

Aesthetics of multiple pieces in contemporary Iraqi ceramics

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Abstract:

This research meant studying the aesthetics of multiple pieces in contemporary Iraqi ceramics, how the artist was able to transform them into tools and tools that have aesthetic and expressive value, and how he presented its surfaces, shapes and display space, and the researcher divided the research into four chapters, in the first chapter presented the research problem And he came to the question: What are the aesthetics of multiple pieces in contemporary Iraqi ceramics?

The researcher defined the goal of the research, which is: Learn about the aesthetics of multiple pieces in contemporary Iraqi ceramics.

The second chapter, which consists of two topics, is as follows: In the first topic: Constructing the technical composition from modernity to post-modernity. In the second topic: Displaying the aesthetic values in contemporary Iraqi ceramics.

As for the third chapter, the researcher analyzed the works of some Iraqi potters according to the descriptive and analytical method.

In the fourth semester, I reached the results, including:

1. Individualism in the contemporary Iraqi ceramics work style, which makes it within the circle of modernity, which has taken with its tracks the experimentation of ceramic formations to a modernist feature that emphasizes the technical structural aspect.

- 2 - The Iraqi potter sought to invent and create new ceramic formations and preserve the General Training Authority and proceed to a new world, in the formal transformation from carrying out the work with one piece to repeat the pieces to confirm the idea of the work, as well as the methods, and the viewers of the ceramic work on The level of the formation structure and its new transformation.

Among the conclusions:

- 1 The artistic form of the contemporary ceramic piece contributes to a dialogue synthesis of the same shape and artist's style through subject, idea and function.

2. The General Ceramic Training Authority is a synthetic language based on communication by expanding the circle of visionary action and the diversity of levels of metaphor or symbol at the level of beauty and wording.

Then the researcher presented the recommendations and proposals.

Chapter one:

First: the research problem:

Throughout the ages, man seeks to search for and explore all that is new, different and different by identifying its components and the way it is built and how to benefit from it technically, aesthetically and scientifically, which removed it from the familiar coordination patterns to the cycle of transformation and stylistic diversity in the appearances and construction buildings to form a new work area In which disassociation is the operative cognitive operative.

What the artistic style witnessed from multiple interpretations and explanations subjected to the influence of different philosophical, critical and artistic trends and doctrines where the concept of diversity and style is inherent, as diversity indicated the human cultural feature in the process of creating multiple trends to accomplish artworks, this new and different creation is one of the necessities to invent various techniques It is based on the rules for the person to achieve his intellectual and practical directions in various fields of his life, including the field of art, as part of the development process he seeks. And since the contemporary ceramic text was unique in its construction through the demolition of the frameworks of the traditional building rules and the trend towards deconstructive patterns, art directed towards the concepts of fragmentation, dispersion, decentralization and the adoption of difference and contrast as an approach to it, taken from interpretation open borders that enter into the establishment of the structure of that ceramic text, as it moved away from The predominance of the ceramic type through its adoption of the categories of pluralism, which achieved a presence in the circle of deconstructive reading by introducing a new constructive art.

Accordingly, the potter followed the aesthetics of multiple plots as a fact that formed forms in the logic of steadfastness, a fact that was destined to practice its active action in the time of epistemological-artistic openness, or in other words, the time of the major displacements, and therefore that openness in the structure of thought and its system that followed The method of permanent dismantling, and this introduces the structure of contemporary Iraqi ceramic achievement within the systems of intellectual movement to the concepts of modernization and postmodernist concepts, which it does from the aesthetic and artistic presence of the ceramic race, and pushes it towards focusing on those aesthetics of multiple pieces, which would have generated the transformation The aesthetic desired for him . All of this leads us to ask what is the knowledge system that drives ceramic art in general within the framework of diversity !? What are the aesthetics of multiple pieces in contemporary Iraqi ceramics?

Second / the importance of research and the need for it: - The importance of the current research stems from:

1- The importance of the research lies through explaining what the relationship is in dismantling the structure of the ceramic work and the effectiveness of the impact and impact of that on the ceramic achievement, which has been linked to the concepts of modernity and beyond, where the rebellion against the traditional patterns of presentation up to modern works, including the aesthetic effect it achieves.

2- Disclosing what is new in the world of ceramics from various ideas and methods that enrich the Iraqi ceramic display, and to create a visual image that captures the attention of the recipient.

4- This study formed a tributary for researchers in the field of aesthetic and technical studies in general and ceramics in particular.

Third / Research Objective: - The current research aims to:

Aesthetics of multi-pieces are known in the contemporary Iraqi ceramics.

Fourth / Limits of Research: - The research is determined in the following limits: -

Objectively: A study of the aesthetics of multi-pieces in contemporary ceramic works illustrations and all their techniques and methods.

Spatially: Contemporary Iraqi potters' work done inside and outside Iraq.

In time: the research is determined from (2004-2019)

Fifth / Defining the terms: -

First: Beauty:

A- Language: "The meaning of beauty came as" Al-Hasan. The man (camel) is attached to (beauty) because he is beautiful, and the woman (beautiful) and (beautiful) (Al-Razi, p. 111).

B - idiomatically: "Saliba mentioned about beauty:" It is an attribute that is observed in things, and sends pleasure and soul "in the soul, and beauty has some attributes related to contentment and kindness. (Saliba, p. 406)

He defined beauty as "the unity of formal relations between things that our senses perceive." (Reid, p. 47)

Second: pluralism

A- Language: Multiplicity (ADD) increased in number (Masoud, p. 221).

B- Multiplicity (convention)

Pluralism: the multiplicity of thing has become numbered, it says: the multiplicity of origins, the multiplicity of souls, the multiplicity of facts, the multiplicity of deities, the multiplicity of ends, the multiplicity of meanings of the words, the multiplicity of values.

1 - As for the doctrine of multiplicity of origins, it is the saying that the present human races have arisen from multiple and different origins, and that the law of their development is the transition from a lot of diversity and a lot to a little difference and multiplicity.

2 - As for the doctrine of multiple ends: it is the saying that one method is suitable for achieving multiple goals.

3- As for the doctrine of multiple meanings of words, it is the fact that one word refers to different meanings, and it is equivalent to verbal participation, which is the fact that one word is shared by several synonyms.

