

**University of Granada
Faculty of Fine Arts**



PhD Program
"Language and Poetics in Contemporary Art"
Title

**modernist Artistic Trends and its
Influence in Contemporary Iraqi ceramic**

Prepared By
Maysam Salmoo
Supervised By
Professor: **Jodar, Asuncion**
Professor: **Naser Al Shawi**

A thesis presented to the faculty of fine Art and in partial fulfillment
Of the requirements for the degree of
PhD of contemporary arts

2012_2013

Editor: Editorial de la Universidad de Granada
Autor: Maysam Salmoo
D.L.: GR 1685-2013
ISBN: 978-84-9028-558-9

Abstract

The topic of the (Trends of Modernist Arts and its Influence on Contemporary Iraqi ceramics art) aims at defining influence of modernist artistic trends, which pervaded the artistic scene in the West from the late nineteenth century to the mid-twentieth century, on contemporary Iraqi ceramic art. in order to achieve that objective and after emphasizing on problem of the study and its importance through the first chapter, the researcher defines objectives of the study as follows;

1-What are the modern art trends that have had an impact on the structure of Iraqi contemporary ceramics?

2 - How is the influence of modern artistic trends on the structure of Iraqi contemporary ceramics?

3. To what extent modernist artistic trends influenced on structure of contemporary Iraqi ceramics in the light of dialectic of heritage and contemporary?

The second chapter takes up the previous studies; it consists of three studies that were previously discussed in Academy of Arts at university of Baghdad. The third chapter takes up the theoretical study which consists of three sections; the first one includes general intellectual and philosophical framework of concept of modernity as a western intellectual movement , the second one includes general philosophical and aesthetical concept of modernist arts, while the third one takes up historical context of Iraqi ceramic, starting from the historical start of the pottery art on the land of Iraq, specifically the prehistoric period, passing through its continuous historical phases in the historical periods, then ceramic art in the Islamic period till reaching the contemporary Iraqi ceramic movement . As to the fifth chapter, it takes up analysis of the study samples that are chosen intentionally from the original population in away

harmonizing with objectives of the study. The samples are twenty ones representing modernist trends and schools the contemporary Iraqi ceramist is influenced by.

The fifth chapter covers results of the study; the most prominent of which is that the contemporary Iraqi ceramist is influenced by many modernist artistic trends where the artist presents artworks that approximate to principles and general aesthetic features of such schools and trends such as: Expressionism, Surrealism, Abstract Geometric School, Expressionism non representational , Abstract Expressionism , Symbolism, Pop Art, Cubism, and Futurism School. However, the Iraqi artist has not been influenced by some artistic trends and schools such as: Impressionist, Dadaism School, and fauvism School. The researcher also finds out that the contemporary Iraqi ceramic work is often influenced by more than one western modernist trend and school which in turn produces hybrid structure concerning the method and the way of carrying out the ceramic work. Though the western modernist artistic trends have evident influences, the ceramist tries, in a lot of the study samples, to present a ceramic artwork combining between being influenced by western modernist artistic trends and his intellectual, aesthetical and cultural heritage in a manner that matches with Arab and Iraqi contemporary vision of concept of modernity; the vision that based on combining between the heritage and contemporary.

Acknowledgements

First of all, I would like to express my deep gratitude to all of those who helped me during the time of preparation for this work. I would like to express my deepest gratitude and feelings of respect for Professor Fernanda Garcia, the doctoral program coordinator at the College of Arts, University of Granada, who helped me since my admission to the program.

My deep thanks for all workers in the archives of Saddam Center for Arts- Baghdad for helping and providing me by scientific information's, , as well as Iraqi artists for their cooperation and provide me with information which supported my study.

My thanks and appreciations also extend to Dr. Asuncion Jodar at University of Granada and Dr. Naser Al shawi at Baghdad University, Iraq, for their valuable comments and supervision on this work.

I am indebted for family; my husband Naser, my son Yousef, and my daughter Nay for their physical and moral support.

Maysam Salmoo

Table of Contents	Page
Abstract	II-III
Acknowledgments	IV
Table of Contents	V-VI
List of Figures	VII-XII
1. Chapter One: Study Design and Methodology	
1.1 Study design	2
1.1.1 Statement of the Problem	2-5
1.1.2 Significance and Purpose of the Study	5-6
1.1.3 Study Objectives	6
1.1.4 Limitations of the Study	6-7
1.1.5 Glossary	7-8
1.2-The Research Methodology	8
1.2.1-Research Population and Sample	9
1.2.2-Research Hypotheses	9-10
1.2.3-The Tool Used in Analyzing the Artistic Models	10-11
1.2.4The research method	11
2. Chapter Two: Review of Related Literature	12-18
3. Chapter three: Literature Review	19
3.1. Modernism: General introduction to the Concept	20
3.1.1. The historical arise of the modernism concept:	20-25
3.1.2.Characteristics of modernity:	25
3.1.2.1.Autonomy	26-27
3.1.2.2Rationlity	27-28
3.1.2.3Nihilism	28-29
3.1.3- The philosophical concept of modernity	29-32
3.1.4 Modernism in literature	32-35
3.1.5- Modernism in art	36-39
3.1.6.Conclusion	39-41
3.2: Trends of modern arts	42
3.2.1: The emergence of modernism in art	42-43
3.2.2The most prominent schools of modern art:	43-62
3.2.3: Conclusion	62-66
3.3: The historical context of the movement of Iraqi contemporary ceramics	67
3.3.1: pottery of the old Iraqi civilization.	67-96
3.3.2: Islamic ceramic art in Iraq.	96-103
3.3.3: contemporary Iraqi ceramic art.	103-126
3.3.4: Conclusion	126-130
4. Chapter four: Analysis of samples	132-196
5. Chapter five: Research findings.	198-203
6. Biographies of artists.	205-210
7. References	211-223
8. Resumen en español	

List of Figures	The name	page
Figure (1)	Sunrise	45
Figure (2)	Bliley's Family	46
Figure (3)	the Bally dancers' scenes	46
Figure (4)	Masks Still life	49
Figure (5)	Silf- portrait	49
Figure (6)	Riding Couple	49
Figure (7)	August Macke	49
Figure (8)	Pardon at Pont-Aven	51
Figure (9)	The ision of the Sermon	51
Figure (10)	.....	52
Figure (11)	The women of Avignon	54
Figure (12)	Houses at L'Estaque	54
Figure (13)	Abstraction	56
Figure (14)	.....	56
Figure (15)	Persistence of Memory	58
Figure (16)	.....	58
Figure (17)	Faces	59
Figure (18)	Elasticity	59
Figure (19)	Mona Liza	60
Figure (20)	Fountain	60
Figure (21)	.....	61
Figure (22)	Coca-Cola Bottles"	62

Figure (23)	Coca-Cola and wood	62
Figure (24)	Geometric scenes on plates	69
Figure (25)	Geometric Decoration	70
Figure (26)	The running Ibex	72
Figure (27)	Women dancing	72
Figure (28)	Forms of fish	72
Figure (29)	Utensils depicting a woman's face	75
Figure (30)	Feminist sculpted	75
Figure (31)	Masculine sculpture	75
Figure (32)	pottery depicting a scene for the struggle of the hero	77
Figure (33)	Vase depicting forms of flowers	77
Figure (34)	Feminist sculpted	79
Figure (35)	fertility ritual dances	81
Figure (36)	Scenes depicting of ritual beliefs after death	81
Figure (37)	Feminist sculpted	83
Figure (38)	Columns decorated with mosaic cones	85
Figure (39)	Geometric motifs on the shoulders of utensils	86
Figure (40)	Potery	86
Figure (41)	Scene for a celebration of Holy Matrimony	88
Figure (42)	Fish as liturgical vessel	89
Figure (43)	liturgical vessel	89
Figure (44)	God	90
Figure (45)	Popular Subject	90
Figure (46)	Leon	91
Figure (47)	God	91
Figure (48)	Ashtar	92

Figure (49)	.....	92
Figure (50)	Gate the role of Sharukin	93
Figure (51)	Ashtar Gate	95
Figure (52)	Ashtar Gate	95
Figure (53)	Ashtar Gate	95
Figure (54)	Ashtar Gate	95
Figure (55)	Pottery	99
Figure (56)	Pottery	99
Figure (57)	Pottery	99
Figure (58)	Jar of ceramic with a metallic luster	111
Figure (59)	Plate of ceramic with metallic luster	111
Figure (60)	Ceramic Flagstones	111
Figure (61)	Plate	111
Figure (62)	boracic head for women	107
Figure (63)	.....	108
Figure (64)	.....	110
Figure (65)	Back to the inherited	110
Figure (66)	Baghdad	110
Figure (67)	Jars	111
Figure (68)	Calligraphy	111
Figure (69)	Heritage	111
Figure (70)	From Nature	113
Figure (71)	Natural composition	113
Figure (72)	Pace	114

Figure (73)	Bomb	114
Figure (74)	Shell	114
Figure (75)	Rocks	114
Figure (76)	Environment of Sammera	115
Figure (77)	Sea shells	117
Figure (78)	Man and Woman	118
Figure (79)	Raco	120
Figure (80)	Clay colored	120
Figure (81)	Composition	121
Figure (82)	Mural	122
Figure (83)	Baghdad	123
Figure (84)	Shanashil	124
Figure (85)	.....	125
Figure (86)	Abstract	125
Figure (87)	Rocky composition	132
Figure (88)	Woman	135
Figure (88-A)	Female fictile sculpture from prehistoric age	136
Figure (88-B)	Seven eyes	136
Figure (89)	Composition	140
Figure (90)	Death	142
Figure (91)	Dream	145
Figure (92)	Start	147
Figure(92-A)	An illustration	148
Figure (92-B)	.....	148
Figure (93)	Family	150
Figure (93-A)	Statues from temple of Abu	151

Figure (93-B)	Eyes of the God Abu	151
Figure (94)	Composition	155
Figure (94-A)	Untitled	155
Figure (94-B)	Composition	155
Figure (94-C)	Cuneiform tablet from summer	155
Figure (95)	Woman	158
Figure (96)	Composition	161
Figure (97)	Man and Woman	163
Figure (97-A)	Section Man and Woman	164
Figure (97-B)	Illustrates section	164
Figure (98)	Look at environment of Samarra	166
Figure (99)	Composition	170
Figure (99-A)	Composition	170
Figure (99-B)	Composition	170
Figure (99-C)	Composition	170
Figure (100)	Composition	173
Figure (100-A)	.....	174
Figure (101)	Geometric Abstraction	176
Figure (101-A)	Geometric Abstraction	176
Figure (102)	Adam and Eve	179
Figure (102)	Section from Adam and Eve	179
Figure (103)	Commando	182
Figure (103-A)	Ceramic Plate	183
Figure (103-B)	Guitar	183
Figure (104)	Composition	186
Figure (104-A)	Ceramic Mural	187
Figure (10-B4)	Composition	187

Figure (105)	Composition	190
Figure (105-A)	Composition	191
Figure (106)	Composition	193
Figure (106-A)	Composition	194

1. Chapter One: Study Design And Methodology

1. Chapter One: Study Design And Methodology

1.1 Study Design

1.1.1-Statement of the Problem

Western civilization was characterized by its philosophers and historians who identify historical periods of the structure of development and route of Western civilization through ages.

The term modernity was one of the most important intellectual and cultural descriptions that express the intellectual and cultural scene of Western civilization since the beginning of the sixteenth century to the early twentieth century, and what that historical era included of important intellectual, scientific, historical and social events and changes that led to another historical era which brought a cultural features and attributes mixed between the old and the western humanitarian heritage at all levels, and put forward the new and the modern in all life contexts and human knowledge.

It's an intellectual revolution and cultural movement that affected all structures and granted intellectuality in the western heritage in industry, politics economy, religion, society, arts and literature. So it has dismantled and demolished the intellectual structures well rooted in the traditional Western consciousness, and left the door open for research and experimentation in all the cognitive structures, basing on the very strong belief in humanity and the human mind, which were considered as centralized tools for change and modernization and sources for the salvation of all faiths, constants, and stagnant concepts that have worked to disrupt the project of progress and development of the reality of Western society.

So arts and plastic arts in particular _as one of the main pillars of consciousness and motors human thinking_ has played an important and active role in contributing of this cultural project, which was felt in all contexts of knowledge according to its relationship with the old and the firm.

Modernism in arts was as removing the relationship between the old, the heritage in classical scene and arts with its aesthetic values which is rooted in the Western aesthetic consciousness through centuries, and what it carries of the collective compatibility about the aesthetic value and controls the aesthetic text on both the form and content.

Modernity as a renaissance project that is rebel on the aesthetic and inherited values, it's an aesthetic contrary Thesis derived from public awareness and collective sense of the modernization project and its fundamental bases, where the human self and the human mind are as savior and effective tool in rejecting the old, And building an aesthetic space that is in harmony with the historical and civilizational moment and the renewal reality imposed by the project of modernity.

The aesthetic translation of the new denied and demolished granted classical aesthetic describing it as the result of a collective awareness and a rigid mentality. And to set free the human mind and artist individuality in putting forward the new and the different in a spirit covered by the rebel tendency and inhabited by a spirit of experimentation. This produced a multiple, diverse, aesthetic and expressive scene of the aesthetic self-awareness that represents a range of schools and aesthetic movements which was sweeping the consciousness and Western aesthetic taste. And the western obsessed mind with sorting and

classification started to launch names and classifications of such schools and trends which the choice of naming it was often coming from inspiration and the aesthetic general context imposed by the experience of aesthetic critic eye. So from the Impressionism to Expressionism to the monstrous Dadaism, as a whole represented classifications and critical names that expressed experiences and modern art trends.

Despite the originality of modernization project with what its put forward of innovative aesthetic structures in the consciousness of artwork, which was established to deal with the artwork as an experimental surface and to provide a purely aesthetic pleasure away from the literary and legendary narrative, which characterized the era of Western classical, and despite its release from the reality of Western civilization and the context of evolution and the search for the renaissance project, but the modernist aesthetic project has its reflection and impact on the rest of the civilizational systems outside the European continent. Although the system of modern aesthetic has been taken painting or art of photography as a starting point for experimentation and for giving something which is different from the classical aesthetic method. However, we note the inflection transmission to the rest of the fields of arts sculpture, ceramics, decoration, architecture, and others each one according to its properties.

Based on the above, the researcher will attempt to detect intellectual and aesthetic influences of the modernist project and its multiple trends on the structure of ceramic art in Iraq. The modern project with its aesthetical values represents an important source of influence in the consciousness of the contemporary Iraqi artist in all aesthetical fields, especially after undertaking

which has been provided by a wide range of knowledge friction and seen means. And the researcher will start in the treatment of the theme basing on the scarcity of scientific researches and studies which deal with the relationship between the two aesthetic and visual systems which are the western painting art and Iraqi Ceramic art.

Therefore, the researcher believes it is necessary that such a scientific study should aim to reach a clear understanding of the research problems by asking the following three questions and the answers of them within the research will be considered as a solution of the research problems which are:

1 - What are the modern art trends that have had an impact on the structure of Iraqi contemporary ceramics?

2 - How is the impact of modern artistic trends on the structure of Iraqi contemporary ceramics?

3 - How much modern art trends impact the structure of Iraqi contemporary ceramics on light of the controversial of heritage and contemporary?

1.1.2-Significance and Purpose of the Study :

The importance of the research comes from its problem in determining the intellectual and aesthetic effects on modernist art trends that emerged on the European continent on the structure of Iraqi contemporary ceramics in terms of monitoring of the trend and the modern school in the art of painting and how they impact the formal structure accomplished ceramic, revealing the extent of the impact of these foreign artistic trends in the light of the commitment of the Arab

and Iraqi artist in particular in the controversy of modernity which agitate the visual and artistic heritage of the land of Iraq.

1.1.3 Study Objectives:

The researcher identified three goals to answer basic research problems, which are:

1 - Monitoring of modernist art trends that affected the structure of Iraqi contemporary ceramics.

2 Reveal how the influence of those trends in the formal structure of the contemporary ceramic art of Iraq .

3- Clarify the extent of the influence of modernist art trends on the structure of contemporary ceramic in Iraq in light of the controversial: heritage and contemporary.

1.1.4 Limitation of the study:

The researcher limited her search with the geographical borders of the State of Contemporary Iraq for the period of time from (1990) to (2003). The reasons for selecting temporal limits to the research could be explained and justified in the following points:

1-The uncertainty of a distinctive character for the Movement of Iraqi contemporary ceramics before 1990 and that's because of the short life of the movement of ceramics art in Iraq⁽¹⁾, which held the process of monitoring and documenting the researcher to the movement of Iraqi ceramics in the previous period.

