Al Thani at the Islamic Museum 2014.



22 His Highness Kamel Bin Fahd Al-Saeed Mr. Abdul Aziz bin Nasser Al-Khalifa, Mr. Hassan Khalifa at Amman Exhibition 2018.



23 Contemporary Art Gallery in Britain 2016



24 His Excellency Prof. Dr. Richard Ockendy, Vice President for Science and Technology, Qatar Foundation 2019, the notion of power of horse. Individual Innovation



25 The Qatari artist Jameela JamAl Shraim was honored by His Excellency Sheikh Sabah Jaber Al-Sabah and Kuwaiti researcher Muhammad Ali Kamal.



26 Contemporary Qatari Art Gallery in Turkey- 2015



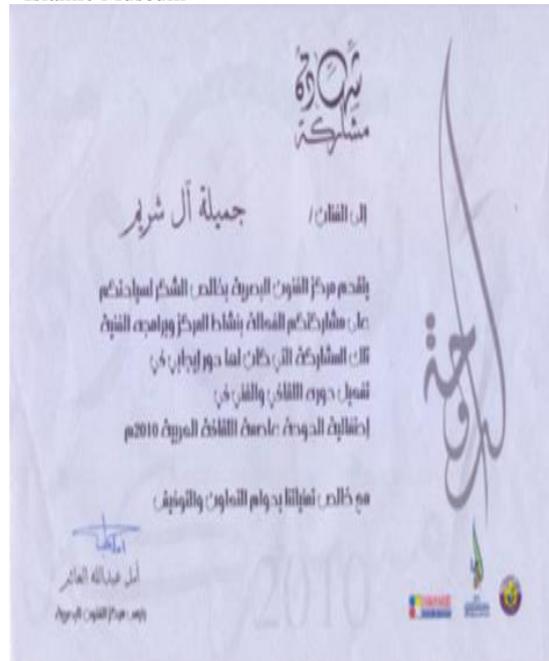
27 Kuwait Newspaper, Al-Anba - Mafreh Al-Shammari 2015



28 "Qatar Vision 2014" The work has been launched at Islamic Museum



29 An excellent talk with Jameela Al Shraim



30 Certificate of participation in Doha, the Arab culture capital 2010



31 Pioneers of the Qatari American Center



32 Nour and Abdullah Muhammad, standing in front of the work of their mother, visual artist Jameela Al Shraim Jameela Al Shraim,



33 Acknowledgment and gratitude message from the Qatar Museums





For Creating One World through Arts & Culture  
**World Masters Committee**  
International Cultural Organization

---

**January 1, 2019**  
WMC-2019-1001-013

To World Master Jameela Ibrahim N AlShraim  
C.C Qatar Embassy in the Republic of Korea  
Subject Congratulation for the selecting World Master of Qatar

---

1. The World Masters Committee, a non-profit international cultural organization based in Seoul, South Korea, is excited to notify you of your recent selection as a World Master in recognition of your achievements in the preservation and advancement of your chosen field of artistic and cultural endeavor.
2. Since its founding in 2007, the World Masters Committee has honored 308 World Masters from 73 countries. These artists, artisans, and performers were recommended by the Ambassadors and diplomats of the various foreign Embassies in the Republic of Korea with Ministry of Culture of your home country.
3. Your nomination for status as a World Master was initiated and sponsored by the Embassy of Qatar in the Republic of Korea and the Cultural Ministry of Qatar. Our review indicated that you meet or exceed all of the WMC's demanding standards for this honor, and your selection was verified when your country's H.E. Ambassador Mohamed Abdulla AL-DEHAIMI to Korea signed a certificate designating you a 2018 World Master of Qatar.
4. Congratulations, World Master Jameela Ibrahim N AlShraim, on your selection for this honor!
5. The WMC promotes many festivals and cultural exchange events in the Republic of Korea. We hope that you'll become an active part of our growing network of practitioners of cultural and public diplomacy.
6. Once again, congratulations. The World Masters Committee wishes you and all our newly-selected honorees a wonderful 2019, filled with wellness and happiness.
7. Thank you very much.