Multiple goals: the large number of goals that authorize one means to achieve them (Saliba, pp. 310-311).

Third: cut

A- Language: (cut off) from the thing, piece: separated from it. And (interrupted) thing: that of each other. And (cut) the thing: its parts were separated, cut: cut and cut and cut into something: cut it, cut it out and separate it (Lewis, p. 638).

C- Procedural definition of (aesthetics of multiple pieces in ceramics):

The effect generated on the parts of the formation of contemporary ceramic work that work together to create an aesthetic and artistic unity within an organizer and creative vision, and through the absence of the center and the dismantling of structures and fragmentation of structures.

Chapter Two:

The first topic: Constructive technical formation from modernity to post-modernity

The artwork contains a set of units and elements that constitute its general organization within the formal relationships proposed by the artist, as the type of work in it depends on the nature of those elements and the structural and stylistic relations that he follows in directing his artistic achievement, the constructive process of the technical formation is a conscious process that the artist adopts to express His creative ability and attempting to communicate his aesthetic rhetoric to the recipient through a set of elements that are connected according to a specific principle or system of construction (Zakaria, p. 98).

According to this, the general formation ranges between complex and easy, which the (artist / potter) drives the human towards aspiration, development and renewal, so that development varies between a fundamental change from the usual and is then at the height of creativity and what may be just progress going to one side (Zechariah, p. 124), as each formation has a foundation on which to build and the reason for its continuation is because the organization of the elements in the plastic artwork is like an interrelated system of relationships based on the foundations that increase and support the strength of the interdependence between the elements, and therefore the process performed by the artist in The arrangement of the elements in his artistic achievement is a resurrection of ideas paraphrased in New steals dominated by the aesthetic quality, which often appears positively on the content, to take an

expressive and influential character at the same time, and this means that the organizational foundations help to make the formative work with a readable language with what these foundations add to the formation of structures (Rashid, p. 327).

As the relationships between the elements in the technical formation are parallel to the importance of the elements in them and their positive interaction with each other, and therefore we can say that the explicit view of the technical formation does not lie in the formation itself but rather in the positive relations that establish the independent view in the evaluation of each component and thus the output of artistic work as a unit One (Abdel-Halim, p. 21).

The process of building the artwork in general and the ceramic work in particular, comes through the harmony and cooperation of all the necessary properties of color, line, texture, space of form and repetition mass and others in brief events so that all the structural elements are interacting in one regular direction (Abdul Hamid, p. 136).

Accordingly, the structural process was noticeably linked to the technique of multiplication of the element of mass and its relationship to the vacuum (space), because the fact that the space that is not occupied by one or several blocks cannot have aesthetics positively or negatively with the recipient and thus can be called a vacuum. Accordingly, the definition of space is the space in which the mass is intersected and is (the broad, comprehensive content of things which is the extension in all directions by possessing the three dimensions) (Patrick, p1497).

The artist is racing through the manipulation of the blocks that he seeks to create in changing the state of influence in the general artistic space on the receiving self, which plays a large role in showing the aesthetic value of the artwork, or that it is an important element in the field of stereoscopic plastic arts and is considered in contemporary arts. A freestanding element, it moves around, inside, and through construction and connects what is external and what is internal in a continuous flow (Sarak, p80). The movement of the building blocks in the artistic space is controversially related to the performability of the artist. During the creative process, especially in Uncle The sculptural and ceramic formwork is transformed by stirring into an active component in achieving the aesthetic pleasure that is linked once in form, and again in content or both together, by storming the plastic artistic mass in that space (Nobel, p. 84).

The artistic space has also taken the characteristic of an element within the composition, as it contributes to the intensification of the aesthetic values of the visual text, and the activation of the working mechanism to the signal to enhance the implications of the content. Constructivism is concerned with what are the common relations between the constituent elements of the general formation, and there are common relationships between them. And the artist may produce many solid shapes of various sizes, or a few, or they may be intertwined, compact, or isolated from one another, with loose spaces and decisions taken by the artist, which affect the quality of the shapes, their arrangement and their number are essentially to give the art the end image, but the shape. With content it cannot be controlled without sensing space (Nobel, pp. 86-88).

And that the shape element is one of the important elements in the structure of formation and in the style of multiplicity in particular, the multiplicity of pieces depends on the foundations of formal

organization, it is the final image resulting from those installations or formations, and that the organization of the form leads us to realize its method through the processes of collecting vocabulary and component elements For the form, and to convey the idea to the recipient to perceive it, the form organizes the recipient's awareness and guides him in a specific direction. The artwork is clear, unified concept in his view, and likewise, the form organizes the elements of the artwork in a way that highlights its expressive and sensual value (Jerome, p. 246), and also that the shape It is affected by factors External and internal as well as the ground and these factors work in certain proportions and varying producing the form in its final form, the formative form is the result of the total environmental forces surrounding it changes its form one on the other and the amount of its strength, and the multiplicity and diversity of the influencing external and internal forces, variable and fixed, depends on the product of the structural form of it Social, cultural, religious, political, psychological, and other factors that work with each other in a certain proportion in the production of a harmonious shape that is balanced with the environment, and that the systematic form of the structural structure controls the systems of relational relationships Aesthetics of the elements and foundations of formation within the media field and by the pressure of delivery techniques and mechanisms (Jabouri, p. 22).

The multiplicity of a significant dimension is the serial communication between two extremes whose relationship is characterized by distancing or repulsion, and the pluralism must be graded as a chain that rotates with similar parts that are symmetric with a flow that increases or decreases for most elements in the treatment of the elements of the ceramic artwork (Bahia, p. 97).

Repetition is defined as a manifestation of the rhythm with the diversity of repetitions of multiple pieces, which realistically explains the existence of multiple and repetitive units, and repetition of its various types and what it achieves from various rhythms that achieves its reinforcement action at the level of design processes characterized by compatibility and harmony leading to cohesion and synergy in Performing the meaning, and thus the rhythm becomes a primary goal of the artist and a tool for expression when the elements of the artwork represented by colors, sizes and shapes are arranged in a systematic visual way complemented by artistic awareness, it will give him the expressive and aesthetic value achieved by the elegance By repeating the spaces and the rest of the blocks and other structural elements (Ghaith, p. 22).