(1)-Al_zubaidi, Jawad; *Dalil Alfananin altshkiliin*{Guide of plastic artist}, small encyclopedia, No. 229, Ministry of Culture and Media, 1987, p. 36.

- 2- The time period selected by the researcher, is featured by Intensity of production of the contemporary Iraqi potters.
- 3- The researcher monitored a lot of the ceramic artworks in this period that meet the answer to a problem and research objectives.
- 4- Since post-war 2003 the production of ceramic art in Iraq had been stopped ,because the lack of power electricity⁽¹⁾.

Glossary:

The researcher will identify the most important scientific terms that are directly related to the structure of the research, especially, what has been stated in its title:

-Modern art trends:

“It’s a general term that used to describe artworks of the period that extended from the late nineteenth century to the late twentieth century. As an indication of the time period it takes the beginnings of art since the Impressionism from the late eighteenth century to the beginnings of postmodernism in the mid-seventies, and depends on a variety of methods, and is characterized by the diversity of the movements, and in making painting and sculpture as an objective in itself, and that is “Art for art's sake”, to be liberated from the control of religious and political ideas”.⁽²⁾

(1)-Akram , Naji: Ceramic art had been stopped due to the absence of electricity ,at- www.sotaliraq.com , (12:40-2-3-2011)

(2)- Modern Art", Altermann Galleries Santa – Glossary.
at <http://www.altermannmodern.com/glossary#ko> (12:40-2-3-2011)

-Cultural heritage:

“ Is a General behavior derived from the experiences of the past society, as is the transfer of knowledge from the man who is a part of the general behavior of society and his regime to the other successive generations, and these generations that the human be in unit behavior, the human takes his decisions and performs some of the patterns in his life and builds some of the behavior on past experiences of society”⁽¹⁾

Legacy:

“It is what has accumulated during times of traditions, customs and experiences, arts and sciences in from a generation to another, as an essential part its social, humanitarian, political, historical and moral development entity”⁽²⁾

-Originality:

“The quality of being new and original (not derived from something else)”⁽³⁾

1.2-The Research Methodology

The researcher will try to clarify the guidelines that have been basing on it to determinate the research community and its sample and to put the tool used in technical models analysis and the way of search through the following:

(1)-Abd Khalil Abdul Baqi ,Fadel and Abd Al-Alwan, Jasem: *Elm A Ibiaa* {Ecology},W. Name of the printing press, (W.D), p. 203

(2)-Al_Basri, Jaber; *Saat ben Altrath WL moasara*{Hours between Legacy And contemporary}, the Ministry of Culture And Media, a series of studies (241), Freedom House for printing, Baghdad, 1978, p. 5.

(3)-The Free Dictionary: at <http://www.thefreedictionary.com/originality>(11:50pm-21-8-2012)

1.2.1-Research Population and Sample :

The researcher depends on artworks in museums, galleries, and artists' personal collection to monitor and limit the research community through the personal undertaking of direct sources, In addition to indirect sources that come from the scientific researches and aesthetic studies in addition to magazines and photographs, which provided a database for the most important and most prominent Iraqi ceramic works, which included the effects of Western modernist, So that the researcher was able to limit the research community with a group of ceramic works amounted to 108 works ,selected 20 from them in an intentional way to represent the research sample. The researcher has taken into account focusing on the works potters who have a clear role and impact in the ceramic art movement in Iraq. Thus the researcher excluded those artists with short and immature experiences, which cannot be relied upon in the context of scientific research, such as woks of artistic college students. She also took into account the specified time period of search instead of its adoption of the requirements analysis represented by the disclosure of the impact of modern artistic trends of plastic art on the structure of contemporary Iraqi ceramic So that the researcher tried to cover all trends which affected the contemporary Iraqi ceramist.

1.2.2Research Hypotheses:

The researcher assumes that the contemporary Iraqi ceramic art had started to be influenced by the artistic modern trends which have emerged in the West. After the opening of the Arab and Iraqi artist in particular on the global art scene in the twentieth century, including what the century has provided to the intellectual and the artist of modern and fast ways to contact and

communicate with the rest of the civilizational structures, of publications, books, magazines and scholarships to the west in addition to the web, which reduced the distance between peoples and created an alternate reality that with it times and distances had faded away. In the context of acculturation and cultural cross-fertilization, the researcher believes that the contemporary Iraqi potter has combined between this influence that dealt with shape and between his artistic and aesthetic heritage in an attempt to produce an aesthetic structure that combines between the newly created inward and the authentic old that is rooted in his aesthetic consciousness.

1.2.3-The Tool Used in Analyzing the Artistic Models

The researcher used the following tools to reach the objectives of the research which are:

1- The results of the theoretical framework that is related to the trends that the researcher dealt with, which are concluded through to the following:

A- Modernity is a state of mind associated with the civilized western societies that formed as a result of the nature of the historical, intellectual and philosophical development; it has found its reflection in most fields of knowledge, including the field of plastic Arts.

B- Modern arts are considered as one of modern thinking forms and it is the product of Western cultural heritage that takes a place in the evolution of the Western aesthetic thought, that has characteristics and attributes which the expression of the artist own and the emphasis on his individuality are the most important of it. And it's also founded on the idea of the victory of

the beauty of form on the intellectual content of the work of art, and has expressed itself through a range of trends and schools of art.

C- The intellectual and cultural openness that has characterized the twentieth century and what emerged from it of the diversity and the proliferation of means of knowledge has provided an opportunity for Iraqi potter to undertake and to contact with his counterpart artist in the rest of the world, which led to make a coup in the taste of the Iraqi artist and potter who start watching artistic experiences that are different from his aesthetic consciousness.

2- Work documentary materials of images and other recording materials.

3- Personal interviews conducted by the researcher.

4- Written materials that documented the artistic activities of exhibitions, publications, invitations and critical writings about them.

5- Field visits conducted by the researcher.

1.2.5 The research method

-Descriptive analytical method in analyzing the samples.

- Time hierarchy for artworks according to the year of production, And alphabetical order for the title of the artwork if there is similarity in the year of production.

2. Chapter Two: Review of Related Literature

2. Chapter Two: Review of Related Literature :

Up to the researcher's knowledge, there are no comprehensive scientific studies that dealt with modern trends in art and their effects on modern Iraqi pottery arts. Despite this difficulty, the researcher will deal with some previous studies that meets with some aspects in her research. This is to investigate these aspects of similarities and also to show the differences in an effort to show the originality of her research .So she will deal with three Arab studies that have been recently discussed in colleges of fine arts at Iraqi universities.:

1.The Study conducted by the researcher: Maysam Salmoo: 2002 Titled:

The natural environmental object and the systems of using it in Mesopotamian Pottery and contemporary Iraqi ceramic⁽¹⁾

The previous study is considered as a comparative study that aimed at exploring the implicit ideological clue in the natural environment object and the structure of the Mesopotamian and contemporary Iraqi pottery. It also aims at identifying the distinguished shape features of this object and the systems of employing it at equal terms between the Mesopotamian pottery art, on the one hand, and the contemporary Iraqi pottery on the other.

After that the researcher had constituted the theoretical study which came in the three following major topics: the first one which included a general Introduction to the concept of environment and its effects on the Ideological construct as well its effect on art activities. The second topic dealt with the historical context of the

(1) -Salmoo ,Maysam: *Almofradeh albieia albiaia wnthm tozifha fi aljar alrafidini w alkhzf aleraqi Almoaser*{The Natural and Environmental object and methods of employing it in the Mesopotamian and Contemporary Iraqi ceramic}. Master thesis, College of Fine Arts, Baghdad University, 2002.

Mesopotamian pottery art and the contemporary Iraqi pottery art, too. In the Third topic, the researcher conducted an analytical theoretical study that dealt with the relations of the natural environmental object and implying it in general in Mesopotamian and Iraqi Plastic Arts and the contemporary Iraqi Pottery art, in Particular .

In the third chapter, the researcher conducted an analysis of 60 samples:30 samples from the Mesopotamian pottery and 10 samples from the contemporary Iraqi pottery. Her analysis led to the following findings. The natural object is linked with the old Mesopotamian pottery art and is linked with systems of thoughts of psychological, mythological and sociological factors, while the natural environmental object in the contemporary Iraqi pottery is linked with systems of thought that are linked with the heritage of old civilizations and environment from all its aspects: natural, political, social and etc..... on the level of dealing with the form of the natural and environmental aspects of the object between the two eras of these two civilizations, the researcher through analysis reached to the procedure how the artist is inspiring the natural object which included two methods: Simulation Method and Shape Interpretation Method.

Through reading the abstract of the previous thesis, it becomes evident that it doesn't meet with our present study which aims to explore the extent of the effect of modern artistic trends on the structure of the contemporary Iraqi pottery . However, the researcher benefited from this study in dealing with the historical framework of both the Mesopotamian and contemporary Iraqi pottery arts . She also benefited from analyzing some samples that revealed

how the Iraqi potter benefited and was inspired by some formulaic objects in the old Mesopotamian pottery art which, in turn serves much in her third goal in the present research which aims to clarify to what extent modern trends have affected the well-established contemporary Iraqi pottery art in the context of the controversy of Tradition and contemporary.

2-The study of : Thamer Yousef Hammadi Al_Nassiri :2005: Unity and Diversity in contemporary , pottery sculpture art in Iraq⁽¹⁾ .

Al_Nassiri's study was concerned in exploring the elements of unity and the phenomenon of diversity in the products of contemporary Iraqi pottery art especially the period 1990-2000.

The researcher presented a theoretical study around the concept of unity and diversity starting with the old Iraqi arts , the Islamic art . up to the new contextual changes in pottery art from unity to diversity . Then she analyzed selected samples from the selected period and came with the following important findings : The modern Iraqi pottery Art is characterized in general by an aesthetic unity that clearly appears in its physical structure and its aesthetic formulation . The unity also appears in the potter's combination between the abstract geometric unit and the Arab alphabet as an aesthetic value . The Unity is also embodied in the potter's choices of some selected colors that are recurrent in many pieces of artworks such as the color turquoise , red , blue, and brown . Finally , Unity , according to the findings of the researcher , matches with identity context which is represented in the potter's re-reproduction of some elements of the heritage and

(1)-Al_Nassiri , Thamer Yousef Hammadi :*Alwehda W al Tanawee Fe Alnaht Alkhazafi Aliraqi Almoaser*{Unity and Diversity in contemporary Iraqi Pottery Sculpture} . M.A. Iraqi Pottery Sculpture. . thesis , college of fine Arts , Baghdad University , 2005.

employing them in a figurative way in his pottery production .

With regard to diversity , the researcher detected and monitored a level of diversity both at the level of shape and content . Regarding shape , diversity is revealed in two major extremes: The system of Simulation of objects , and the system of interpretation of the shape . As for content , the artist inspired his ideas and themes from various civilizations especially from the old Iraqi civilization as the : Sumerian , Assyrian , Babylonian in addition to the Arab - Islamic civilization .

Thus , it becomes evident from the previous abstract – that the topic of this study is different from that of the researcher , Thamer Al_Nassiri in many aspects , as his study focused on exploring the concepts of both Unity and Diversity as values very much related to the shape in the modern Iraqi pottery art .

Moreover, the samples of his research were just restricted to pottery works governed by the item pottery sculpture rather than pottery productions , in general as discussed and dealt with in our present study which included all types and models of pottery products .

So , it also differs from our present study in period of time as the time limitations of the study as our study included the pottery products from 1980-2010. On the other hand , the researcher got much benefit from Al_Nassiri's study especially the historical context / aspect regarding the Mesopotamian art especially in the Sumerian , Babylonian and Assyrian civilization , in addition to dealing with the Arab and Islamic arts .

She also benefited from the findings of the study which is related to analyzing a unit on the identity and the specialty of modern pottery sculpture in Iraq , art that was represented through the potter's inspiration by the aesthetic elements and components of Iraqi heritage .

The searcher also benefited from study in formulating the third objective which is related to clarifying the extent of the effect of modern artistic trends on the structure of the pottery art established in Iraq based on the controversy of tradition and modernity.

3. Study of Inas Malik Abdallah Al_Bisharah 2006: The change in Features in modern Iraqi pottery art and the methods of crafting them ⁽¹⁾

The study aimed to clarify one major goal which focused on exploring or detecting the transform of features and methods of crafting them in Modern Iraqi pottery art . The researcher specified the period of study from 1980 to 2001. The researcher of our present study dealt with four major issues in her theoretical study in order to analyze the samples of the study . These are : the concept of the feature , simulation, semiotic, the intellectual and artistic outputs of the feature in primitive arts ,Mesopotamian art , Islamic art , and finally the concept of feature in modern Iraqi plastic art . Then the researcher analyzed 15 selected samples from the modern Iraqi pottery art in accordance with the objectives of the study to come with some important outputs as : the feature in modern Iraqi pottery art refers to so many different resources at the level of content , the most important of these are the arts of Mesopotamian , the Arab and Islamic arts and the modern

(1)_Al_Bisharah , Enas Malek Abdullah ; *Tahawel Alalamat Fe Alkhazf Aliraqi Almoaser Walit Ishtegaliha* {The change of Features in Modern Iraqi pottery Art and the procedures of producing them }, PhD Thesis , college of fine Arts , Babel University , 2006.

European art . With regard to shape aspect , the feature is characterized by a symbolic and abstract trend based on the fact that the feature text lends itself to many different readings and interpretations .

It becomes evident through reading the abstract of this study of Al-Bisharah that it does not directly meet with our present study. This is because her study is just restricted to the way the potter is inspired by the structure of the feature of the artists surrounding environment or other historical , cultural or optical factors and the procedure of employing them in the pottery product in a direct , or analytical or synthetic way or reformation of this feature at the matrix level of the shape. It is also clear that there is a difference regarding the era of both studies as our study deals with Iraqi Pottery products from 1990 to 2003.

However, the researcher got much benefit from the theoretical structure of the study especially from the historical context of the feature, and the way or mechanism of producing it in old Iraqi art and Arab and Islamic arts. The researcher also benefited from the outcomes of the study and the analysis of detecting the effects of European Art and its role in formulating some features so as to become a source for producing the new feature. She also benefited from the aesthetic heritage in Iraq which supports the study of the present researcher in investigating and exploring the effects of modern European arts on the structure of modern Iraqi pottery art.

3. Chapter three: Literature Review

3.1 Modernism: General introduction to the concept.

The researcher will try in this section to present an analytical reading to the western project of modernity starting from its historical arise, through focusing on the most important historical, scientific and philosophic variables which contributed in elaborating it as an intellectual and a cultural movement, also to stand on the most important and prominent characteristics of modernism, and how it works in the fields of knowledge specially literature, in order to reach a clear theoretical vision that explains the concept in the field of plastic art .

3.1.1. The historical arise of the modernism concept:

The philosophical views and the critical positions varied in locating the history of the western modernism since the beginnings of elaborating the term until this day , for instance the pragmatic thinker (Richard Rorty) follows the modernism in the rational arguments of the philosopher (Descartes) , while the German thinker (Jorgen Habermas) connects the concept of modernism with the achievements of the era of enlightenment, while the literary critic (Fredrick Jameson) sets the history of developing modernism in the first half of twentieth century ⁽¹⁾. meanwhile the French Marxist philosopher (Henri Lefebvre) decides that the time of modernism is located between 1905 – 1930 explaining that , in the historical beginnings of modernism was is 1905 just before world war one 1914-1918, and had reached its peak after the end of the communism – soviet revolution, and ended by the year 1925-1930 with two

(1)- Al shaik, mohamad and yaser al tari : *Mgarbat Fe Alhadatha W ma Baed Alhadatha*{Approaches in modernism and postmodernism}, first edition, Al taleaa publishing house, Beirut, Lebanon , 1996, p 10.

movements : capitalism and the proletarian revolution within certain limits ⁽¹⁾, while the writer (Hanna Aboud) sees that the roots of modernism goes back the time of Greeks in their request of demolishing the legendary metaphysics and to put self to facing the self, so the mass industrial revolution formed later the beginnings of the western concept of modernism in the eighteenth century ⁽²⁾, while others thinks that the concept of modernism goes back to the Lutheran revolution against the catholic church, others relate it to the date of the French revolution 1789, while a few of them relate it with freuds book " interpretation of dreams " . ⁽³⁾

Despite the disagreement on the date of the evolution of western modernism in the time extended between the sixteenth century and the early nineteenth century, but the fact that all theories admit the Inevitability of the modernism project in different levels and directions in philosophic thinking , politics, industry, society , literature and arts in general, therefore the researcher decided that the best way to determine the beginnings of the western modernism is through a careful study of the different variation historical groups that contributed in the emerging of the modernism project which goes back to the to the early sixteenth century specifically to the moment of reconsidering the past concepts and religious values that restrain the scientific progress which (Hegel)

(1)Lefebvre, Henri. Introduction to Modernity, translated by John Moor, London: Verso 1995, P,34-37

(2) Abud, Hana: *Al hadatha abr altarikh ,Madkhal ela alnatharia*{ Modernism throughout history, an entrance to a theory}, Arab writers union publications, first edition, Damascus, 1989, PP ,51-59.