**World Masters Committee**



---

Office Tel.: +82-70-8228-0990/ +82-70-8228-0991 | Fax: +82-2-6442-0990 | E-mail: [International@worldmasters.org](mailto:International@worldmasters.org)  
Heeyoung Bldg. 3F, 232 Gaepo-ro, Gangnam-gu, Seoul (06308), Republic of Korea  
[www.worldmasters.org](http://www.worldmasters.org)

1

35Certificate from International Professorial Committee from Korea 2019



#### **Critical note of Jameela Al Shraim**

*For Jameela Al Shraim, the hunger for knowledge of techniques and styles, both Arab and Western, specially the Italian one, is continuous and unceasing. This is evident in the corpus of her works, which focus primarily on canvas painting, but also including graphics, as well as sculpture, feature that makes her the first woman to work the plastic material in Qatar.*

*Whether it's engravings, dominated by white and black, expressed in stylized elements that draw elegant geometries, or canvases, within which explode the colors and shapes, the signature style of this artist is that of a great refinement.*

*The image, which focuses mainly on the horse, is sometimes transformed into elements of calligraphic art, through a process of abstraction that seeks the "heavenly beauty of the divine word": Arabic epigraphy, art history, even the the artist's feelings, melt all in great harmony, creating unprecedented artistic expressions.*

*Jameela sings the beauty of Asil as the Arab poets did since the most ancient Bedouin tribes, expressing in her works the essence of Furūsyya, which identifies the horse as a tool to conduct the victorious knight to war, but also as a means of prophetic visions.*

*She celebrates the majesty of this animal, but especially the speed, agility and absolute beauty. In her works, characterized by a careful balance of the composition, there seems to be references to the most ancient Islamic art, in particular to the venerable tradition of depictions of horse and squire; the refined geometric elements exalt the most properly aristocratic qualities, the bright colors evoke a dimension more dreamlike than real, obtaining an image that is mostly an hymn to freedom, and that honors one of the name given to Asil, "drinker of the wind".*

*Looking at her works, the colors in particular, came to my mind the words of Paul Klee, who with August Macke and Louis Moilliet went to Tunisia in 1914: for these artists who came from Northern Europe, cold and dark, was a real discovery the warm color of the places, the sun, the people. Well, Paul Klee, after that trip, which greatly influenced his painting technique, he wrote: "Color and I are one. I am a painter."*

*In Jameela's works, the color, which loses almost every naturalistic reference to enjoy its own expressive autonomy, shines with the same warmth, the result of a personal inner world of the artist, mother, wife and loving sister. A set of beauty from which the viewer cannot but be fascinated and enraptured.*

**Fiorella Fiore, Art Historian and Critic**

Vico San Domenico - 85029 Venosa (PZ) e-mail portacoeliartgallery@gmail.com - Cell: +39 340 340 17 28 - CF. 96078400767

36An Italian critic of her work.



***Janeela and the impetuous power of sweetness.***

*There are some forces that are bold, able to influence the eyes and convene the senses. Often these forces express themselves with vertical lines: the deepness of the earth where roots that are invisible on the surface, go deep and tangle. Even more the sap, that going against any laws, climb up through all the branches instead of just lying there.*

*There is, however, a superior force that goes beyond any uprightness, that tames any suggestion. That force is called sweetness, and it is horizontal. The sweetness in the fairy tale which demands an happy ending and amends any mistake. Janeela Al-Shraim is a happy endings painter.*

*Her paintings and works show educational horizons lacking any reflections or special effects: everything is readable in her works which forecast the inevitable landing to the joy instead to the more evanescent emotion.*

*Every wind is favorable to the sail of her horses, elegant e agile in their movements, as ships between sky and desert, with the hold full of memories and promises.*

***Aniello Eritico, Founder and Director of the International Art Gallery "Porta Coeli" – Venosa (Italy)***

Vico San Domenico - 85029 Venosa (PZ) e-mail portacoeliartgallery@gmail.com - Cell: +39 340 340 17 28 - CF. 96078400767

37 An Italian critic of her work.