And that one of the organizational foundations that have a direct impact on the technical method is (harmony), which is defined as a mediating state for the end of two parties, adopting the principle of compatibility and convergence between the forms of elements that result in their overall structural formation, or in other words, the participation or convergence of elements of basic units as One or in a group of attributes, such as shape, texture, color, and direction, and this may extend to interruptions to the movement (the periods between pieces) to appear to the recipient interconnected as a single action (Al-Saadi, p. 52).

We find that the compatibility represents harmony and belonging in the structure of the accomplished, and it is a questionnaire of the depth of aesthetic inspiration and the detail of the circulation carrying the artwork, through direct rules mortgaged optical sequences, increasing the activity of the driving structures of the structure of the form and its Maahist modifications with that (the artist) and its objective visions,

in Devoting a state of creativity deciphering functions and extrapolating the theme of self-consistency objectively (Al-Abbas, p. 40)

Variation has an important role in the structure of formation, as it is known as the collection of opposing contradictions in the structure of the formative achievement, and there are many types of difference, including: variation in direction, texture, color, size, shape, and the receipt of sensations comes from inconsistent surface characteristics and realizes the light in its opposite At the level of duality, for example, roughness of smoothness, and we can employ color variation, as a savior to activate the excitation force of the recipient by using a color setting, such as that of blue versus orange or red versus green, as well as contrasting formal bodies, such as the characteristics of visibility, clarity, and direct visual impact (Qurra Ghouli , P. 103).

Accordingly, the difference is one of the most important organizational means in the artwork, as it means diversity and gives life to the artwork (Bahia, p. 165), and that the difference is the relationship of two extremes, that it expresses the differences, and this indicates unity in the meaning, that is, there is a correlation between The opposite parts are related to extremes of identical or distinctive properties, as white and black are related to each other as is the case between green, red, bottom, up, long and short (Al-Abbas, p. 41), that the presence of difference appears when the areas, contacts, masses, shapes, directions and lines are not the same, And it has different degrees The one that depends on the susceptibility of the artist, his mood, and the level of his artistic sensitivity, as he is heading towards the intersection, as the difference and the conflict resulting from it gives him a meaning that is natural, because the difference brings attention and interest, and this is one of the reasons for the emergence of a certain style from others, so the artistic formation without intersection It is monotonous and that the presence of part of the difference in any achievement is natural, and the difference in any achievement is based on the ability of the artist and his artistic creativity in his plastic art (Sidzar, pp. 46-47).

And the constructivism is a holistic body that includes a number of interconnected molecules. Therefore, everything in existence in general and in it the human being in particular is an integrated structure that includes several molecular structures, between which these structures form specific relationships, and on this basis, this coherent force of relationships The elements depend on the artist's ability and how to produce and synthesize the artwork and make it to the final image. These elements and the nature of the formative form must express how the elements are combined (Santiana, p. 14), and all the elements of the formation interact with each other within the same work entity for the sake of cohesion and showing value More than just putting together these items And the various forms within the structure of the composition of the ceramic work, which have a functional and necessary role between the part and the whole, then it is the special organization that takes the sensory medium for that 7 work which would arouse in the recipient a logical feeling (open the door, p. 77), and that the process of organizing the shape Which is a collection of multiple parts, it is only a process of synthesis of all of these parts and transforming them into an integrated whole for a specific goal which is the expression of the sensory characteristics interacting with each other and thus will give meaning to this shape and if this form is composed of multiple parts, then the form It is he who pronounces the meaning and purpose of the work for which it is intended These multiple elements and parts (Adel, p. 87).

And that the artist can achieve unity in building his artwork, in spite of the different blocks and repulses, and this is why the style of artwork is within a certain intention that the artist uses to direct his artwork, reflecting his artistic vision to arrange the elements of aesthetic and objective artwork and find the unit in a style Pluralism between the vocabulary component of the artwork (Aesthetic unity is achieved when the parts of the artistic object fit in a system that can be identified. The system, or organization, of the elements may seem simple or very complex, and may be based on one or more of the distinguishing characteristics of these elements. It may be simpler A way to create unity within artwork is to use identical or identical elements with repetition) (Nobel, p. 99).

From here, we find that the art of ceramics was clearly affected by the feature of transformation, which is a fundamental phenomenon on the levels and nature of human activities throughout the ages, and in various fields, including fields of art and creativity. This transformation stems from several reasons, foremost of which is the intellectual transformation that is expressed by that The artistic achievement, or in search of uniqueness or in search of renewal, and regardless of the nature of the transformation, its monitoring and its changing standards, remains for the recipient and the artists alike variable even though the proportion of its formal or intellectual substance varies. The world is a changing variable on all multiple levels of activity (Arnold, p. 421).

And that the feature of the transformation in the artwork is a dual process because it is achieved on two synonymous levels, which are (the content) and (the form) expressed. The form refers to a process of transformation according to a new and renewed vision, and so that the explanation of this is not just a sterile debate we have to go back to what happened and what is happening from the transformations, there is a new intellectual space called the space ((postmodern)) which is a breakthrough of the concept of (modernity)) Dismantling its starting point, and departing from its paradigms in phrase and vision, or in treatment and style. We are experiencing tremendous changes in most human activities and endeavors, many of the revolutions and explosions that occurred in the manufacture of tools and the use of technologies, which affected art in general, and also there are mutations and transformations in the branches of science, whether in the human field or in the field of nature, we endured On changing our perception of man and nature, it changes as much as we relate to knowledge and science (Harb, p. 225).

From the foregoing it becomes clear to us that art is not alone in this change or transformation, as the aesthetic culture has invaded other areas of life, including knowledge and science that stems from the trends of renewed human thought. That these deconstructive structural semiotic trends must transfer from one image to another due to the continuity of the movement within which the accumulated progression is taking place, and accordingly, the system of transmission and influence from one state to another is the prevailing system in the movement of human thought from the beginning of human thinking to the present day (Najm, P. 221).

Among the renewed and unique thought and revolution on the artistic form in general and ceramic in particular, the effect and impact of the new artistic experience and the effect of the artist's own experience and aesthetic experience is clear to us, and that the organization, cumulative, approach and subject of the structural development of the form in aesthetic and artistic knowledge, there is no static knowledge Or finished, therefore, the growth and development are continuing by virtue of the mechanism

of composition and analysis, and this is evident in the general arts and the art of formation in particular (Najm, p. 74).