(3)-Stephen, Toulmin.Cosmopolis: Hidden Agenda of Modernity, University of Chicago press, 1992, p.55.

sees as a turning and crucial point in the awareness of history towards the rupture between the past and modern times, on the other hand the knowledge revolution in the several intellectual concepts, on the theory and apply level to the authority of the king and catholic church by the name of the universe and the mind itself ⁽¹⁾

Attempts of rebellion Europeans mind in exceeding the authority of the church and criticizing the closed religious beliefs, are considered the start of the western modernism project accompanied with the movement of religious reform that was led by martin Luther king (1483 – 1546) in the sixteenth century ⁽²⁾ by submitting the metaphysical thinking patterns and the constants of the religious beliefs which were inherited , to the power of mind and knowledge, by establishing of a counter-opinions against Augustine's idea of the power of the bible in conducting the forces of the human mind and the separation of theology apart from the philosophy, and considering the concepts of rationalism and empiricism in understanding the natural phenomena, and believing in the upholding humans as were represented later in the enlightenment era, by taking science with its rational and empirical concepts of understanding the natural phenomena as the one and only form of knowledge that is derived by the human mind from the reality given, and by converting science into a faith and a definite closed instruction ⁽³⁾.

(1) - Bradbury ,Malcom and McFarlane, James: "The Name and Nature of Modernism," in Bradbury and McFarlane, ed, *Modernism, (1890-1930)*, (New York: Penguin Books, 1976) P.89

(2)-Thiele, Leslie Paul: "Postmodernity and the Routinization of Novelty: Heidegger on Boredom and Technology." *Polity* 29.N,4 (Summer, 1997) p. 489.

(3) Jonathan , Re e .Post-Modernity, in *The Concise Encyclopedia of Western Philosophy and philosophers* ,edited by J.O, Urmson and Jonathan Ree,New edition ,completely ,Unwin Hyman, London ,1989,p.215.

The project of modernism concentrated on the human self and its ability to correct the path of thinking, by eliminating the religious past values, it also adopted a rational position that stands on the two principles of " science and experiment " in reading and explaining nature and in assessing the reality to achieve the truth, which led to several

inventions and scientific applied researches, as the discovery of the principles of light and colour, also the invention of photography, printing by Johan Gutenberg 1450, the gravity principle and the physics of movement by sir Isaac Newton (1642-1727), the study of evolution" species" by Charles Darwin (1809-1882), the theories of psychological analysis of Sigmund Freud (1856-1939), the ideas of " Francis Bacon (1561-1626) in establishing a new scientific method that stands for the materialistic understanding of nature, the emergence of the " thinking self concept " of René Descartes, which is considered the mental foundation of the enlightenment era, that was based on the systematic mental suspicion, which aims towards freeing the mind from all previous authorities, then it would lead to finding the truth by mind, according to the self concept(cogito) " I think therefore I exist " , the rational ideas of Descartes produced an evolutionary self image to the material world which means that man has become see his image in a clear mirror that represents the world, also has become recognize himself as an independent one that distinguishes its self from the natural phenomena, and dominates it, deriving beliefs from the self not from any other reference power, according to that he made the man the center of universe and the foundation of truth and certainty ⁽¹⁾, which produced two main streams, the mental stream "

(1)- Grenz, Stanley J: A Primer on postmodernism(Grand Rapids, Mich: William B. Eerdmans Pub. Co,1996,p3.

Spinoza and Leibniz", which was the historical starting point of the critical philosophic trend, and the experimental stream "John Locke and Barkeley Hume" which focused on criticizing the authority of the mind as John Locke says "all knowledge comes from senses", or in Hume's Marginalization of mind as he criticized the metaphysics of the religious thinking and went towards the experimental science⁽¹⁾

According to the epistemological foundation of Descartes, the era of enlightenment which was known as "the era of mind" was able to develop dramatically in the seventeenth and eighteenth century⁽²⁾ in criticizing the feudal ideology concepts and the mythology of religious values along with the metaphysical thinking and respecting the mind, the freedom of thought and the philosophical and scientific research, upholding the mind and science in facing metaphysical superstitions and to estate the power of mind as a basic source of the human knowledge⁽³⁾, it was also distinguished in the emerge of a multi-directional philosophical trends, ideas of social critical tendency, political coup movements as a result of the structural shifts that accompanied the industrial revolution of Europe, the mass scientific and technical development in the social, economical and political fields, especially in France, England and Germany, it also revealed an intellectual environment that was then excreted intellectual problems among different philosophical, material, theological. Mental, liberal directions that were accompanied with controversial about determining the concept of human nature,

(1)- Botstein. Leon: "Modernism: Origins", *The New Grove Dictionary of Music Online* ed. L. Macy . from <http://www.grovemusic.com> (Accessed 6 Mars 2011), at 5 p.m

(2)-Oden, Thomas C:Two Worlds: Notes on the Death of Modernity in America and Russia, Downers Grove: Inter Varsity 1992,P.32.

(3) Grenz, Stanley J: Op.Citp4.

the main purpose that the era of enlightenment proceeded was to configure " the public philosophy " instead of the philosophy of the conservative aristocrats, and to create minds that would be able to change the closed social, political and cultural systems, which does not fit with the rational understanding of the modern age ⁽¹⁾, the idea of human progress which comes from the ability of the human mind to control the natural phenomena in favor of mankind is its basic theme, with that same theme came the French revolution 1789 as the highest expression of the enlightenment era, and formed the essential values of modern western life with its logo " freedom , equality and fraternity ", so that the modern western project would be completed throughout the modernism of the pure critical mind of " Kant " so would the criticism become the intellectual tool of understanding the era of enlightenment, thus " the critical theory " the school of Frankfurt considered the enlightenment to be criticism, so it would gain the critical " Kant" through " heigels " controversial structure, and defined its social controversial dimension through " marks " according to the logic of inevitability of history, however the moving reality along with the consistent need to redevelop led to the emerge of complementary terms to the concept of modernism ⁽²⁾

3.1.2 Characteristics of modernity:

Therefore and however the divisions were the western modernism distinguished with three characteristics resulted the historical turnovers as was mentioned, and was considered as an agreement in the field of western criticism :

(1)- Himmelfarb, Gertrude. *The Road To Modernity, The British, Franc, and American Enlightenment*, Gertrude Himmelfarb, Vintage Books – New Yourk 2005,p.212.

(2) -Brook, A. :“Kant, cognitive science, and contemporary neo-Kantianism.” In D. Zahavi, ed. *Journal of Consciousness Studies*, special number,2004,P.144

3.1.2.1 Autonomy:

The confirmations of " Descartes " on the concept of autonomy as a starting point of presence in the normal and behind normal world that is not given to the other, what is out self has the same institutional value, therefore the presence of the other is assumed, probable and needs proof, unlike the independent self, which is recognized immediately according to the concept of self-consciousness " cogito" "I think thus I exist ", Descartes foundation of modernism illustrates that it considered it as a rupture with the presence of the I – self, identity prior to him, as the identity was not independent in any form in the medieval, its presence and different interpretations were under the authority of the holy, cosmic and absolute truth as was illustrated by the western church, therefore the concept autonomy was not contained, as the one is a part of the group of believers in the church, but the self as suggested by Descartes does not need a proof of knowledge, because it's an identity of knowledge therefore independent in its subjectivity, and also is the certainty that has no doubt _ this is what Descartes stand on in modernism _ centering around the autonomy and making all other around a subject of knowledge

⁽¹⁾the rupture that was caused by Descartes rational past is an establishment to the course of the division between the self and the subject, also to emphasize the priority of the conscious self as a central truth – the human truth – against the truth of god and world⁽²⁾.

According to heigel, modernism had formed a reversion to the self and formed a link with it that was called " the self " which is the free self, that explains

(1)- Haferkamp, Hans and Smelser ,Neil J: Social Change and Modernity, University of California Press ,1992,p.87.

(2)-Nietzsche : La naissance de la tragédie , traduit par Geneviève Bianquis ; édi idées gallimard, 1949,P.105

generally the concept of the modern age and explained it with free saying " the component of the importance and greatness of our time is acknowledging freedom, and describing it the soul as well and the fact that it is independent by itself ".⁽¹⁾

3.1.2.2 Rationality:

The philosophy of Descartes stands on the rational trend in understanding the natural existence, with the constant believe in the power of mind as a foundation of truth and as an absolute and alternative value of the power of old metaphysics⁽²⁾, or in the words of Ferguson:

" modernity makes central to its reality the category of experience itself and might justifiably be thought of as the sovereignty of experience ,For the modern world there is no higher authority than experience, all issues are referred to its arbitration . Whether its understood in terms of the senses or of reason "⁽³⁾.

Therefore the transmission in the European thinking from the traditional to modern awareness , as a redemption from the retro theological to the human resource- rationalism – which accompanied " the western modernism "⁽⁴⁾.

Max Weber the German socio-economic scientist, refers to the emerge of modernism as a result of scientific progress that depends on acts of mind,

(1)-Habermas, Jurgen: Der Philosophische Diskurs der Moderne, Zwölf Vorlesungen. Frankfurt am Main: Suhrkamp Verlag,p.88

(2)-Sweet, Leonard: Post-modern Pilgrims, First Century Passion for the 21st Century World. Nashville Boardman & Holman.,2000,p.109.

(3) – Ferguson, Harvie: Modernity and Subjectivity: Body, Soul, Spirit,: University Press of Virginia, Charlottesville , London 2000,p.45.

(4)-Lefebvre , Henri :Op.Cit,p.177.

which means understanding the features of the material world in a scientific and a rational way, instead of the old metaphysical thinking, which led to the de-magic of the world and dismantling the old perceptions, and to the development of the experimental sciences and the independence of arts also the development in the mass culture in the structure of the modern society.⁽¹⁾

3.1.2.3 Nihilism:

The philosopher "Nietzsche" criticized the basic ideas of enlightenment represented by the concept of self, and the rational cogito of Descartes , with an invitation to exceed the fundamental ideas of enlightenment towards the " nihilistic trend ", the centrality of the self which was appealed by the arguments of enlightenment according to Nietzsche was nothing but arrogance and illusion, and considering the authority of the reference in all its forms as a symbol of oppression and dictatorship in adopting the concept of truth, and how this concept is not equal to meanings of false deception that stands on the contradiction of the modernism philosophers theory's of marginalizing the other, to outline that is to say that there is no truth but continuous and permanent change So that it would end by the declaration of " the death of god " which was sacred in the Europeans awareness ⁽²⁾, and what Nietzsche expressed on demolishing the values of the enlightenment and modernism era toward the nihilism of mind, value, meaning and reference⁽³⁾.

(1)-Laudan , Larry: Progress and its problems, towards a theory of scientific growth, California: Univ. of California Press,1977,p.130.

(2)-Weber, Alfred :Farewell to European history, or, The conquest of nihilism ; translated from the German by R.F.CHULL , Publisher: Greenwood Press. Place of publication: Westport, CT ,1977 ,p.95-113.

(3)- Nietzsche, Friedrich: The Will To Power, trans. Walter Kaufman and R.J. Hollandale. New York: Vintage,1968,p.7

On the other hand Nietzsche's nihilism produced trends and contemporary philosophical schools such as the structural, post-structural and the deconstructionist, concept of non-centered self in evaluating life and the world in general, and to refuse all epistemological and metaphysical systems that stands on the binary of the concepts of modernism ⁽¹⁾, which means that the three philosophical streams seeks destroying the idea of self as one of the myths of modernism, so the structural trend exceeded its values of revealing the structure of subconscious in what meaning is behind, while the post-structural and the deconstructionist the binary contradictions between the surface and depth, the event and the structure, the in and out, and the conscious and subconscious, as equal terms of modernism binary " self and subject "⁽²⁾.

3.1.3 The philosophical concept of modernity:

The concept of modernism is considered out of the unrestricted concepts, due to the terms ravel of close modern critical terms, as the renewal, contemporary, forefront and modernization, and also to the multiple points of view of determining when western modernism emerged , thus there were many individual positions in determining the significance of the term which produced confusion in defining it ⁽³⁾, in this research what we call modernism corresponds with the definition of the Oxford Dictionary _ "ideas and modern methods" ⁽⁴⁾.

(1)-Descartes: Discourse on Method meditations on first philosophy. Trans. Donald A. Cress. 4 Ed. Indianapolis: Hackett Publishing Company, Cambridge, 1998,p.346

(2)_Richard ,Kearney: Structuralism, , in The Concise Encyclopedia of Western Philosophy and philosophers ,Ed, by J. O. Urmsom and Jonathan Rée, Taylor and Francis library- Routledge, 2005 pp,432

(3)- Bradbury ,Malcom and McFarlane, James: -: Op.Cit,p.22.

(4)- Sydney Hornby, Albert :Oxford advanced learner's dictionary of current English, ed 7th ed. Oxford : Oxford University Press 2005. P. 985 .

Some critics and thinkers consider the concept of modernism from the terms of inclusiveness as a comprehensive movement of change that aims to development and creativity by breaking patterns in the settling methods in both culture and community and what is still basically, an old institution or system⁽¹⁾ also in the interpretation of MacFarlane " modernism in all its implications extend to different directions and levels, that includes philosophy, sociology, economy, politics and literature"⁽²⁾, in Barbara's definition the concept of modernism means the comprehensive changes in the social and cultural patterns of life⁽³⁾, while Habermas sees that:

"the term "modern" again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of transition from old to new "⁽⁴⁾.

This view is similar to Jean Boudoirs " modernism is not a sociological, political or historical term per se, but a characteristic of civilization that opposes the old "⁽⁵⁾, whilst Vatimo finds modernism

" Modernity is primarily the era in which the increased circulation of goods , and ideas, and increased social mobility , bring into

(1) Raymond Williams: *Keywords*. A vocabulary of culture and society , Oxford university press, New York 1983,P,209

(2) - Bradbury ,Malcom and McFarlane, James:.Op.Cit,pp.34-38

(3)- Hamill Sato ,Barbara, "Japanese Women and Modanizumu: The Emergence of a New Women's Culture in the 1920", Columbia University, 1994,p. 9.

(4)- Habermas, Jurgen :Modernity -an incomplete project . From interpretive social science , Second look :by Paul Rabinow and William, M Sullivan, university of California press ,1987,P,142.

(5) –Borada, Mohammad :*Nathariat fe taref al hadatha* { theories in defining modernism} Alfisol magazine, Volume IV, n3, Egypt,1984 ,P, 12

focus the value of the new and predispose the conditions for the identification of value (the value of Being itself) with the new " (1).

Paul Ricoeur defines it as " that period of time that was created by our time in different of the past " (2). . Jane the French philosopher defines it as " a special formula of civilization, that opposes imitation, previous cultures or conventional ones "(3), Alan Touraine described revolution of modern by diffusion of rationality in all fields of life and the consideration of reason as the source of knowledge and the criterion of value (4), the French researcher Daniel Hare Voljugih finds throughout her studies of the relationship between modernism, religion and secularism " modernism is long historical path, of freeing the authority of religion, the stereotypes of old values and building upon mind and science" (5), Mohammad Sapela finds that :

" intellectual and philosophical structure that was found in the west especially in the emerge of the human trend in its philosophical significance, which gives humans an essential value, and a basic reference in the universe and in the emerge of a rational Instrumental strict tool in the field of knowledge and work, where the modern technical and human science, along with modern trends, grew on a foundation of

(1)- Vattimo, Gianni: The End of Modernity: Translated by John R. Snyder, Polity Press, 1991,p116.

(2)Ricoeur, Paul : la mémoire, l'histoire, l'oubli, Ed. Du Seuil septembre2000 ,p.400-401

(3) -Al hutheri , Ahmad: Modernism between Creativity and Imitation , dar al feker al arabi 1990, 72-73, January- February , Beirut. P, 123

(4)- Touraine, Alain: Critique of modernity. Cambridge, Mass: Blackwell ,1995,p200

(5) _Abdulrahman , Taha: *Roh Alhadatha*{ The spirit of modernism} , Al nor magazine , 151 ,December , 2003 , P, 63

strict rational standards " (1).

Fathi Al Tareki presented yet a wider definition :

" it is a group of cumulative process which develop the society by developing its economy, life patterns and its varied expressions, depending on the controversial of return and excess, and returning to the heritage with a critical mind, passing traditions, and freeing the self of narrow references, whether it was for the east or west , or for past or future, to make the presence effective and creative in the self and in society, and to make of creation a standard of work and thoughts "(2).