The characteristic of structural transformation in plastic arts and its methods is an idea that turns into a cognitive experience and experience that establishes its intellectual and creative activity, and between these processes the process of transformation and communication between the (artist's) thought and the (recipient) moves through semantic, semiotic systems, so experience is a position My thoughts are pure, while the technical work of art, is the thought actually achieved from a specific subject (Al-Qurra Ghouli, p. 63).

The transformation in the structural style of the form witnessed by the ceramic achievement, as is the essence of the style and creativity itself, is a process of starting and organizing that starts from a certain point, and that every succession in the transformations and radical changes that occurred in art and its methods where the artist began to enter into new artistic adventures in Art and life, and this led to the principle of changes in inclination and sense of taste, these changes helped to have another shift of great importance, because of its attachment to the intellectual aspect, which is the basis of the principles, theories and artistic foundations (Hassan Mohamed, p. 95).

What is known by modernity as a trend that suggests change and examination of the internal system of man based on modern artistic tools and means, as artistic movements have come to talk, as the revolution has baptized every traditional in art in general, and thus modernity is an overriding example in general characterized by contrasting generalism and contradiction And not being based on a specific level, on the one hand, it examines the human relationship with the outside world, and thus the internal changes of the human being and other transformations, politically or economically, cast a shadow on the human relationship with his work, which he had had in initiating a transformation in the culture of the Renaissance (Al-Qura Ghouli, P. 9).

(Which later influenced human vision from a focus of contemplation to direct observation and the transition from the study of existence to the study of what is present and from absolute thinking to thinking in kind and perceptible) (Al-Gargooli, p. 11).

Modernity presented itself in the eighteenth century as a giant alternative to conscience and the internal system to put pluralism of everything and changed the general image of thought in the Western world (Al-Mamouri, p. 54), as the nineteenth century in which modernity took a large form related to the arts, which is a reason For modernity to be a strong indication of the mixed beauty with the historical aesthetic experience of modernity, or laid the basis for self-rule in art that restored the horizon of temporal experience to the selflessness of the self (Al-Mamouri, p. 92).

However, the concept of constructivism does not involve the primacy of the whole over the parts only, without specifying its internal characteristics and features among the elements, as it focuses its research on the natural and logical processes in which the whole is formed and the laws of its installation, and thus exceeds the gestalt position that is sufficient to assume the priority of the whole over the parts without Further analysis of its internal composition (Zakaria, p. 229), and the law is a relationship that derives from the nature of things, from the context of the evolution movement and from the context of events. Every

scientific law, whether it is from the natural laws or from the laws of social development, is a reflection of the necessary relations between accidents and movements of development due to dialectical growth that takes place independent of the will of man (Zechariah, p. 292), so they are the relationships that the builders see as subject to laws that control In building them and giving them total features that are distinguished from their one element or group of elements, and without these laws, relationships cannot be effective in their performance, as the structure cannot remain in a state of absolute tranquility, but always activation of (changes) that is consistent with The needs of the (relations) of the system and its conflicts ... and this is what happened This (Claude Levi-Strauss) acknowledged that any transformation takes place for the one component that makes up the whole, and transforms in the rest of the other elements (Konsta Nitinov, p. 7)

And the artwork in the post-modern period ((it is the mediator between the commodity and the consumer and the presentation of the commodity in the form of the elements of the consumer economy in the time of globalization, for the strong commodity that produces it is a big one that is able to advertise itself capable of showing an image or artwork About the commodity as a means of displaying the goods)) (Sahib, p. 213).

The Second Topic: The Aesthetic Values of Contemporary Iraqi Ceramics

Porcelain is one of the most important fine arts, and part of its importance lies in its own value, which is directly related to the way it is executed as a work of art with methods, features and values that have made it a special art in order to control technical issues in it by its chemical and physical interactions and measurements and proportions of the body Ceramic sometimes. Ceramics is one of the most comprehensive arts, it includes photography and sculpture as well as his craft for the installation, colouring and advertising of clay materials, the artist Potter is a painter and sculptor (Nasiriyah, p. 99).

In the early 1950s, contemporary Iraqi ceramics began to form their true features, and took a path to express themselves outside the framework of traditional arts to reach the horizons of the new artwork, so Iraqi potters resorted to several artistic formulas to accomplish the works of art, which achieved different methods. And many ways of achievement, iraqi potter is no longer a transfer of the traditions of daily life or just for decorative or use purposes, but it has turned into a stand-alone art, capable of destroying the old form and breaking the tradition of absurdly imitated, but there is a fusion between the past and the present in the spirit of contemporary, i.e. there is art Real and formative in the strict sense, where the solo work carries the character of the artist and has a sculptural formulation within the space, drawings and colors approaching the abstract or expressive painting, and can act as a painting or statue together (Abdelkader, p. 103). The transition in the field of ceramics began above all on a set of cumulative processes that lean on the tribal heritage that helps the artistic race to update its artistic styles and various expressions, based on the dialectic of transgression and return (Al-Dulaimi, p. 37).

In 1954, the beginnings had taken its way to implementation, where the English potter (Aban Auld) was asked to establish a branch of ceramic art, and the initiative succeeded one year later, as the first division was opened to study in it, and two years after the assignment of the Cypriot artist (Valentinos Caralambos) to manage the porcelain branch, and studied In it until the end of 1968, the ceramic branch of the Institute

of Fine Arts remained under the auspices of other professors who originally graduated from it or graduated from the Academy of Fine Arts after that (Zubaidi, p. 25), and in 1961, the artist Saad Shaker became the first Iraqi potter to teach this subject, in addition to what was cast by the artist (Ismail Fath al-Turk and the sculptor Abdul Rahman al-Kilani from Jassim Lectures, p. 13).

This establishment illustrates the synergy of factors that contributed to the development of creative hopes in their proper place or can be compared to the updates that are accomplished in the fields of sculpture and painting, so the efforts went on to crystallize the transition, by making ceramics an art that possesses the conditions or components of modern formation, and not a traditional or secondary art that does not draw attention. Considering, Jawad Salim's contributions to creating a complex and interactive relationship between contemporary innovations and the stock of cultural memory were a project to establish a group entitled "Baghdad Group for Modern Art, with its well-known logo, combining heritage and contemporary, as well as the ceramic achievements of the artist Jawad Salim, the most important of which are His ceramic work is a mask (cashier, p. 115).

And that the ceramic works were born with the interaction of intellectual, heritage and cultural tributaries, in terms of the treatment of texture, formality and ores, and increased enrichment of this system based on overlap, integration and synthesis of the professors of ceramic art, if (Aban Auld) is one of the English potters known for their technical skills Valantinos, heir to The Civilization of Greece, and heir to a ceramic family, also gave the installation a balanced value between colors and shapes, with its relevance to the concept of environmental art, combining the heritage of the Mediterranean and the civilization of the East, in a synthetic relationship between the forms. And its aesthetic dimensions, meanwhile, preserved modernity through its memory rooted in the heritage (Zubaidi, p. 18)

Contemporary Iraqi ceramic art has stood at the crossroads of several paths that have characterized contemporary art in Iraq in general, in talking about the problem or the change in style resulting from the shock of modernity faced by art and ceramics in particular in Iraq and the ability of the Iraqi artist to represent and absorb them, and between the problem The existence between the obsessions of modernity and the ancient methods of formation, and between the authority of the traditional style and the enormous artistic achievements of ancient Iraqi art as it is with the history and heritage of the dominant centers of the space of meaning formation of the artist and the recipient alike.

The contemporary Iraqi ceramics have a special aesthetic property that is better than the rest of the arts, as it belongs knowledge and formality to a long history that no artist or philosopher can ignore, as it remains a firm authority outside the boundaries of the mind in terms of its domination of formation, technology and public affiliation, there are two tendencies They interfere with the crystallization of the Iraqi ceramic figure, in ancient art and its essence, and in the updates that have occurred since the middle of this century, despite the time difference between the first civilizational times, those in which art was inseparable from belief and the sentences of social history, and the modern era in which the artist tried Reincarnation of the past and masks For the same time he made it modern in character (Adel, p. 84).

(Herpet Reed) said: The potter works in a mono art, as he designs the idea and then processes its material and determines its flexibility and strength, determining its validity for the shapes depicted in his

imagination, and the change of the ceramic forms through maturation processes, and voluntary natural factors overlap each time should The artist must be aware of it in advance and expect it all, which necessitated successively from experiments to allow these factors to be within the scope of her free will (Reid, p. 8).

As for the basic elements in the plastic arts that the artist uses as a way to produce a distinctive plastic work carrying expressive energy is the level of sensual and aesthetic transmission that the artwork transmits towards the recipient, and this energy emitted from the interaction of the basic work components, namely expression, material and shape, which interact within the structure of the work One technician to depend on each other. One of them does not exist in isolation from the other. The expressive content of any artwork is not what it is due to the material elements and the objective and formal organization (Jebrum, p. 371).

Also, the structure of the ceramic artwork contains transformations and reciprocal relations. There is a relationship between the form of the signifier and the signified within the ceramic structure and this is a reciprocal relationship across the succession of time. There may be bilateral conflicts between the constants and the moves from within the structure of the ceramic artwork, and as is customary that Porcelain is a social product, i.e. it is the product of a society, all rituals, functions, metaphors, customs, suggestions and traditions can be felt within its field, so it appears in the forms and methods of the artist clearly and in this way the style is loaded with all the meanings and indications that become a pressure factor on the artist and a strong reference to form Smoother And its forms and artistic construction (Kerzweil, p. 277).

And that the speed of the contemporary world's movement was reflected on the human thought in general with its large and radical paradoxes and displacements, which were reflected on the structure of art and its sayings as well as the publicized discourse it broadcasts. Locked or complete or system, to open the existential data to its overlapping levels, multiple elements and endless meanings, and thus the idea of evolution has become the first basis from which the trends of contemporary thought emerge, and it is not a passing idea, whether it is in the arts or philosophy a Science and others, this idea adhered to the idea of dynamism, permanent change and transformation from one particular case to another, so there is no existence or persistence in the universe according to this view in the ways of formation, but it disturbs the movement and permanent process, it revolutionized the assumptions and the basic methods of thinking So, the living world has now consecrated faith in relativity, change and evolution, and this all replaced belief and the ancient with the absolute and the laws that govern it (the Samurai, p. 12), so the concept of evolution and transformation was linked through perfection and that desired transformation, which is part of the inevitable parts of evolution, as well as a movement Opt-in and transition from fixed to dead It is about reaching a new constant and moving to a new transformation, which is a dialectical dynamic characteristic that governs the path of existence and the arts, including ceramic art (Al-Khafaji, p. 34).

The social, political, cultural, and other changes that the Iraqi life scene witnessed inside and outside Iraq, cast its repercussions on art in general, and it was filled with spaces for expressing new reality and visions that continue with the features of the times, so the Iraqi potters alerted the change that affected the

conditions of the country, so they opened With their culture and ideas on what they see of the culture of the times and its new civilizational horizons (Haddad, p. 40), they are aware of and aware of the movement of change in the spirit and movement of the times..

As contemporary Iraqi ceramics have undergone a transformation in their classification and view as a very fine art, and not just a folk craft as it was classified by some artistic schools and criticism, then the potters made a change in many aspects of this art, and the forms started to turn slowly. On the functional and utilitarian forms, suggesting innovative ideas and using advanced techniques in shaping ceramics to enjoy artistic aesthetic values (Noureddine, p. 145), the methods of ceramic achievements were independent of the traditional, functional and circulating functional verb and traditional systems towards visions and a subject of aesthetic artistic value. Tame into the world of expressive ceramics in more indicative and wide artistic ways, making contemporary Iraqi ceramics an open and spacious field that went out of families and limited the role of exhibitions and moving to a wider space, so he entered the architecture, decorating streets, decoration, and beautifying homes to become part of the intellectual and aesthetic system alike and exit From the closed identity that borders it in form and content, and therefore it is clear that the development that took place in contemporary Iraqi ceramics, and the stylistic transformation that took place in the porcelain over these years, was a rapid transformation and development, and the result of this transformation is the emergence of the multi-cutting method.