With the dilemma of finding one definition of modernism is a result of the different situations and points of view of writers and researchers , however going through several definitions, we could extract a vision that indicates a common and obvious agreement that the concept of modernism is a term which means passing imitating and stereotypes of old methods in society, towards having new visions, that extends to all different directions and levels to include culture, politics, industry, literature and arts in general.

3.1.4 Modernism in literature:

The beginnings of the history of modernism goes back to before the French poet Baudelaire (1821 – 1867) exceeded the old classical patterns in literature,

(1)_ Sapela , mohammad :*Defaa an alagel w alhadatha* {In Defending Mind and modernism}, Issue 39, Rabat, al zaman publishing ,2003, P,128

(2) -Al tureki, Fathi: *Alhadatha w ma baed Alhadatha* {Modernism and Postmodernism} , dar al fikr, Damascus, 2003, p, 3

and called for adopting symbolic methods in the literary text to reflect the literary form in that passing moment ⁽¹⁾, this modern project is considered an extension of the sequence intellectual, literary and ideological schools which were developed by the historical shifts which contributed in creating western modernism ⁽²⁾.

Modernism in Baudelaire concept is generated when present time cross eternity in the passing moment, he tried to present a symbolic image of the literature contemporary modern concept that is all about being fascinated of city lights, and the thoughts of a poet walking in a life like street , " Boulevard" that wide street and mirror of modern literature, chanted by the passing and vanishing beauty of modern life, therefore the awareness of modernism according to Baudelaire was not associated with a specific period that could be determined and compared with another one, so it was associated with a conceptual that stands on understanding the significance of a case, as present no longer exist compared to the past, which is a near opinion of Hegel in modernism as independent.

Therefore Baudelaire set up four characteristics of modern literature :

- 1- unfinished and not ended
- 2- Scatter and intermittent
- 3- Pettiness and loss of meaning
- 4- Self independency to the literal text⁽³⁾

Baudelaire criticized the platonic concept of beauty that stands for the eternal absolute idea that exists independently from other material stuff, also emphasizes on the beauty on the artistic creation by saying "the art is not a humiliated stimulation of

(1)-Smith, Terry. "Modernity". *Grove Art Online. Oxford Art Online*. (Subscription access, accessed mars 24, 2011),at 10,33p.m.

(2)-Harrison ,Charles : "Modernism ",*Critical Terms in art History* ,Ed. Roberts Nelson and Richard Shiff ,University Chicago press,2003,p.188.

(3)-Haidari, Ibrahim: *Baudelaire w adab alhadatha* {Baudelaire and the modern literary}<http://www.daralhayat.com/portalariclendah/134770>
25mars2011,at4,24p.m

nature, since nature is glossary that provides topics, and that art is not an apply to previous specific rules And that imagination is the master talent, and what makes great creator by braking universe, then creating out of the parts according to rule buried in the soul, and to create anther world using artistic forms" ⁽¹⁾, thus the idea of the relative beauty and the duplication of configuration that was set by Baudelaire, had laid rules of the artistic modernism according to researchers and theorists in the history of arts in general ⁽²⁾.

Baudelaire's modern project continued with the poet "Rimbaud" (1854-1889) in boycotting the old classical patterns of poetry, and calling to change the language of senses and mind, and to reach the human self and the profound rhythm of life itself, and the union with the universe inside the intellectual text, on the same regard the French critic " Dominique " emphasize that the poems of Rimbaud " broke language, then built another one, and that's what we call the modern poetry "⁽³⁾,as in the famous words that he ended his poem " alchemy of words " : " I know today that I shall revive beauty and make up new flowers, new planets , new bodies, and to change love itself and to reinvent it " ⁽⁴⁾.

Mallarme (1842-1898) finds that the work of both Rimbaud and Baudelaire is an extend of making poetry come closer to the forms of pure music and legendary visions, also to make the word and symbols parts of the material world , so he was able to create

(1) -Badrakhan, Abdul Karim: *Baudelaire w natharit al gobh w al gamal* {Baudelaire and the theory of ugliness and beauty.}
http://thawra.alwehda.gov.sy/print_veiw.asp?FileName=3658614720101228114334
 25mars-2011 at5p.m.

(2) -Harrison ,Charles : Op.Cit,p,189.

(3)- Combe , Dominique. Arthur Rimbaud , Poésies, Une Saison En Enfer Illuminations, Gallimard - Paris 2005 ,p.215.

(4)- Makhlof, Issa: *Daymomt Alshaer Rambo* {The Sustainability of The Poet Rimbaud}.
<http://www.alriyadh.com/2011/01/20/article596547.print> Accessed
 25mars2011at5,52p.m

new words and used modern old ones to reach a pure music that were extract by some sort of manipulating the phonetics of prosody that was contrary to the French syntax, his tendency towards myth, superstition and symbolism was obvious in his work that was published in " Contemporary Bernas" the subject was about " Herodias and Salome" ⁽¹⁾.

In the literature of western theater the play " Faust " by " Gotha " is considered a poet dramatic expression of the western modernism ⁽²⁾, also the first tragedy that expresses the concepts of modernism such as development and evolution and to reform the development of the primary tragedy, and it is still the best developed one till this day ⁽³⁾.

The beginning of western modern novels goes back to the fifties of the twentieth century especially in France by the French novelists, Alan Robb, Michel Butor and Claude Simon, by using modern methods that features excellent writing skills, and to draw attention to the imaginative nature in the narrative text ⁽⁴⁾.

Therefore going through that simple introduction of historical modern literature, you can clearly see that modernism in the western literature is a result of the historical transformation that the western modernism had to go through and how it called for freeing all old values and believes by breaking the rigidity of classical thought towards formality text which is the expressive value that distinguish the literature of western modernism.

(1) -Moron, Charles: Mallarmé:, Translation and the achievement of Hasib tiger, Volume 1 The Arab Institution for Studies and Post, 1979, p. 103.

(2) -Berman, Marshall: *Hadath Altakhaluf* {Modernity of backwardness}, translated by Fadel Jtaker, Ebal Foundation for Studies and Publishing, Damascus ,1993, p. 31.

(3)- Dabezies, André :Le Mythe de Faust, Armand Colin,voir en particulier le chapitre : «Genèse et structure du drame de Goethe», 1990,p61.

(4) –Abd- albagy, Yousif : KHSaes Alrewaia Alfrncia Aljadida {Features of new French novel} at majalt albahithon{ Journal of the researchers}at

http://www.albahethon.com/?page=show_det&id=1333 Accessed 28mars2011at5,52p.m

3.1.4 Modernism in art:

Modern arts were established within conceptual that stands on braking the old forms and criticizing classical artistic styles towards creating new ones, at the contrary of the concepts of the medieval which stands on the group artistic production, and the anonymity of the artist ⁽¹⁾, which assets back to a set of historical variables that the western modernism had specifically gone through to the moment of reconsidering all consonants and inherited believes from the medieval, and depend on the power of mind and science to understand the natural phenomena, which led to the emerge of the humanity trend that the cogito principle of Descartes stands on " I think thus I exist ". as a result of the emerge of the humanity trend and freeing the self of the narrow references of creativity, then the artist self emerged as a part of the artistic awareness and a project that relates to the phase of correction by submitting all closed absolutes in the arts of medieval to criticism, and to correct the path of art by dismantling old classical patterns, and to curve new and different shapes and types, that is built on independency away from old links of religion, ethics and function , on the other hand it seeks to establish the project of western modernism ⁽²⁾.

By going back to the assets and intellectual references which contributed in demonstrating the artists self and the displacement of artistic forms outside the methodology of the medieval arts, there should be an emphasis on the work of Descartes with his rational tendency to free the artists self from all restrictions and old references, besides his distinguish to the aesthetic pleasure in two phases sense and

(1) -Harrison, Charles: Op. Cit .p .188

(2)- Adamson ,Walter.L:"Apollinaire's Politics: Modernism, Nationalism, and the public sphere in Avant - grade Paris " "Modernism . Modernity " . no 3 ,1999, p. 35.

mind, and according to Descartes " within the artistic creativity cannot be with one phase without the other, true artistic pleasure is the intervention of the elements of mind and sense " ⁽¹⁾.

With the efforts of the philosopher "Kant" (1724-1804) the structure of the artistic work became an independent structure That has its own beauty away from the lines of content, the elements of beauty according to Kant was in the coordination and non restricted conditions, with the exception of confirming authoring and compatibility of conception, that is a process which produce the feeling of aesthetic pleasure or satisfaction which come close to the famous quote for french philosopher, Victor Konz:

"We must have religion for religions sake, morality for morality's sake, as with art for art's sake. The beautiful cannot be the way to what is useful, or to what is good, or to what is holy, it leads to only to itself" ⁽²⁾.

Regarding to Kant aesthetic is two types free and restrained the first one does not contain any definition of beauty the other one holds the first along with other lines ⁽³⁾, in the book " critique of judgment " 1790 Kant had set up four moments for the judgment of saying :

(1)-Abu Rayyan, Mohammad Ali: *Falsaft Aljamal w Tanshet Alfnun Aljamila* {Philosophy of Beauty and the upbringing of Fine Arts}, House of Knowledge University, Alexandria, 1985, p. 26.

2)-Knowles, Elizabeth M: *The Oxford Dictionary of Quotations_Major New Edition* , Oxford University Press, 1999, P238

(3) -George, Dickie .*Art and the Aesthetic ; an Intitutional Analysis* (Ithaca , NY ; Cornell University press , 1974, p. 83.

1 – Quality: which means to assess the art work according to the concept of

Consistency of formal relations away from benefit or functional .

2- Quantity: which is also known as " the admiration quantum ", which stands on how consistent the formal relationships are or the consistency of quality, with the emphasis on the power of spreading the artistic work which appears in the forma relationship, which would be expressed by the receiver with admire.

3- Relation (the interdependence judgment):, that is the artistic work is the objective of the self, so the means and objectives are matching, therefore negating the concept of utility, or pure function.

4- Modality: - where the artist would be, which means that the aesthetic judgment is related to an experience , the basic judgment is a self necessity that is subjectively expressed by assuming a common feeling, as beauty is a subject of desirability ⁽¹⁾.

In the light of the emphasis that were in freeing the form of content restrictions, many researchers in the western critical field believe that the formality of artistic work called by Kant had set a new foundation rules which formed the theory of form to " Clive Bell, Roger Fry " in determining art within the new theory, through the rhythm of formal relationships such as the line, mass, space and colour, ⁽²⁾ and does not lean against nature but on the aesthetic feeling which comes with awareness, therefore nature becomes prettier , in conclusion it is a self reference awareness " Pure self-consciousness " in an experimental space that

(1)- Kant ,Immanuel : The Critique of Judgement , Oxford University Press, 1952,pp. 55-58.

- Helmut Wenzel, Christian: An introduction to Kants aesthetics- Core Concepts and Problems, Malden, Blackwell,2005,PP10-18

(2)- Brooke , grant and Newall Diana :The basic -art history, Routledge, New York2008,pp.33-49

stands on creating new artistic forms that does not serve a specific social function⁽¹⁾, at the same time there is a distance between the content of the artistic form to the formality of it which is claimed by modern artistic trends.

3.1.6 Conclusion

After presenting an intellectual and historical framework of the project of modernism, the researcher will review the main points of this intellectual and cultural movement commensurate with the general lines of the research:

1 - Modernism is an intellectual and cultural project, which is unique to western civilization and came as a natural result in the context of its evolution in religious, social, political, economical and aesthetic levels.

2 – there were different views and intellectual situations that philosophers and historians determined the era that expresses western modernism, especially in its early emergence also the most important cultural motives that led to the modernist project, but there are strong indications that associates its emergence with the rebellious mind to all postulates, beliefs and concepts that blocked the movement of the progress of knowledge and science. As well as considering the end of modernism started with the begging of the early twentieth century.

3 – Modernism represented in its fundamental implications a rebellious project on all inherited beliefs in the contexts of knowledge, and declared a victory to the human self and mind, also adopted an open invitation to

(1)- Burger, Peter: Theory of the Avant –Carde –Theory and History of literature , volume 4 , tr. Michael Shaw , Foreword by Jochen Shulte ,University of Mimesota Press , printed in U,S,A, 1984, pp.47-50.

experience and research as a way towards salvation and reaching truth, far from metaphysical explanations and prefixed answers which were common for a long period of time in western communities.

4 – it is hard to adopt an inclusive definition of the concept of modernism, although many researchers and historians agree on a comprehensive concept of modernism defined as : an exceed of imitations and typical formulas in styles, and a call to create new visions in all intellectual, cultural, political and industrial levels , and in arts and literature in general.

5 – modernism has three basic features, that are considered as an agreement among most researchers and observers of the modernist project, which are :

A – Autonomy: where absolute faith in the human self and individuality, with the trust of its ability to reach truth is centered around itself , and considering the opposite as a subject of knowledge, which led to liberty and unleashing the self in all knowledge levels.

B – Rationality : a strong belief in the power of mind and its ability to overcome metaphysics , which led to the development of experimental sciences amid the independence of arts.

C – Nihilism : as a human awareness and perception of the human self , that was produced by the modernism movement as a result of its extreme values within self and human mind, also the absolute trust in its ability to reach truth.

6 – in the technical and aesthetic practice, the European literature especially poetry was in the lead of interacting with the modernist mind, as it was represented in the poems of the French poet Baudelaire with poems

that tried to break typical patterns in western poetry, also extended to the poems of both Rambo and Malaramih which came close to a form of pure music , modernity in literature has been characterized with breaking classical structures and leaning against what would be called the text formality.

7 - All fields of fine art were represented as an intellectual response to the modernist project and its intellectual arguments especially the victory of mind and human self and an open invitation towards experiment, which led to demolishing the foundations and concepts that the classical aesthetic, so other methods and aesthetic arguments had emerged which expressed the rebellious spirit of modernism to all common in the aesthetic mind .

8 – the arguments of the philosopher Descartes on his emphasis on both mind and self represented an important intellectual start to release the self and to dispose arts of classical inherited attachments especially on the level of subject, and its emphasis on the aesthetic pleasure as a mean to the artistic work , which detached the arts of its religious and ethical function, as these aesthetic concepts where established with the aesthetic as the structure of the artistic work became an independent structure that has a special formative beauty away from the determines of the content ,, the aesthetic components according to Kants expression were seen in the formal unrestricted coordination , except for the emphasis on authoring and the compatibility between imagination and rational awareness of perception, which results the aesthetic pleasure or satisfaction, which led to a much more general aesthetic concept which is art for art .

3.2 Trends of modern art:

The researcher in this section will try to clarify the start of the modern trends in art, based on the views and attitudes of writers, philosophers and critiques of western plastic art. Then, she will conduct a comprehensive study of modern views starting from the impressionistic school and ending in pop art. This will be achieved through focusing on the historical beginnings of every trend and the most important historical, ideological, scientific and philosophical changes that contributed to its prominence. Then, the researcher will highlight the most important artistic features of each trend. She will also take in detail the most important artists who took part in expressing it so as to reach and form a theoretical vision that clarifies the general artistic context of modern artistic trends.

3.2.1: The emergence of modernism in art:

Historically, there are many visions for determining the point of starting of modern arts:

*" , the most commonly chosen, perhaps, is 1863 the year of the salon des Refuses in Paris, where **Eduard Mamet** first showed his scandalous painting but others and even in earlier dates may consider 1855 the year of the first Paris Exposition Universally (a kind of world's fair), in which **Coustave Courber** (1819_1877), built a separate pavilion to show The painters Studio 1824, when the English landscapists **John Constable** and **Richard Parkes Bonington** exhibited their brilliant, direct color studies from nature at the Paris Salon an annual exhibition of contemporary art juried by members of French Academy or even 1784, when **Jacques Louis***

David(1748_1825) finished his Onth of the Horatii and the Neoclassical movement has assumed a position of dominance in Europe and the United States, each of these dates has significance for the development of modern art but none categorically marks a completely new beginning ". (1)

While some western researchers intellectuals specify:

"That the Modernism is a Western cultural term, and its origins lie in the overturning of the ideals and aesthetics of Romanticism in the late nineteenth and early twentieth Century's"(2).

3.2.2The most prominent schools of modern art:

Despite the different views and personal attitudes in deciding the beginning of artistic modernity ,and attributing the majority of these opinions of this trend to the impressionist school ,the researcher will adopt the common belief since it is very positive and able to decide the principles of modern art.