Also, there are factors that led to the emergence of this style, as explained by the potter (Zainab Al Bayati), where the multiplicity of pieces is the result of several factors, either that the artist's intention to work, or what is governed by the construction scene, or that it is of a large size requires the artist to It works with the technique of multiplicity of pieces, or the technique is also imposed on the potter to use this method, for example in the murals there is a multiplicity of pieces where they fall within the composition of the artwork, through the arrangement of these pieces the structural scene is formed, as well as the method of presentation, and how the artist pours into a display His work, so the artist resorted to the technique of multi-cutting and was one of the first founders of this The style is the potter (Saad Shaker), where his beginning was with the method of abstraction or taking the abstract form, but the artist did not remain in this style of work as he transformed this single in his works into a pluralism in pieces, as (Saad Shaker) passed the shape Traditional ceramic is one of the traditional ceramic patterns, and the richest ceramic library with a new experience that was a seed that multiplied later by the Iraqi ceramics to what it is now the style of multiplicity of pieces, as we will see in this topic and how methods and techniques have evolved in this method (a meeting conducted by the researcher).

In this way, the great potter (Shinyar Abdullah) walked through the incentives of his absolute confidence in the importance of accepting and negotiating with the properties and privacy of clay material, as it achieved an intellectual and imaginative format for the vocabulary of reality derived from academic legacy and awareness, in addition to that awareness of the capabilities of study and research for the ingredients and supports His historical vision and the precursors of the values of discovering the letter and writing. Where the work was produced by multiple geometric pieces of different sizes, the potter made his work similar to his composition system with a balanced rhythm of the repetition movement of the pieces that showed text on it (in the name of God, the Most Gracious, the Most Merciful) (Kamel, p. 103).

As for the pottery (Siham Al-Saudi), it had a distinguished presence in the style of multi-cutting in the seventies of the twentieth century, which was associated with heritage and forms of Baghdadia with abstract geometric shapes, where its exhibition in 1976, the beginning of the introduction of new methods for it, and the method of multi-cutting A great share in the exhibition's works then, if we consider the ideas of the pottery (Siham Al-Saudi), it will not define us in one area, that sometimes it takes heritage from its shape or meaning, and at times it transforms heritage into a contemporary form, so I laid the foundation for it with the pioneers like Saad Shaker, Shniar Abdullah and Maher Al-Samarrai) They are poems, and the identity of their ceramic achievements is considered to be folklore, folk heritage and its decorative units and Islamic art, despite the intensity of symbols and shapes relations that remind us of time, but the use of multiple pieces was more controversial and exciting in the murals (Saudi arrows) as the process of dismantling the work, It raises controversy among the recipient, and also the relationship of the part to the whole. This work shows the relationship of the small part to the large part to complement the idea of the artwork, and this is due to the intention of the artist and the delivery of a specific idea to the recipient. The pottery used a marked difference in shape and size with complete sovereignty in God. Wen in multiple blocks, who silently crossed these blocks literally

As for the potter (Maher Al-Samarrai), he mastered a very skill in the technique of multiplicity, where he took from the repeated forms of different sizes parts connected to the whole and gave dominance to size despite the similarity of color, for example the work that he called (the family), which connects To the recipient the idea that he is a family, as he embodied it in the form of highly precise and executed ceramic vessels, also playing with great skill by smashing and splitting the parts of one of the ceramic vessels.

Among the contemporary potters (Wissam Al-Haddad), as it gave the technique of multiplicity of pieces a great deal in its ceramic products, whether stereoscopic or murals, where the potter's works had a visual energy based on several developed foundations according to the aspirations of the artist and his endeavor to continue the renewed aesthetic research from one stage to another, Where he composes the vocabulary of his visual world, relying in a visible and main way on texts from the Quranic verses.

As for the potter (Walid Al-Qaisi), his way of formation is unique from his peer peer peers, and he had the feature of rebellion in the familiar form as he realized his cultural and literary awareness of the interpretation, development and progress of this art, trying to send a message to contemporary potters by changing traditional concepts and leaving From the familiar form to the unfamiliar in the artwork, as he sees that there is a lack of vision in the art of ceramics (from his point of view), he also sees that the clay material is creative in it the essence of self-expression and absolute abstraction according to contemporary concepts, as the methodology of dismantling and fragmentation It became clear in his works, as they were the ideas of (Walid Al-Qaisi) is open to the world, and this was due to alienation, as the use of the technique of cutting in pieces was a way to communicate an idea in his imagination, as he said: Local.

Among the potters who relied on the concept of (space) and its aesthetics within the space of art and design of ceramic work, is the potter (decoration of the goldsmith) 'Some of them consider it one of the most important elements of design, the space represents the space that surrounds the form produced by the artist, but its visual characteristics It differs from the form, but it is less important than it, as it defines

it and confirms it through its contrast with it and there can be no mass without space in which to breathe and appear through it '(Al-Rubaie, p. 46). (He has formed from these negative blocks a map of the UAE In his work, this participant at the Sharjah Calligraphy Forum, which consists of ceramic pieces occupied by Arabic calligraphy, and each piece was It symbolizes pride, justice, safety, and happiness) (1- A meeting conducted by the researcher).

Also, through searching for references for employing the multi-cutting method, we find the contemporary Iraqi potter has turned to the cultural heritage (Rafidini) to express the aesthetic side with a vision that does not mean historical expression, but also the expression of spiritual and aesthetic values through the formation of the works of cultural heritage in a contemporary style (Adel, p. 109).

This is what we seek in the works of the potter (Haider Raouf), as the potter continues to accomplish his works combining the characteristics of the cultural heritage as part of an abstract and aesthetic vision where the artist intentionally repeated the piece with different small details on the surface of the ceramic vessels, in a way that distinguishes this artwork that if We separated a piece of the work, the work is integrated, but the artist made the two pieces one work for an end in himself, and the potter repeated it. For each and every part, this is made up of a shape that is a must What about the multiple parts is the only process to assemble those parts and turn them into an integrated whole for the performance of a particular goal or delivering the idea of the artist to the recipient (1 meeting conducted by the researcher).

Babylon's potter has devised various forms that accompany modernity and postmodernism from the twentieth century to this day. These forms have presented innovative ideas loaded with aesthetic values, some of which derive their authority from heritage and others from abstract methods, which in turn confirmed what is the ceramic work in Light of technological developments. These potters did not lose sight of the paths of what is happening in the artistic world of offering personal visions, which represent in themselves an aesthetic discourse aimed at stimulating and attracting the recipient and his participation in reading and interpretation, so we find in the work of (Samer Ahmed), an aesthetic method in the idea of multiplicity (cutting) As the part here is a unit integrated with the rest of the parts in the formation of the women's body. (2- Interview by the researcher).

Theoretical framework indicators:

1- Aesthetic transformations differ according to the field of knowledge and the field of searching for concepts, techniques or methods, and lead to a fundamental change in the structure of the ceramic formation and the perception of the subject.

2- The relations between the elements in the artistic composition are parallel to the importance of the elements of art structure, industrial technology and information technology, and presented fundamental changes in the entity and the architectural system in the artwork.

3- The structural process related to the technique of multiplication of pieces has the element of mass and its relation to space (space).

4- Iraqi art was affected by international art, which paved the reasons for identifying the most advanced achievements, and formed a clear basis for the development of new concepts of the contemporary potter artist by manipulating the blocks that he seeks to create.

5- The contemporary potter has taken the characteristic of an element within the composition, as it contributes to the intensification of the aesthetic values of the ceramic composition, and the activation of the working mechanism to enhance the implications of the content.

6- The modernist vision in the contemporary Iraqi ceramics was formed by a reciprocal relationship in the formal structure, as the artistic form acquires its hypothetical and virtual meaning.

Chapter Three:

First: Research Society:

The researcher has reviewed all available artworks belonging to contemporary Iraqi ceramics and their statistics as illustrations from relevant Iraqi sources (books, magazines, specialized periodicals, as well as from the Internet and sites for Iraqi artists) and it has been determined in the research community to (115) A picture completed within the temporal limits of the research (2004-2019), the specific study of which is related to and which serves the purpose of the research and shows the possible results.

Second: The research sample:

The researcher chose the research sample, as the number of its models reached (3) intentionally after they were classified according to the time series within the limits of the research, and the process of selecting the research sample was done according to the following:

1 -The chosen models represented various visions of the expression of Iraqi artists in the formation of ceramic products.

2 -The sample samples carried different forms with diversity in methods and techniques, allowing the researcher to know the aesthetics of multiple pieces in contemporary Iraqi ceramics in achieving the goal of the research.

3 -The samples of the research sample were classified according to their chronological sequence and in a way that covers the limits of the research.

Third: The research result:

The researcher relied on the indicators that the theoretical framework ended up as criteria that he benefited from in the analysis process in a way that is consistent with achieving the research goal.

Fifth: Analysis of the research sample:**Template (1)****Artist name: Haider Raouf****Business name: Princes****Size: 30 x 50****Production date: 2004**

When viewing the image of this artwork, we notice that the transformation in it has left the ceramic artist Haider Raouf, the natural contexts in the world of ceramics and its forms, through the migration of the familiar in the porcelain of (utensils, gloves and flasks) and seeking to confirm a new aesthetic artistic vision, in light of an intellectual transformation First, it returns to the new nature of the artist's vision, the extent of his interaction, and his cultural, civilizational and aesthetic dialogues, as well as the relentless artist's endeavor to keep pace with the radical transformations in the world of formation, and his exit from the iconic impasse in most of the fields of formation beyond the traditional boundaries of this art.

Porcelain is no longer a ceramic because it did not emphasize the achievement of the natural forms in the porcelain, but in this model it represented a block of a colored ceramic anthropomorphic having a structural constructive ability outside the boundaries of the usual experience and that the subject of innocence that many artists worked on accomplishing, in addition to being inspired by that The subject of society, its movement and emotions.

Where the artist sought in his aesthetic speech to reveal the contents of the pure feeling of the viewer about the human feelings in life to occupy the recipient's sensory, mental and emotional mechanisms to reveal the structural pattern of his photographic achievement, as the structure in the aesthetic discourse came to express solidarity between the parts forming the structure The basic technical work according to the directorial design that was established for him, which can be accessed and discovered through indications stemming from the content. And through the indications of colors that formed the implications of aesthetic investment in the level of the photogrammetry surface, which allows the process of including work in different formats, that the artwork has been constructed with a structural system that the color patterns control in its construction and integration. The potter succeeded in finding color relationships with aesthetic values according to the perceptions of the sensory vision. With the investment of the areas achieved for forming the symbols, or an attempt to achieve a contrasting wavy colored texture on a part of those areas, in turn to create another color contrast and another texture with the adjacent color spaces from each direction, that the transformation here included not only this aspect, but The new included in the ceramic composition of the whole of the two ceramic pieces, their shape and general composition, as the shape came closer to a large colored gravel piece, as the direct sense is the primary concern of the artist at the moment of its manifestation as he sees it and absorbs it and safely in its transmission on his ceramic achievement.

Template (2)**Name of the artist: Maher Al-Samarrai****Business name: Ghar Eve****Size: 50 x 40 x 10****Production date: 2010**

A work consisting of five pieces with different sizes and colors, as the large piece has a regular shape and is a rectangle, with the color of nests and brown, and the piece with a blue color (fragmentary) also has a regular shape, while the rest of the pieces, it was irregular shape, with a brown color Graduated to the color of the nests, he wrote on the regular pieces the form of Qur'anic verses. The artist recommended the work from the emergence of Islam, where the fragmentary color was the light that emerged from the pre-Islamic period and was written on this tablet (read and your Lord is the Most Generous).

Where the work was balanced by the distribution of ceramic blocks, and also parallel to the chromatic wording of the whole text in dens and brown, a sign of the desert of Arabia.