-Impressionism

Impressionism is considered as an artistic movement which came into existence as a reaction to the stereotyping of academic as well as the artistic methods. This is because it strongly calls for transcending the old obsolete patterns and not abiding to the color and line limitations in the old classical patterns. This can be achieved through a new artistic vision based on associating it with the artist's consolidation of

(1) -Arnason , H. H. And Marla, F. Prather: History of Modern Art: Painting, Sculpture, Architecture, Photography, Ed. N. Abrams, New York, 1998, P.17.

(2)-Matei Calinescu , *Five Faces of Modernity*, (Durham: Duke University Press, 1987), p.3-5.

self autonomy , thus coming in harmony with both philosophers' views Descartes and Kant, and the principles of the formalism theory in emancipating the artist's identity from restrictions and old principles and replace them with new artistic formulas parallel to the social ,cultural and scientific developments that widely spread in the western society, as mentioned earlier.

“ In this context ,the social scientist, Habermas sees that most new artistic trends ,including the impressionistic one, focused in their artistic mission on a philosophical cognitive principle which states :

Fact is hidden in nature, and it is no longer imaginative and supernatural as was believed in old ages. While mind ,according to Plato, meant wisdom and virtue, it became to mean ,according to modernism, a means to control and govern the physical phenomena of nature, and is associated with research and experimentation to explore the essence of nature”⁽¹⁾

As a result, the impressionistic school set aside bourgeois taste for the benefit of the aesthetic formulaic pattern away from the content identifiers which is built on the relation between color relationships that is based on the scientific principles of color analysis theories and optics and the physics of light.

The French critic Louis Leroy is considered as the first who used the term of impressionism in 1874 exactly in one of the articles criticizing the style adopted by the artist Manet in his work " the impression of Sun-Rise "(Figure 1),which is based on the direct effect and influence of nature's colors on the impression, that :

(1)-Shaker Alnema, Ali:*Almadrasa Alintebaia Jmalit albnae alouny*{ Impressionist school .. Aesthetic of color structure at <http://alialnaama.maktoobblog.com/> Accessed 3 mar 2011 at 3:00pm



Figure (1): Sunrise for the artist Claude Monet, from <http://www.google.es/imgres?imgurl=http>

"By concentration on the general impression produced by a scene or object and the use of unmixed primary colors and small strokes to simulate actual reflected light" ⁽¹⁾

So impressionism embodied the relationship with nature and carried two basic ideas:

"Impressionists learned how to transcribe directly their visual sensations of nature, unconcerned with the actual depiction of physical objects in front of them. Two ideas of Impressionists are expressed here. One is that a quickly painted oil sketch most accurately records a landscape's general appearance. The second idea that art benefits from a naïve vision untainted by intellectual preconceptions was part of both the naturalist and the realist traditions, from which their work evolved" ⁽²⁾

So impressionism

(1)- Samu, Margaret. "Impressionism: Art and Modernity". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–
http://www.metmuseum.org/toah/hd/imml/hd_imml.htm (6-4- 2011 at 2:15 a.m.)

(2)- Nochlin, Linda. *Impressionism and Post-Impressionism, 1874-1904*; (Sources & Documents in History of Art), (Paperback - June 1966) , p.29.

" is just a recording of a passing moment for a passing present .In other words, it is a justification for the feeling or sensation that an artist realizes in the open air about nature in an eye that might resemble in its function the role of the camera. Art , according to the impressionists is not a mental process, rather it is the direct natural reactions and feelings that the artist expresses in the piece of art as he understands and envisages the image as is ,thus embodying the rapid transition from a moment of awareness to pictorial reaction. " (1)

In this context, the importance of inventing the camera in 1862 is revealed through simulation and photography of reality as is in all its details which was of great value to the impressionistic artist "Edgar Degas" who emphasized the importance of taking all details of the scenes taken by the camera, particularly all rapid movements in actual life situations ⁽²⁾ ,as can be seen in Bliley's Family painting (Figure 2) and the Bally dancers' scenes (figure 3).



Figure(2): Bliley's Family, Edgar Degas
From -Denvir,Bernard:El
Impresionismo,Tr,Marcelo
Covian, Barcelona : Labor, 1975,Fig,41

Figure(3) : The Bally dancers' scenes, Edgar Degas
at<http://www.google.es/search?um=1&hl=ar&rlz=>

(1)-Amhaz ,Mahmoud: *Alfun Altashkily Almuaser-Altaswer* { Contemporary Plastic Art-Painting 1870-1970},.Dar Al –Muthalath for Designing ,printing and publishing,Beirut,1981,p.20

(2)-Lemary, Jan: *Alintebaia* {Impressionism}, Translation of Fakhry Khalil, Dar Al –Ma'moun for Translation and publishing, Baghdad,1987,p.39

Based on what has been mentioned earlier, it is possible to say that the impressionism movement came with pure formulaic values that gives much importance to the identity of the artist, on the one hand, and based on the scientific thought in implementation, on the other hand. Thus it was successful in changing the old aesthetic track that was dominant in the arts of middle ages in a way that increases paying attention to the effect of light on colors, regardless of the limitations and restrictions of content, depending on personal impressions without the need for the direct drawing or literal imitation of nature. This is in fact what is meant by the moment of auto-impression within the nature of continuous movement of the universe. So it is possible then to consider impressionism as a historical moment that dethroned values that had a role in marginalizing the self or auto understandings of the effects of the existence and beauty of the artwork on the recipient , and

"the artistic way that opens the doors wide for more freedom and independence from the captivity and salvage to the physical vision and appearance of the form ,and led to thoroughly investigate the secrets of the artwork itself and then the secrets of the creative and innovative artwork as well in general" (1).

- Expressionism

It is an artistic movement started in the beginning of the twentieth century ,specifically in 1910 in Germany. It transcends the method of the impressionistic school in his attitude towards nature through focusing on the artist's internal understanding on the outer world in a way that expresses the artist's identity though distorting the shapes and the unnatural usage of using violent colors and through expressing the anxious emotional feelings that contradicts

(1)-Bahnasi ,Afif : *Itijahat Alfnun Altashkelya Almuasera*{Trends of contemporary plastic arts}, Ministry of National Guidance and Culture Press, without date,P.19.

stereotypes of classical methods. As Red said:

"Expressionism endeavors to present the artistic identity over the external world .It also ensures the importance of the emotive content of the artwork as well. Moreover, it is the only voice among the art movements that appeared in the first half of the 20th century which adopted an objective issue which had a clear humanitarian and social effect. So it came as a strong response against the dominant effect of science and technology in all aspects of life " ⁽¹⁾.

Expressionism is distinguished in two distinct parts: (The Bridge Group) which was established by a group of artists as Ernst Ludwig Kirchner, Erich Heckel and Karl **Schmidt-Rottluff** in the middle of 1910. After that, Emil Nolde joined this group. It was distinguished by its trend towards revolutionary violence as a compelling necessity and to pay more attention to the social , political, ethical, religious and instinctive aspects ,based on their intuitions, imagination and the power of insight over mental knowledge ⁽²⁾.(Figure s4,5).The second group is the (Group of the Blue Knight) which was established by a group of artists in Munich in 1911 as Kandensky, Franz Mark, and Rossi who participated in the first exhibition .Then George Braque, Picasso, ,Malevich ,Paul Klee and Jean Arb who participated in the second exhibition when (Franz mark) called that "Modernity should not only focus on form ,but it should also focus on thought and content as well."⁽³⁾(Figures 6, 7).

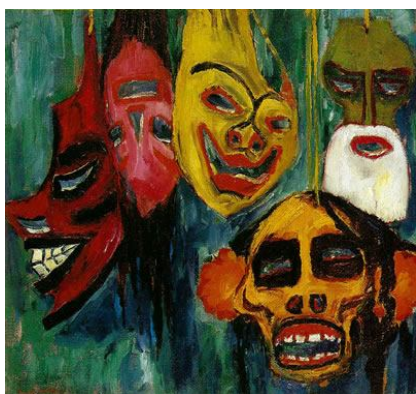
As a result, and through studying the fundamentals of the expressionism school, it is clear that the context of an expressive theory is associated with new changes of ideologies that transcended the limits of the end of self with nature ,as expressed by the impressionism

(1)-Ismael, Iz-Iddin :*Alfun w Alinsan {Art and Man}* ,Edition 1,Dar Al –Qalam Press,Beirut,1974,P.178.

(2)-Amhaz ,Mahmoud: Op.Cit, P80.

(3)-Ibid: P.84.

school which calls for a new style that can express the identity of the artist and what goes inside him as dreams ,emotions and feelings and projecting them on the outer world. This, in turn, contributed in neutralizing the visual scene for the benefit of the psychological expression.



Figure(4)- Masks Still life, Emil Nolde
at <http://www.google.es/imgres?imgurl=http>



Figure(5)- Self-portrait, Emil Nolde
at http://www.google.es/search?hl=ar&rlz=1G1ACAW_ARES421&q=%D8%A



Figure(6)- Riding Couple, Wassily Kandinsky,
http://www.google.es/search?um=1&hl=ar&rlz=1G1ACAW_ARES421&biw



Figure(7)- August Macke, Frances Marc, From- Wolf, Norbert: Expressionismo:Ed Uta Grosenick,
Köln, Alemania : Taschen GmbH, 2004,P.67

Symbolism:

It is an art movement that represented the modern awareness as an important aspect of the modern ideas by subjecting the ideas of art movements -which are based on the

simulation of natural environment- to review and correction. This can be applied by: adopting an art style that is distinguished by symbolizing and inspiring ideas, adoption symbolic forms that express the artist's identity by simple visual formulas with strong external borders as well as using prismatic colors without using shadows. It's considered –as a trend- parallel to the symbolism trend which appeared in western literature led by the French poet Baudelaire at that time.

The general frames of symbolism –as an art trend- have not been identified like other trends of modern art. Symbolism is similar to the expressionism in its inclusiveness. In terms of explaining the inclusiveness it's the art perception by which the content was preferred over the form. Moreover, it focused on ideas instead of the fundamentals of academic methods. The content and shape of the artwork are considered a symbolic language by which it conveys visual direct and brings us vivid expression as well as sharing us with the subjective and emotional fact⁽¹⁾ Therefore, the role of symbolism is to identify the deep meanings of the hidden life as well as to reveal what is beyond the metaphysical. Also, it expresses the potential dynamic in things which integrate the shape and content in art integration. So, symbolism is a discovery of a specific subjective form that represents wide mysterious space of the subjectivity of the art. As a result of this, the shape in symbolism has many specifications that are closely related to the content in which it confirms each other (see figures 8, 9). The most famous artists in this field are: Dante Rossetti and Bonnard Russell .

(1)-Ibid: P.97.



Figure(8)- Pardon at Pont-Aven
 , Emile Bernard'at
http://en.wikipedia.org/wiki/%C3%89mile_Bernard



Figure(9)- The vision of the Sermon, Paul Gauguin
 athttp://en.wikipedia.org/wiki/File:Paul_Gauguin_137.jpg

- Fauvism

It is an art movement that calls for ignoring the shape and glorifying the color in the first place in new and different style unlike the former art trends' orientations which focused on the importance of respecting the basic fundamentals of the shape. Therefore, form has been replaced by color which seemed more pure, tough and exciting in the structure of the fauvism painting. Art in Fauvism has gone into two tracks for two groups which included two forms "wild and disciplined". One of them had been drawn to its instinct only while the other was guided by thought and logic⁽¹⁾. In addition, the Fauvism School adopted flat structure and simplification style in drawing as well as demonstrating the outer limits of the drawn objects in a spirit similar to the primitive drawing.

Henri Matisse is the Fauvism School's pioneer. He brought developed methods and trends to the modern artistic heritage which made significant echo in the Cubism and abstractionism trends⁽²⁾ (Figure 10). He got the talent of coloring

(1) Bowness, Alan: *Alfun Alorubi Alhadeth* {Modern European Art}, translated by: Jabra Ibrahim Jabra, Al-Ma'moon Institution for Publishing and translation, Baghdad, 1990, p153.

(2) Husain, Husain Mohammed: *Mthahb Alfun Alhadith* {Modern Art doctrines}, Dar Alfeker, International Publisher, without date ,p 117.

where he depended on the photic intuition which brought attention to his work more than that that accompanied to the Fauvism School time. Despite the short time of existence of Fauvism School, it had a great influence on the modern art which was achieved by freeing the artist from abiding to the laws of drawing as well as freeing him of simulating every natural thing ⁽¹⁾.



Figure (10)-Henri Matisse

At http://www.google.es/search?hl=ar&rlz=1G1ACAW_ARES421&q=%D9%87

-Cubism:

Cubism is considered “the most decisive and radical art movement during the first quarter of the twentieth century” ⁽²⁾. It is also considered a natural extension of "the current art approaches which were witnessed by the first ten years of the twentieth century. These trends

(1)- Niemeyer, Sarah: *Qisat Alfun Alhadith* {The Story of Modern Art}, Translated by: Ramsis Yunnan, Committee of Writing, Translating and Publishing, Series of Modern Culture, Egypt, p120.

(2)_Amhaz, Mahmoud:Op.Cit,, P91

started with Impressionism and later trends but ended with the pretext of searching for the color or the direct expression until reaching the stage of breaking the shape, exaggerating structure, color and forms in order to explain the fundamental features of nature ⁽¹⁾. "While the cubism stance embodies the desire to reconstruct the space of visual painting on new and strong basis based on the oneness of vision and visual illusion" ⁽²⁾ through a system of formal relations that destroyed the icon of visual representation towards scientific and philosophic vision which created a structural system to the image of the body that has free mass and three-dimensions on a surface of two dimensions. Moreover, cubism has tried to represent objects that are isolated from the visible world through breaking the geometric form into flat geometric spaces that are nested as well as representing it in all different aspects at the same time. In an attempt to express the absolute truth, cubism seeks to provide an image about the subject which is more subjective than just stop at its external features ⁽³⁾. According to the author David: when the cubism artist divests the painting from all the expressional incident factors and completely based it on the visual construction for curves and the straight lines, surfaces and solid forms, he will be clear in front of the world and revealing himself by the same relations that he established ⁽⁴⁾.

The cubism school has been distinguished by three phases: The first one is the analytic phase and the second one is the synthetic phase, In addition to the art of collage which considered the third phase for the school of Cubism .

(1)- Ibid, P91

(2) - Antliff, Mark and Leighten, Patricia: *Cubism and Culture*. New York and London: Thames and Hudson, New York 2001, p.78.

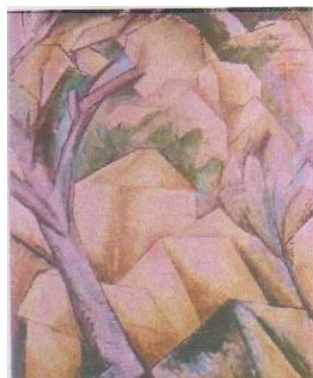
(3)- Cottington, David: *Cubism in the Shadow of War: The Avant- Garde and Politics in France 1905-1914*, New Haven and London: Yale University Press, 1998,p.43.

(4)- Ibid ,p.44.

Those who were the most important ones who represented the cubism school concepts were: Pablo Picasso and George Brak (figures 11, 12).



Figure(11) - The **women of Avignon**, Pablo **Picasso**
From- Crepaidi,Gabrieie:El Arte Moderno-1900-1945,La época de las Vanguardias ,Trai Silvia Alemany:Electa:Barcebana:2006,P.74



Figure(12)- Houses at L'Estaque , **Georges Braque**
 At<http://www.artchive.com/artchive/B/braque/housesle.jpg.html>

Through following the history of cubism school, one can notice that the forms dissent the approach of former art trends in a modern way that is free from all subjective restrictions and limitations of the shape toward visual aesthetic that is clear in the geometric lines such as straight line, curve line, and synthesis of surfaces and scales in the process of art expression.

Abstractionism :

It is an art trend that calls for "rejecting the graphic representation as well as rejecting sticking to the visible and nature in which it becomes necessary to keep away from or to control it by signals instead of getting into details ⁽¹⁾. Rejection reference came due to artist immanence liberation from the restrictions and limitations of content as well as divesting the shapes out of their natural or organic

(1)- Amhaz, Mahmoud: Op.Cit, p138.

image completely or reducing this organic natural reality.... Thus, the abstraction becomes just partial or proportional. So, the abstracted image or the one with mysterious idea can replace the natural or organic image ⁽¹⁾.

"This trend has been called abstractionism to distinguish it from any art related to nature. This name was given away from feeling nature. This means that the art has been changed in its basic structure to suit what ideas the artist can create without paying attention to the painting or its features. This does not mean that such trend has no relation with the scene, but it has nothing to do with the nature or benefiting from it" ⁽²⁾.

Abstractionism artwork has reached the peak in Kandinsky's work towards the lyric abstractionism(non representational) and other pure abstractionism forms that were extracted from shapes resembling music (figure 13) and the style of artist Piet Mondrian toward the geometric abstractionism (figure 14). Despite the independency of work for each one of them as well as having no joint stylistic feature, it's worth mentioning here that artist Kandensky provided with the philosophic justification of the abstractionism art. Mondarian has explained to us how does it look and how it can be ⁽³⁾. Kandensky "has focused on color in his paintings. This color that he sees as a free element with its special expressionism energy ⁽⁴⁾. While Mondrian's abstractionism has appeared through giving significant attention to the geometric forms with a material and mental motivation

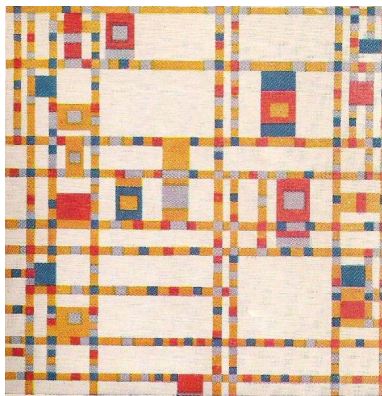
(1)- Husain, Husain Mohammed: Op.Cit, p178

(2)- Aboo, Faraj: *Elm Anaser Al loun* {Science of Art Elements}, Dolphin Publisher, Milano, Italy, 1982, P.778

(3)- Bowness, Alan: Op.cit, p197

(4)-Ibid p198

which came as a result for the hidden balances as well as the touching, movements and color components ⁽¹⁾.



Figure(13)- Abstraction, **PIET MONDRIAN**
 At http://www.google.es/search?um=1&hl=ar&rlz=1G1ACA_W_ARES421&biw



Figure(14)- Wassily **Kandinsky**
 At http://www.google.es/search?um=1&hl=ar&rlz=1G1ACA_W_ARES421&biw

Thus, abstractionism generally means abstracting the forms toward pure artistic structure which focuses the artist's immanence through the agreement between the internal necessity and the privacy of balanced organization of the art work.

- Surrealism :

It is an art trend which is considered the most different and discordant style that doesn't follow the fundamentals and determinants of the former art trends. It derives its identity as an art trend from the proposals of western modernity especially in Sigmund Freud's theory of "psycho analysis" , dreams analysis and their meanings ⁽²⁾. The main principle of this trend is the existence of a world that is more real than the usual world called "world of unconscious

(1)- Mayors, Berland: *Al finon Altashkelya WKifa Ntthouha* {Visual art and how to taste} it, translated by Dr. Sa'di Almasori and Sa'd Alqadi, Review and introduced by Saa'd Mohammed Khatab, Cairo, 1966, P53

(2) -Aboo, Faraj, Op.cit , PP.790-791

mind"⁽¹⁾. The irrational world which is distinguished by weirdness has no relation with reality. It is "an art that is independent from any type of determinants". It especially aims at representing the spontaneous expressions ⁽²⁾ through discarding the dominance of mind by using the spontaneous and involuntary expression as it's supposed by unconsciousness in order to reach spontaneous and direct way of expression.

Salvador Dalí is considered the most important artist in the surrealism trend who gives the coincidence concept new meaning through expressing ecstasy, dreams, deceptive simulations, and juxtaposition of contradictions. It was an attempt to transfer the concepts of Freud's psychological theory to the overall political, cultural and social situations ⁽³⁾(figure 15) in contrast with the surrealism artist Juan Miró who was distinguished by simplicity and the spontaneous style in expressing childhood memories. It was said that "he is the most surrealist among his colleagues through his total submission to simplicity. He was amazing in collecting what cannot be collected and separating what no one can do except him". ⁽⁴⁾.

In conclusion, surrealism means an art trend that is close to the unfamiliar things and keeps away from what is familiar through: getting free from reason dominance, recur to dreams and the world of unconsciousness, expressing suppressed instincts and desires in a modern art style which adds –to the art modernity- new creative artistic features that are produced from exposing artist's

(1) -Red, Herbert: Abstract of History of Modern Art, One Hundred Book Series, Ministry of Culture and Media, Public Institution for Cultural Affairs, Baghdad, 1989, p95

(2)- Red, Herbert: Op.cit, p96

(3)- Amhaz, Mahmud: Op.cit, p191

(4) -Delis, Evon: *Alserialia* {Surrealism}, Translated by: Hindi Zguib, Awedat's Publications, Beirut, 1983, p 74.



Figure(15)- Persistence of **Memory** , **Salvador Dalí-From-** Crepaidi,Gabriele:Op.cit,P.212



Figure(16)- **Joan Miró-From - Miro,** Juan:Opera Grafica, Excmo. Ayuntamiento de Córdoba, Delegación municipal de Cultura , posada del Proto,Marzo,1982,P19

identity to the aesthetics of unreal world of meditation.

-Futurism:

It's an art trend that was connected to the main manifestations of the relativity theory of Ernest Einstein which revealed the fourth dimension of time that represent energy and movement. Futurism is considered highly important school since it was able to find an art form which explains the nature of dynamic age and modernist awareness as well as showing an important aspect of the fundamentals of the western modernity ideas of modernity through focusing on the rational trend by adopting science and experience as a main reference in the artistic research and terminate any relation to the past but going forward toward future. The futurism artist expressed the variable image by breaking the forms into thousands of spots, lines and colors. It aimed at transferring the rapid movements, bounces, steps and powers struggle. One of the futurism artists said that: "the horse that runs does not have only four hooves, but it also has twenty ones and triangular movements". According to the futurism's concepts that deal with doubling movements, persons and horses in the futurism paintings started to look

with multi parties and radiological sequence in a way that shows the futurism painting like a sequential of color waves (figure 17). In the painting of "Flexible" which was drawn by the futurist "Umberto Boccioni" in 1912 generally expressed a man wearing colorful flow cloths that are moved by air so the details would flow in continuous moving waves (figure 18)⁽¹⁾.



Figure(17)- Faces , Umberto Boccioni
From-
http://www.google.jo/search?hl=es&rlz=1T4ACAW_es



Figure(18)- Elasticity, Umberto Boccioni
At[http://www.google.jo/search?hl=es&rlz=1T4ACAW_es_ES377&q=%D8%](http://www.google.jo/search?hl=es&rlz=1T4ACAW_es_ES377&q=%D8%4ACAW_es)

There is no doubt that futurism has brought developed aesthetic values based on Einstein's relativity theory in the process of implementation. Therefore, it changed the aesthetic direction that was common in the former art trends in an artistic way that is considered part of modern awareness.

-Dadaism:

It is an art movement that appeared due to destruction and devastations of the First World War under the leadership of a group of chaotic artists. Dadaism adopted the

(1) -Niemeyer, Sarah: Op.cit, p147

motto that "devastation is an ethic"⁽¹⁾. It's the movement that rejected all the ideas and values of the former art trends which made the Dadaism adopted nihilism in art expression process. Marcel Duchamp is the leader of Dade who proved that everything ready up to work level as it is clear in "Mona Lisa" in which he added mustache (figure19). The other painting is the "Fountain" which is just a toilet on which was written the name of the producing company (figure 20). Also, Dade artist have mixed visual structures on dynamic elements or technical elements like the painting of artist "Francis Picabia" who drawn his paints (ironic machines) with ironic mechanism as well as the "Dadaism structure" painting for the artist "Raoul Hausmann"⁽²⁾. Through the two mentioned paintings we can notice that the intention was not to create art work but the main interest was to outrage the pleasure and to create confusion for the recipients' mind.



Figure(19)- Monaliza , Marcel **Duchamp**
From- Crepaidi,Gabrieie: Op.Cit,P.197



Figure(20)- Fountain, Marcel **Duchamp**
Crepaidi,Gabrieie: Op.Cit,P.199

(1) -Red, Herbert: Op.cit, p70

(2) –Ibid: p70-71

Therefore, Dadaism School focused on devastating the principles of the former art trends by directing the artwork out of its traditional frames and disintegrating the dual relation between the content and form towards the nihilism of the artwork.

-Abstract Expressionism :

It's an art trend that was established in the USA during the fifties of the twentieth century and spread in Europe after that. Such a trend depends on the theory that confirms colors, lines and shapes when used freely away from content and forms' restrictions will be more expressive than being used according to the concepts of traditional methods. Jackson Pollock is the most famous artist of the abstract expressionism school. He exceeded the non-objective and irrational style in his paintings through splashing dyes on huge paintings that are laid the ground ⁽¹⁾

(figure21)



Figure (21)- Jackson Pollock, At-<http://www.google.es/search?hl=ar&rl>

- Pop Art:

Pop art is the latest of modern art trends. It is considered a continuation for the mission

(1) -Amhaz, Mahmoud, Op.cit, p208-209

of Dadaism by freeing the artwork out of its traditional frames as well as breaking out the dual relationship between the content and form to create an artwork style with no rules or specific origins. It aims at the end to gather a lot of materials in a way that is different from its basic role in one artwork⁽¹⁾ Figure (22),(23), The American visual artist "Roy Lichtenstein " is considered the most famous one in Pop art which was appeared in the USA in fifties of the twentieth century.



Figure(22)- "Coca-Cola Bottles", Andy Warhol,



Figure(23)- "Coca-Cola and wood", Andy Warhol-At-
<http://www.google.es/search?hl=ar&gb>

3.2.3 Conclusion:

After this comprehensive presentation of the modern art trends, the researcher will try to conclude the main points in a suitable way to support the main frame of this research:

(1)- Harrison, Sylvia. Pop Art and the Origins of Post-Modernism. Cambridge University Press,2001, p.59

1. There were many perspectives and individual attitudes towards deciding the history of artistic modernity and referring the majority of the philosophical opinions to the impressionism school as the historical beginning of the artistic modernity.
2. The impressionism art movement appeared as a reaction against the academic and artistic methods which called for breaking the formal old traditional models as well as breaking the line and color restrictions in the classical art templates. This can be achieved through establishing new art vision combined with promoting the artists' immanence that completed the theory of the philosopher "Descartes" and "Kant, and adopting the principles of the visual theory of liberating the artist's identity from the old retractions and references, in addition to indicating the visual-aesthetic structures simulating the overall scientific, cultural and social developments that invaded the Western society, based on the scientific fundamentals of the color, optics and the physics of light.
3. Through the study of the fundamentals of expressionism, we found that the context of expressionism paintings is connected with new thinking variables that broke the limits of the artist's identity and assimilate it in nature –as expressed in the impressionism school- toward modern style that express artist's identity and what is going on inside him such as interactions and dreams by putting them on the ground of external world which helped to neutralize the visual scene for the advantage of psychological expression.

4. The symbolism school is similar to the expressionism in field of comprehensive approach. The explanation of comprehensiveness lies in the artistic view that favors content over shape. Also, it interested in the idea more than the fundamentals of academic art methods by adopting an art style characterized by symbols and inspiring thoughts that represent a wider space of art immanence.

5. Fauvism school calls for ignoring the shape but glorifying the color in the first place in a new and different style different from the former art trends' orientations which focused on the importance of respecting the basic fundamentals of the shape. Therefore, shape has been replaced by color which seemed more pure, tough and exciting in the structure of the fauvism painting in demonstrating the outer limits of the drawn objects in a spirit similar to the primitive drawing.

6. Those who followed the history of cubism school can notice the shapes dissent the approach of former art trends in a modern way that is free from all subjective restrictions and limits of the shape towards visual aesthetic that is clear in the geometric lines such as the straight lines, curved lines, surfaces and scales in the process of art expression.

7. Generally speaking, abstractionism confirms the abstract of the forms towards a pure artistic structure which focuses the artist's immanence through the link between the internal necessity and the privacy of balanced organization of the artwork.

8. Surrealism is an art trend which is considered the most different and discordant style that doesn't follow the fundamentals and determinants of the former art trends. It derives its identity as an art trend from the proposals of western modernity especially in Sigmund Freud's theory of "psycho analysis" ". Surrealism means an art trend that is close to the unfamiliar things and away from familiar through: being free from the dominance of reason, recurring dreams and the world of unconsciousness, expressing suppressed instincts and desires in a modern art style which adds –to the art modernity- new creative artistic features that are brought though exposing the artist's immanence towards the aesthetics of the unreal world of meditation.

9. Futurism has brought developed aesthetic values based on Einstein's theory of relativity which reveals the fourth dimension of time in the process of implementation. Therefore, it changed the aesthetic direction that was common in the former art trends in an artistic way that is considered part of modern awareness.

10. Dadaism School focused on devastating the fundamentals of the former artistic trends by leading the artwork out of its traditional frames and breaking the dual relation between the content and shape towards the nihilism of the artwork.

11. The Abstractionism Expressionism depends on the theory that confirms that the colors, lines and shapes when used freely away from

content and shapes' restrictions will be more expressive than being used according to the concepts of traditional methods.

12. Pop Art is considered a continuation for the purpose of Dadaism by taking the artwork out of its traditional frames as well as breaking out the dual relationship between the content and shape towards an art style with no rules or specific origins. It aims ,at the end, to gather a lot of materials in a way that is different from its original profession in one artwork.

3.3 The historical context for contemporary Iraqi ceramic movement:

This section presents an analytical study of the historical context of Iraqi ceramic, starting from the historical start of the pottery art on the land of Iraq, specifically the prehistoric period, passing through its continuous historical phases in the historical periods, then ceramic art in the Islamic period, till reaching the contemporary Iraqi ceramic movement; with concentration on the most important intellectual variables that contributed to forming the contemporary Iraqi ceramic shape. For this purpose, the researcher divided this section into three parts:

3.3.1 Pottery in ancient Iraq civilization.

3.3.2 Islamic ceramic art in Iraq.

3.3.3 Contemporary Iraqi ceramic art.

3.3.1 Pottery in ancient Iraq civilization:

Discovering the beginnings of pottery as a basic artifact in the human intellectual movement, ensures that the invention of pottery for the first time was based on utilitarian purposes that were connected to economical activities like storing grains, and performing the daily life activities according to the pure agricultural thinking that supplements the nature of the new agricultural society that its first form was represented by the big economic move "people moving to productive economy through agriculture and taming, after it was consumer, based on picking and collecting natural plants,

hunting, and fishing”⁽¹⁾; professor Frankfort thinks that “pottery making came by chance, where people discovered burning mud, and soon started transforming their skills to the new material (mud), and achieved fast progress”⁽²⁾; the surfaces of potteries in the beginning were empty from scenes, except for some samples that carried some confused geometric formations, that were characterized with naïve simplification, based on both, the topic and the artistic style that expressed the spontaneity of artists of that age. The scenes, with its references, incorporated the memories of skills and the accumulated experiences of the human sensational perceptions, like weaving baskets of trees branches covered with plaster or tar from the inside in order to preserve liquids before the invention of pottery” based on that, the ornamental incisions on the surfaces of potteries, in its start, seemed to include, in most cases, scenes that are related to the shape of baskets, and may be weavings”⁽³⁾. The Mesopotamian thought in this stage was occupied with functional motives in making pottery, so potteries have appeared as primitive and utilitarian activities in its essence and general nature, which people portrayed based on benefit, meaning its pure functional motives. “People soon ascended with it, so it became aesthetic subjects, so that pottery aesthetics and contents are almost guarantees to take it out of its circle of usage today”⁽⁴⁾.

People’s intellectual conceptions of existence found in structure of the ancient pottery of Iraq, have established, with its informative levels, a term that is close to (Bart) term

(1) -Al-Dabbagh, Taqi: *Al thora Alzeraia WI qura Alola-Hadarit AlIraq*{The agricultural revolution and first villages, Iraq’s civilization;} part 1; written by a group of Iraqi researchers; Al-Hurra Press, Baghdad, 1985, P 112

(2) -Frankfort, H. *Studies in early pottery of the near east*, London, 1924, P 12

(3) - Mallaowan, M.: *Early Mesopotamia and Iran*, London, 1965, P 113

(4) -Zakarya, Ibrahim: *Falsafit A llfun Fe Alfeker Almoaser*{The philosophy of art in the contemporary thought}; Egypt Press, Cairo, 1977, P 375

that is based on three elements: the indicative, the indicator, and the indication (sign) that is considered the unit that gathers the other two; so potteries, are a special kind of semiology in forming a symbolic interpretation for shapes (Figure 24).



Figure (24)- Geometric scenes on plates

Age of Hassuna Barrow, Andre. Summar arts and culture, tablet (58: a).