The liberation of the ceramic composition towards a symbolic expressive construction, a glue symphony expressing human essence and content, a state of conflict and humanity and a state of conflict and resistance that characterized the life of modern man, deepening the mental images of the recipient and transcending the familiar stylistic patterns, leading to an artistic form more suggestive to the idea , Making the deliberative discourse possesses the greatest ability to transmit aesthetic intellectual goals, which the potter asserted by displacing and disturbing the iPhone's image, bypassing the hypotheses, leaving him from his familiar existence to an interpretative aesthetic presence consistent with the desire to transform the idea into an expression, transcending the text with limitations The familiar performance image within a selective voluntary act, technical treatments with alternatives and free tests up to the special semantic structure, by activating mental and manual processes and re-dismantling the visual scene and at the level of artistic formation to add to it a mystical smear in which the self strives with all its references, extracting the images from a stream Its functional regularity, and its transfer to a new and strange medium without completely abolishing its materialism and realism, so the event departs from the form of realism as soon as it enters the artistic form, creating a kind of displacement of the familiar image - as a perceptual - to an unfamiliar presence as an artistic perception as the work presents a paradox of style It is objective and objective within a camouflaged intent mixed with the semantic function of the alerts and metaphors as appointments that have their own substantive connotations circulating as they are not familiar but they pass through the familiar, to establish a technical subject in light of the processes of appointment and aesthetic perception, to appear to have his own life and effective through the acquisition of what is unprecedented . The process of multiplicity of pieces in this ceramic work reveals itself clearly and publicly, and there are a number of pieces with multiple levels, one of which is achieved by the background block,

which forms the first mass level visually, a formality hegemony institution named after it visually, followed by a second level visually which is the piece with sizes And the colors are close together.

Template (3)

Artist name: Samer Ahmed

Business name: man and woman

Size: 40 x 25

Production date: 2016



In a formal reading of this work, we find the work consists of two pieces with a modified semi-geometrical body, closed from the top side and above each piece are small balls, a ball for each piece, the large piece with the color of the dens, inscribed with curved and wavy lines and points, and the ball is indigo The second piece is of two-color nails and the pink-dotted nests on the seven-piece eye and three circles arranged from large to small, large red, indigo and small yellow.

The potter carried out the work in an abstract contemporary way, so that the various sizes and repetitions in the two pieces made the work as two-dimensional, that this ceramic work establishes an aesthetic reference by reminding the recipient of human heritage and its connection with society spatially and intellectually, using the potter (the seven eyes) as a sign On folklore.

Potters took this geometrical form with its money of high expressive energy and reformulated it according to its own vision, through which they formed pure abstract art by disturbing its engineering system and reformulating it in a contemporary modernist style. The potter performed a set of expressions and modifications on the structure of the geometric shape, transforming it into a composition Constructive with a high abstract structure, and the creative artistic vision of such abstract works is focused on employing geometric shapes, creating abstract works with high expressive energy that depend on the interacting elements within the construction of the ceramic formation.

The potter achieved through the interacting relationships within the structure of the composition a harmonious rhythm achieved through the color harmony between the first piece and the second piece, including the second piece of geometric shapes and (the seven eyes) and also the texture and the difference between the first and second piece, and also the potter adopted the monochromatic color Its piece with engraving and guarding, and the second piece is composed of a white base and scattered with several colors. As for the geometric shapes (circles) in the middle of the second work, the color variation affected the recipient, so he added to the textual structure a communication of an idea to the recipient as well as the performance method Wyatt used ceramist led to the creation of artistic aesthetic value forms based on interactive relationships within the work of art, which added to work a vital character. The characteristic expression of the potter (Samer Ahmad) through the interest of the potter in the cultural heritage.

So, the potter tried to transform the form from his usual formulas in porcelain an abstract intellectual formula in its general and interpretation that tried to decipher some of its symbols and interpret it in sticking with certain forms that formed a semantic formulation in an attempt to grant another sanctity as well as the sanctity of its known shatter color. So the transformation came starting with its introduction to the nature of the vertical form representing the abstract body, then the other formal transformation came in its mixing of decorative or written elements and vocabulary, in the structure of form and thought together and their transformations alternately and parallel in perpetuity, leaving all the usual forms in the ceramics for his new beauty. From this shift in the formulation of the shape and the multiplicity of the elements and its opposing and harmonious elements and the departure of the potter from his usual ceramic contexts and from his use of thought and aesthetic together from the abhorrent formulation of traditional ceramics all this is a fundamental shift in form and formulation seeking to achieve various ideas in its aesthetic structure.

Chapter four: findings and conclusions

Among the current search results:

1- Individualism in the contemporary Iraqi ceramics work style, which makes it within the circle of modernity, which has taken with its tracks the experimentation of ceramic formations to a modernist feature that emphasizes the technical structural aspect.

2- The Iraqi potter sought to invent and create new ceramic formations and preserve the General Training Authority and proceed to a new world, in the formal transformation from carrying out the work with one piece to repeat the pieces to confirm the idea of work, as well as the methods of display, and the scenes of the ceramic work at the level of the formation structure And his new transformation.

3- One of the main transformation elements in the ceramic composition is the color contrast, and the Iraqi potter confirmed a color contrast in two colors and between the light and the dark, in choosing the color to rise to new structures to calculate the aesthetic pleasure.

4- The contemporary Iraqi potter artist left the natural contexts in the world of ceramics and its forms, and strive to confirm a new aesthetic artistic vision, in light of an intellectual shift back to the new nature of the artist's vision and the extent of its interaction and cultural, civilizational and aesthetic dialogues as well as its endeavor to keep pace with the radical transformations in The world of contemporary formation.

5- The Iraqi potter took the form with his money from a high expressive energy and reformulated it according to his own vision, through which he formed pure abstract art by disturbing its expressive system and reformulating it in a contemporary modernist style in an abstract intellectual form in its interpretation.

Conclusions

1. The artistic form of the contemporary ceramic piece contributes to a dialogue synthesis of the same shape and artist style through subject, idea and function.

2. The General Ceramic Training Authority is a synthetic language based on communication by expanding the circle of visionary action and the variety of levels of metaphor or symbol at the level of beauty and wording.

3. Ceramic figures have achieved an aesthetic dimension influenced by the function of the elements and foundations related to the multi-piece ceramic work.

Recommendations:

In light of the above research, the researcher recommends the following:

Correct artwork documentation by pottery artists and the four sides of the artwork to allow researchers to read the technical text more accurately and practically.

Suggestions:

The researcher suggests studying the following:

- 1 - The multiplicity of plastic parts in European ceramics.
- 2- Characteristics of multiple pieces in Arab ceramics.

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48- Interview conducted by the researcher with the potter via the social media network, the Telegram, on 1/12/2019, at 5:30 pm