The prehistoric civilizational roles of ancient Iraq's civilization (Hassouna era, Samarra era, Helf era, and Al_abeed era) are from the important stages that pottery concept in the subsequent ages was based on, and this is called passing the time distance that is based on the concept of effective historiography, or the continuously influencing historiography⁽¹⁾. From following the referential basis and concepts of (Hassouna era) potteries, we discover that shapes, on the visible level, have a productive indication and shows that the artists of the civilizational Hassouna era “they were looking to add a touch of imagination and ornament to the material they produce for daily usage, there is no doubt that these ornaments wasn't unnecessary,

(1) -Gadamer, Hans-Georg : *Tajali algamil* { The Relevance of the Beautiful}; from Sa'ed Tawfeeq translation; Higher Council of Culture; Cairo, 1997, P 19

because images had its effect and meaning”⁽¹⁾, the ornaments indicate, with its reference, to shapes of triangles by incision, and other shapes of triangles by coloring that functions as an informative method about the thoughts that are common in the civilizational milieu using an artistic style that does not come out of the artistic styles used in that period; this consciousness lead to the spreading of these shapes in the following periods of the Mesopotamian civilization, with samples of pottery, craving, and stone cups⁽²⁾, the thing that proves its structure as a sign; “indications and signs only exist as much as it is being acknowledged, i.e. as much as its repeated and mentioned”⁽³⁾ (Figure 25).

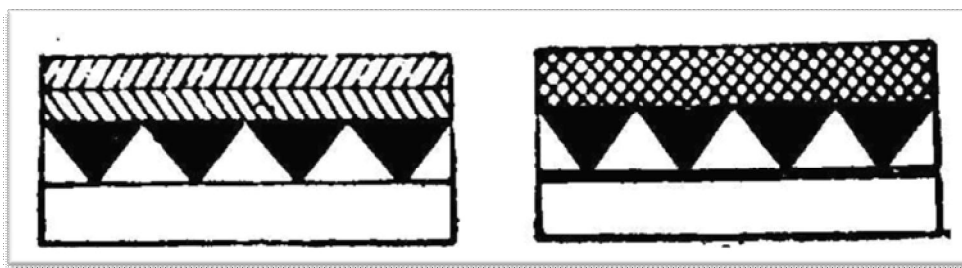


Figure (25) – Geometric Decoration-

Age of Hassuna - Dabbagh, Taqi. Pottery in prehistoric times. Civilization of Iraq, c 3, the form (3:40, 41)

(1) -A group of Iraqi researchers: *Hadarit Aliraq- Alousor Alqadima* ,{Civilization of Iraq- Ancient Ages}, part 3; Al-Hurriya Press, Baghdad, 1985, P 17

(2) -For comparing:

- Parrot, Andre: *Sumer Finonha Whadaratiha* {Sumer, Arts and Civilization}; translation and commentary by Dr. Issa Soliman and Saleem Taha; Baghdad, 1980; Plate 94, P 124
- Moortgat, Anton: *Alfun fi Aliraq Alqadeem* {Art in Ancient Iraq}; translation and commentary by Dr. Issa Soliman and Saleem Taha; Baghdadi Press, 1975; Plate D1, P 95
- Fuji, Hedge: *Altangibat fi Tal Cuba, Tolol Sankar , Tolol Ihmidat* {Excavation in Cuba hill, Sankar hills, Hmedat hills}; Tokyo, Baghdad, 1981, Shapes 14, 16
- Delougaz, P.: Pottery from the Diyala region, Orient Institute Publications, Vol. XIII, The University of Chicago press, 1952, fig. (5).

(3) -Parthes, Roland: *Darss Alebstimelogia*{The Lesson of Semiology}; 2nd print, translated by Abdul Salam Bin Ali; Top gal Press, Morocco, 1986, P 13

As for the features of shapes development on the sign level, it can be found clear in the Samarra civilizational era; the symbolic structure of shapes shows a kind of dislodgement for a number of layers of shapes to reach the abstract shape in an aesthetic formation that shows the engraved social contents and meanings in the final result of shapes “the inclusion in these ornamental methods expresses the philosophy of life as a whole; all these symbols are rich with meanings, it express the hopes and fears of a nation that already developed a strong religious faith”⁽¹⁾. Shapes have presented an assumed image for the existence that explained the logical method of thinking at that period, through the ability to incorporate reality with a symbol, and then understanding the symbol as a representation of reality⁽²⁾. Shapes of running ibexes (Figure26) and dancing women (Figure 27), with all of its outstripping of reality have established a symbolic structure of repetition and formal overlapping, meaning “there is a symbol resulting from the overlapping of two symbols in a specific order, and the formation is the structure of the resulted symbol”⁽³⁾; so the system of the drawn shapes of running ibexes is similar to the Malts Cross* that expresses on the inevitability of a society that became filled with questions; while the

(1)-Parrot, Andre: Op.Cit; P 92

(2) -Ricoeur, Paul: *Al bonia ,Alkalema W Alhadath* { structure, word , event } translated by Souad bin Idres, Nawafed Magazine, Issue 8, ALRiyad, 1999, P 15

(3) -Kasem, Seza: *Mdkhal Ela Asemologiah* {Introduction to Semiology}; 1st print; Elias Modern Press, Cairo, 1986, P 35

* Malts Cross is a formation on the shape of a central square that its angles are connected to a triangle; it explains the aspirations of the prehistoric Iraqi social thought movement; for more see:

Mohsen, Zuhair Saheb: *Alashkal Alramzia Mn Aser Gabl Altadween Fi Aliraq*{ Symbolic Shapes in pre-documentation era in Iraq}; The Academic Magazine, Issue 29, volume 7, Baghdad, 1999, P. 94 - 95

shape of the assembled symbol of dancing women becomes the Swastika[#] and its connection to religious concepts and beliefs that are related to the aspects of fertility and growth in nature; while fish shapes (Figure28) shows a kinetic situation that forms a kind of an indicative relationship with the Swastika, to become symbols with an indication to fertility, pleasant living, and the abundant welfare; the thing that led to using its shapes in the following eras (the Second Dynastic Period, and the Sumerian period)⁽¹⁾; this symbolic suggestions in the shape of the running ibexes and the dancing women, and the shape of fish with its multiplied movements, establish for approaching the Western civilization arts, especially Futurism, in regard to forming and multiplying the movement of shapes.



Figure(26)- The running Ibex Age of Samarra, from - DuBusson, M. Baghouz, l'ancienne covsote, plate (26)

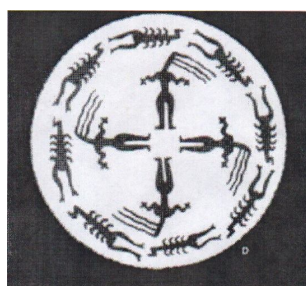


Figure (27)- Women dancing, Age of Samarra, from- Herzfeld E .Die Ausgrabungen von Samarra, (plate 2 ,fig 2).



Figure(28)- Forms of fish, Age of Samarra, from- Herzfeld, E.Die Ausgrabungen von sammara, (plate 6 ,fig 6

[#] Swastika is a formal structure resulting from summarizing and abstracting the shapes of dancing women that are drawn on pottery surfaces of the prehistoric Samarra civilizational era, which indicates to fertility and growth of nature; for more see: Goff, B.: Symbols of Prehistoric Mesopotamia; New Haven and London, Yale University Press, 1963, P 9

(1) -For comparing see- Fuji, Hedge: Op.Cit. Figure 18 – B.
 -Basmaji, Faraj: *Kenos Almathaf Aliraqi* {Treasures of the Iraqi Museum}; General Directorate of Antiquities, Alp-Hurrya Press, Baghdad, 1972, Figure 42
 -Delougaze, P.: Op.cit, Plate 8

According to Jean Bottéro, the total comprehensive incorporation of shapes interpret that “Samarra civilization is an original civilization, it is the first in the world, and it exceeded what’s known as (culture) to an accumulation in the fields of development”⁽¹⁾, meaning that the transformation in forming shapes in the direction of the absurd took place inside its geographical borders⁽²⁾. For a deeper clarification of the human thought at that period, we recall (Figure 29) that represents a globular jar with a tall neck that took its singularity from Sumerian artists by choosing formation methods through the formal pairing between drawing and sculpturing, taking into consideration its relation to the total of the common ideas in the civilizational milieu that are represented by the thoughts of fertility and growth in nature, and how to transform it into a symbolic indication through an understanding that suggests representing the face of a woman occupying the space of the jar’s neck, while the artist used the lower part of the jar to represent the woman’s body in a relation that shows the harmony of thought among the sensation data (the materialized world), and the thoughts data (the total abstract world); “instead of the human going into a direct relation with the same things, he adapted himself to artistic symbols”⁽³⁾, while the pottery sculptures from Samarra civilizational era known as Mother Goddess (Figure 30) indicates the efficiency of its symbolic value as alternative symbols used in the

(1) -Bottéro, Jean: *Blad Alrafden (Al kitaba, Alagl, Alaliha)* {Mesopotamia (writing, mind, god)}; translated by Father Alber Abona; Cultural Affairs Press, Baghdad, 1990, P 94

(2) -Roux, George: *Aliraq Alqadeem* {Ancient Iraq}; translated by Hussein Alwan Hussein; 2nd print; Cultural Affairs Press, Baghdad, 1986, P 86

(3) -Dascal, Marcelo: *Alitgahat alsemiaea almoasera* {contemporary trends semiology} ,translated by Hameed Al-Hamdani and others; Casablanca, 1987, P 60

lived civilizational atmosphere through expressing aspects of human living⁽¹⁾, which the person feels expatriated by it because of the difficulty of understanding it⁽²⁾; “where the indications rise above the seen natural phenomena, but still laying in that consciousness, in the shape of topics that have part of its natural particularity despite of the generality caught by the representation”⁽³⁾; in return, the essence of the intellectual content that is related to the problems of social thought is revealed in the method of the original method of artistic processing for the male sculpture from Samarra civilizational era (Figure 31) through “inlaying the eyes with white shells, while the pupil of the eyes and the eyebrows are black”⁽⁴⁾; this artistic aesthetic establishment came as a translation for the creative imagination or the transcendent imagination in the words of philosopher (Immanuel Kant) and the balance between the thought and implementation in expressing the potentials of the eye as a semantic sign in spreading and notifying, considering it a wide area of interpretation for forming a message, and the choice indicates a meaning⁽⁵⁾, and puts us in front of the idea of approaching it to the trends of modern art, especially (Pop art), in regard to forming artistic shapes using different materials; it is a diligence that clarifies the big consciousness based on the accumulation of the experimental knowledge in choosing the materials, especially the techniques used in formation in order to express the

(1) -Oates, J: Choga Mami: 1967-1968, A Preliminary Report, Iraq, Vol. XXXI, part 2, 1969, P 118

(2) - Gadamer, Hans-Georg: Op.Cit. P 21

(3) - Hegel: *Alfun Alramzi* {Symbolic Art}; 1st print, translated by George Tarabeshi; Al-Tale's Press, Beirut, 1979, P 34

(4) -Oates, J.: The Baked Clay Figurines From Tell As-Sawwan, Iraq , Vol. XXVIII, part2, 1966, P 147

(5) -Pierre, Guiraud: *Alm Alishara, Alsemelogia* {The Science of Semiology}; translated by Munther Ayyashi, Tlas Press for Studies and Translation, Syria, 1992, P 16

mental conceptualization of existence at that period; the effectiveness of forming the content using different materials takes us to the phenomena of the continuity of the particularity of this artistic technique that is originated in the following periods of ancient Iraq⁽¹⁾.



Figure(29)- Utensils depicting a woman's face, Age of Samarra ,from- Safar, F. Tell Hassuna, plate (17:3).



Figure(30)- Feminist sculpted Age of Hassuna,from- Oates, J. the Baked dayigurines from Tell -As-saw wan, plate (39).



Figure(31)- Masculine sculpture, Age of Hassuna ,from- Oates, J. the Baked dayigurines from Tell- As-saw wan, plate (38:A).

The intellectual presentation of the type of civilizational thought in the direction of a rational formation, explains the structure of the potteries of Helf civilizational era in the prehistoric period, “a series of paintings on potteries that included a pre-linguistic documentation (imaging) system, and one of its most important elements was the absurd shape (the documentation method)”⁽²⁾. When exploring (Figure 32) we find the complicated symbolic structure for the shapes painted on the work’s surface, represented by a plate showing the idea of the hero’s struggle against death and powers that threaten the fertility element in nature, through a mental mechanism that liberates symbolic formations connected to the world of thoughts that are based

(1) -For comparing see: Moortgat, Anton Op.Cit;;; Plate 66; P 11

(2) - Al Saed, Shaker Hasan: *Albahth fi Jawharat Altafany* {Searching in the Jewel of Devotion}; 1st print, Al-Sharja, 2003, P 155

on the principle “that everything that have the same shape have the same essence; from here we reach the type of a symbolism that is aware about employing the shapes in the direction of collective thought ... It is based on the intellectual perception of the shape’s specifications as it appeared to the thought, and in the most expressive way”⁽¹⁾. From here, the repetition of the hero’s struggle scene on the cylindrical seals in many civilizations⁽²⁾ stresses on the idea’s connection to the absoluteness of the socio-religious belief, with the clearness of the nature of Mesopotamian artists thought through the vertical penetration of natural phenomena, and drowning in its finitude, as Al-Saeed said, in order to raise the sensation to a higher degree of worshipping the reality, to what Hegel called the totalitarian kind⁽³⁾. (Figure 33) shows us the interpretations of the mind in imaging the lied reality and its relation to socio-religious concepts and beliefs; flowers shapes on the surfaces of potteries in Half’s civilizational era, with all of its passing of the sensational reality, in the direction of the absurd :invite us to pass it, to go with our mind beyond what it is in its direct reality, for it is information, in search for its indication that goes beyond images, with its deepness and extension”⁽⁴⁾, while, from studying the images published in books and magazines about Mesopotamian arts, the movement of the structural phases of flowers reveals that the idea of its execution, in all pottery samples, depends on coloring, and this requires a special experience in the perception of the artist in order to form its structural units; the thing that led to using its shapes as symbols in the models of circular

(1) -Muhsin, Zuhair Saheb: *Guernica Aser Helf* {Helf Era Guernica}; The Academic Magazine, Issue 29, Volume 8, Baghdad, 2000, P 105

(2)-For comparing, see:

-Frankfort , H . Op.Cit, Fig 11-B ,25,41.

-Frankfort , H .The Art and Architecture of the Ancient orant , printed in Great Britain ,1963 ,Fig 40-A

-Orthmann ,V:Der Alter Orient ,Berlin 1975 , Fig 41,43,73,122-B,132,133.

(3)-Mujahid, Mujahid Abdulmen'em: *Elm Aljamaal Fi Alfalsafa Almo'asera* {Aestheticism in Contemporary Philosophy}; 3rd Print, Alam AlKutob, Beirut, 1986, P 114

(4) - Hegel: Op.Cit. P 17

sculpturing, etching, prints of cylindrical seals, stone pots, and metal plates, in many civilizations⁽¹⁾.



Figure (32)- pottery depicting a scene for the struggle of the hero, Age of Helf, from- Hijara, Ismail. Three new Graves at Arpachigah, fig (1).



Figure(33)- Vase depicting forms of flowers, Age of Helf, from- Tobler, A. Excavation at Tep Gawra, fig (15).

With the continuation of the civilizational thought that is based on mental imaging for the existence, a pottery sculpture for a female was discovered in the prehistoric era of the main colonies of Helf civilizational era (Mother Goddess) (Figure 34), “its creative particularity lies in its discovery in special buildings that showed a holy nature, related to the magic and human rituals about fertility in general”⁽²⁾. “With a composition depending on reforming it in a way that takes it out from its empty

(1) -For comparing, see:

Parrot, Andre: Op.Cit; plate 96 P 126, plate 103 P 130, plate 98 P 128

Moortgat, Anton Op.Cit; plate 1 P 44

(2) -Perkins, A.: The Comparative Archeology of Early Mesopotamia; The Oriental Institute of the University of Chicago, Studies in Ancient Civilization, No 25; The University of Chicago Press; Chicago, 1954, P 39

neutrality, to become a formation that has a meaning and an indication”⁽¹⁾. Both (Andre Parrot) and (Mallowan) considered more probably that the reason for simplification and stenography “that it wasn’t desirable in these magical practices, fearing that harm might happen for the people involved, the artist stands in the middle of the way, as if he doesn’t dare to make his god in his own shape”⁽²⁾. The researcher hypothesizes that there is another motive shows that the pottery sculpture is related to intellectual indications that build, in its essence, on a side of mystery that actually achieves the process of stenography and alteration, because of that, there is no more urgency to repetition of the aspects of the human form; the artist of Helf civilizational era “started from that attempt by monopolizing what’s concealed from these impressions and thoughts that found its place in his sensational formation, intellectual powers, and thought and knowledge storage, which he already examined and actually perceived under the effect of his surrounding reality, with all of its challenges and positives”⁽³⁾. As for the technical issue, the system of informing about the content handles the levels of the external surface of the pottery sculpture “the external surface is full with dampening, slightly rubbed, and beautifully painted using pure mud, and it was added to the surface with extreme care and high skill; it looks like soft sleeking because of the extreme care in rubbing it”⁽⁴⁾; in return, the examiner finds the

(1) -Ismail, Ezz Eldine: *Alfan Wa Elensan* {Art and Human}; 1st print, Dar Alqalam Press, Beirut, 1974, P 266

(2) -Parrot, Andre Op.Cit.; P 96.

Mallowan, M. and Rose, C: *The Prehistoric Assyria, Excavation at Tell Arpachiyah 1933, Iraq, Vol II, 1935, P 80*

(3) -Hoag, Rene: *Art, its meaning and its way, part 1*; translated to Arabic by: Salah Barmada; Dar Althaqafa Press, Damascus, 1978, P 49

(4) -Mallowan, M. and Rose, C” Op.Cit; P 177

appearance of samples of these shapes that dates back to the late periods of Helf civilizational era^(1.)



Figure(34)- Feminist sculpted, Age of Helf, from- Oppenheim, M. Tell Helf, plate (16:1)

Reaching Alebed era, of the prehistoric eras; the materialistic prehistoric remains show a chain of liturgies and magical rituals that were called (Frazer) resemblance magic (Figure 35) “it is based on creating an outward resemblance formula between the human’s ritualistic activities, and the desired topic, it gives a big significance to simulation and imitation; all things that are similar, are identical”⁽²⁾. Two main functions of notification liberate from these magical rituals of dancing, singing, and

(1) -Tobler, A: Excavation at Tepe Gowra, Vol. II, University of Pennsylvania Press, Philadelphia, 1950, P 136

(2) -Frazer, James: The Golden Bough, part 1; translated to Arabic by: Ahmad Abu Zaid; The Egyptian Public General Commission for Writing and Publishing; Cairo, 1971, P 214

collective practices; the first is (the overt or the outer function) where an intellectual understanding is liberated from these practices, which is achieved by spreading concepts of fertility, proliferation, and growth in the lived civilizational surrounding; and the second (the concealed or the inner function) where it goes to strengthen the passion of collective loyalty among the contributors in the magical rituals to sustain the unity of the human group⁽¹⁾; as for the psychology point of view, it reveals that the group participation in these rituals, and it sometimes include violent actions that exhaust the body, achieves a kind of getting rid of extra energy and spiritual burdens at the same time⁽²⁾; because of that, the Mesopotamian thought had to form these rituals and practices in an intellectual formation that is liberated from all nature's tyrannies and the lived reality, to reach a world of absolute values that are mixed with problems of the thought and based on it, and uses formal absurdness as a method of osmosis (interlacement) between the sensed and the mental, and the cognitive and the creative; in return, the structure of the Mesopotamian thought is active in (Alebed era) of the prehistoric eras, in an attempt to transform the system of the life to the other world, the promised life in the thought of the post-death beliefs; the huge numbers of pottery ware (Figure 36) establish, with its informative levels, an expression that is similar to (Dossiere) expression "what's called the shape, is only the formation of this structure from other structures that includes the same idea

(1) -Alnouri, Qais: *Tab'e'at Almujtama' Albashari Fi Daw' Alenthropologya Alejtema'yah* {The Nature of Human Community in Light of Social Anthropology}; As'ad Press, Baghdad, 1970, P 57

(2) -Ismaeel, Ezz Eldine: Op.Cit, P 24

of the content”⁽¹⁾; (Otis) has found, in the phenomena of smashing it into little pieces simultaneously with the cremation of human bodies, a holy phenomena to release the spirits of the smashed pottery ware to accompany the dead in his / her second journey”⁽²⁾; on the same level, it works parallel to the nature of rituals and magical practices based on the principle of resemblance magic.

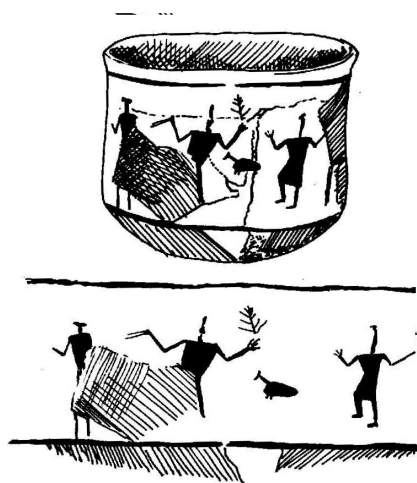
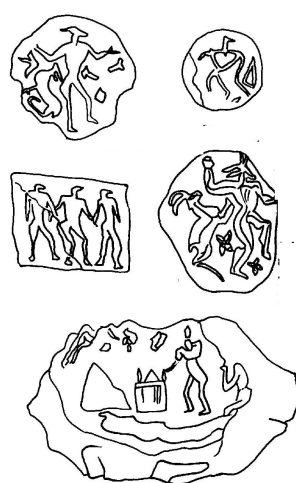


Figure (35)- fertility ritual dances, Northern slaves, from- Oates, J. The Baked clay figurines from Tell- As --Saw wan, fig. (494).



Figure(36)- Scenes depicting of ritual beliefs after death, Northern slaves ,from- Oates, J. The Baked clay figurines from Tell- As- Saw wan, fig (192-196).

From another side, there was an increase the intellectual questions that diagnose the topics represented by the pottery sculpture of a female from Alebed civilizational era (Figure 37) “since the moment that the hand of British archeologist (Leonardo Lee), who was lucky to find it,

(1) -Alsabbagh, Ramadan: *Alalaqa Bayn Aljamaal Wa Alakhlaq Fi Majal Alfana* {The relation Between Beauty and Morals in Arts}; World of Thought Magazine, Vol. 27, 1st issue; The National Council for Culture, Arts, and Literature, Kuwait, 1998, P 132

(2) -Otis, David and Jwan: *The Rise of Civilization*; translated to Arabic by: Lutfi Al-Khoury; General Cultural Affairs Press, the 100 books series; Baghdad, 1988, P 12

touched the first of its samples”⁽¹⁾. We recall some of the theoretical hypotheses in justifying the shape of the sculpture that looks odd when first seeing it; the first excavator described it as hybrid creatures of humans and demons⁽²⁾; while (Marlow) wondered about the nature of its strange shapes, and wrote: “it represent shapes of demons”⁽³⁾; the French archeologist (Parrot) showed his astonishment “by the strange shapes of these hybrid creatures, considering it hybrid creatures that look like snakes”⁽⁴⁾. The researcher hypothesizes an explanation that is clear to (Eliot’s) expression that say “ancient humans see and carry, both, the visible and the invisible, and can imagine, and this is the fact, people in ancient Iraq can, clearly, see what’s not there”⁽⁵⁾; in other words, the level of intellectual awareness spread in the civilizational milieu decides the structure of shapes, and the transformation of the sculpture’s structure from direct simulation into absurdness based on conversion and stenography, which is based on knowledge bases of the problems of the civilizational thought at that period, which is about fertility, proliferation, and growth in its general concept, “this is supported by the archeological evidence in discovering its samples as gifts buried in female graves, to perform its role as magical symbols for the supplication of post-death powers and spirits”⁽⁶⁾. As for the used techniques and formation methods, we find the conceptual structure in showing the eyes at front, with a profile face, in a mental formation that is similar to Cubism in modernity arts; it is a gate for osmosis between the concepts of personification and absurdness, the structure of the sculpture corresponds with the concepts of contemporary thought in employing different materials on the surface, especially

(1) -Woolley, L: Ur Excavation "The Early Periods", Vol. IV, Philadelphia, 1955, P 13

(2) -Woolley, L: The Development Of The Sumerian Art, London, 1935, P 38

(3) -Parrot, Andre Op.Cit.: P 9

(4) -Ibid, P 103

(5) -Ibraheem, Zakarya: *Moshkelat Alfan* {The problem of art}; Modern Press, Cairo, 1963, P 11

(6) - Ziegler, G: Die Terrakotten Von Warka, Berlin, 1952, P 12

(pop art) through inlaying the head with tar equivalent to hair, in a case where the informative levels interlace with the aesthetic level.



Figure(37)- Feminist sculpted, The era of IV Slave, from- Woolley, L. UR Excavations, plate (20:5).

After disassembling some of the shapes of prehistoric pottery (Hassouna era, Samarra era, Helf era, Alebed era) to clarify the making of the levels of the indicative and the meaning, we find that the chain of formal derivations in the direction of conversion and stenography was subject to rational balances in the thought of Iraq's ancient prehistoric artist, through symbolic ownership of the universe, or the intellectual ownership of the universe, as (Kaserer) said; "this transformation must have a system, where the transformation is meaningless, and we can't perceive it unless it is from a status of the system into another status"⁽¹⁾. (Roman In garden) sees that the shapes transformation into absurdness is the beginning of our perception's transformation into and aesthetic perception, which includes a certain amount of imagining,

(1) - Ricoeur, Paul: Op.Cit, PP.90,91

because the aesthetic experience is only an imagination experience⁽¹⁾. The mental image of the artist performs its intellectual-aesthetic role, when it rejects the outer reality of the shapes, and stresses on the mind's role in forming it⁽²⁾; here, we must indicate that "the important point in all this, is that the shape doesn't beat the meaning, it just make it poorer, eliminate it in some way, and keeps it under its control; we might think that the meaning will die, but it is a suspended death, a false death, which means that the meaning is inside the shape, and even if it loses its value, it keeps its life"⁽³⁾; for that, the main trend in the development of aesthetic activities of prehistoric artists, becomes clear within the inputs of the transportation of formation from the applied-sensed into knowing the existence through suggested formal formations, the aesthetic activity transforms from being a form of social work, to become a form of social awareness, to become an artistic thought⁽⁴⁾, every mental experience is an aesthetic experience, according to (Dewey); in view of that, "we can't distinct between the aesthetic experience and the mental experience, as long as it is necessary for every mental experience to carry an aesthetic feature to be complete"⁽⁵⁾.

By moving from the prehistoric eras to the historic eras of Iraq's ancient civilization, the structure of the potteries that are similar to the writing eras (Al-Warka and Jamdat Nase eras), it is connected to an important era of ancient Iraq, which is the invention of the pottery wheel, and

(1) Dewey, John: *Al fun khibra* {Art as Experience}; translated to Arabic by: Dr. Zakarya Ibraheem, Introduced by Dr. Zaki Najeeb Mahmoud; Cairo, 1963, P 459

(2) -Zakarya, Fouad: *Derasa Le Jomhouryat Aflaton* {A study of Plato's republic}; The Arabic Book Press, Cairo, 1967, P 143 and 144

(3) -Rolan, Bart: *Asateer* {Myths}; translated to Arabic by: Sayyed Abdulkhaleq, The general Commission for Culture Palaces, Cairo, 1996, P 49

(4) -Gatchev, Gorky: *Alwae w Alfun* {Awareness and Art}; translated to Arabic by: Dr. Nawfal Nayyounf, Reviewed by Dr. Sa'ed Maslouh; Alam Alma'refa, Kuwait, 1990, P 50

(5) -Dewey, John Op.Cit., P 68

the appearance of writing for the first time in the city of Al-Warka; potteries are governed, as (Mukarovsky) sees it, by the total concept of the social phenomena at that time⁽¹⁾; the shape of the triangle that is organized with ornamentation arrangements on the shape of pottery cones (mosaic) on the walls of temples in Al-Warka era (Figure 38), is a shape that will appear in the phase of image writing and symbolic writing as a synonym of the work (Monos) meaning: woman⁽²⁾; this is related to a semantic indication about fertility and proliferation in nature in general; this explains the role of pottery in expressing an advanced period in Mesopotamia, which is a phase where the Sumerian language began expressing itself through written symbols⁽³⁾; the symbolic structure of pottery cones is based on organizing the shape according to the mechanisms of mental perception that supports the aesthetic sense and the desire to decorate and vary the huge boring walls and columns, and adding strength and solidity, or to avoid building deformations, using a type of experimentalism that shows a primary approaching to pottery art in architecture, for the first time in Iraq's ancient history.

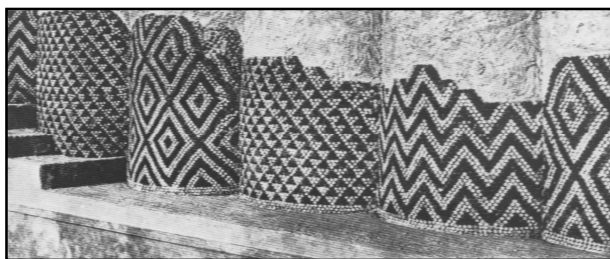


Figure (38)- Columns decorated with mosaic cones, Age of Al Warka, from- Murtkart, Antoine. The ancient Iraqi art, wave (2).

(1) - Yousef, Ahmad: *Altahawulat Alseemya'eya* {The semantic transformations}; Modern Writings Magazine, issue 32, Beirut, 1988, P 42

(2) -Kramer, Samuel Noah: *Al sumarion*{Sumerians} (history, civilization, and characteristics); translated to Arabic by: Faial Al-Waeli; Agency of prints and press, Ghrayb Press, Kuwait, 1973, P 443

(3) -Lloyd, Seton:*Fun Alsharg Aladna Algadem*{ Art of the ancient near east}; translated to Arabic by: Mohammad Darwish; Al-Huryya Press, Baghdad, 1988, P 53

In return, concepts of prehistoric eras take root (Figure 39) in the activity of the artist's mentality in loading shapes with a mental indication with current values that dates back to Hassouna prehistoric era, seeing fertility, proliferation, and growth in nature, in its general concept; the cultural structures, as (Arnold Hauser) says: "civilization goes with it beyond the end of the social and historical life that began in its shadow, it also can survive regardless of these natural roots anyway"⁽¹⁾. The researcher hypothesises that accepting the principle of mental communication through similar shapes is fixed in the (collective unconsciousness) and based on the similarity in confronting one surrounding condition, meaning that the symbolic value of shapes is based on a value toward an existence that deserves to be informed; because of that, the

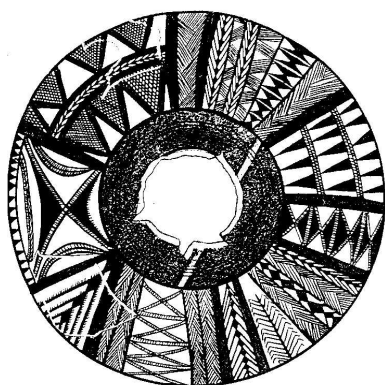


Figure (39)- Geometric motifs on the shoulders of utensils, Age of pre_writing, from- Fuji, Hidjo. Excavations in Tel Kubba, Snker hills, hills Hamidat, form (16).



Figure(40)- Potery, Age of pre_writing , from-Dabbagh, Taqi. Pottery in prehistoric times. Civilization of Iraq, c 3, form 95

value of absurdness in the shape has achieved a symbolic value that gathers painting and language, as revealed by conversion and stenography; at the same time, figure (40) explains the

(1) - Hauser, Arnold: *Falsaft tarikh Alfun* {Philosophy of Art history}; translated to Arabic by: Ramzi Abou Jerjis; reviewed by Dr. Zaki Najeeb Mahmoud; Cairo University Press, 1968, P 40

levels of expressional-aesthetic levels of consciousness in order to add animal sculptural forms over the structure of potteries, that is near to methods of incarnated sculpturing in the personification of details.

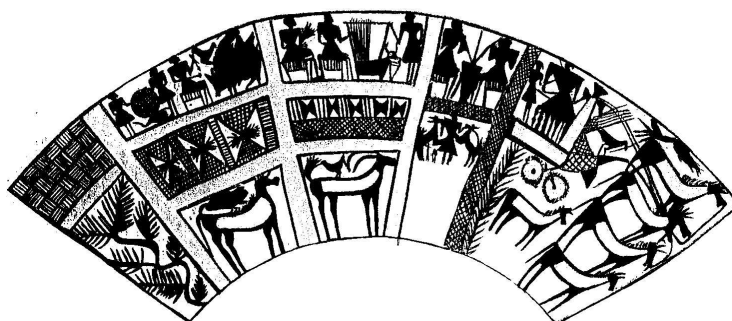
With the beginning of the Sumerian era that is divided according to archeological discoveries into: First Dynastic Period, Second Dynastic Period, and third Dynastic Period, we are at an important historical turn in the contexts of ancient Iraqi pottery art; the system of informing about the Sumerian intellectual and social concepts goes side by side with the interpretational attempts of the shape in the direction of absurdness in forming the shapes “the Sumerian pottery ware declares and conceals, at the same time, intellectual values with important indications in its time and place”⁽¹⁾; the scene of royal celebration, documented on the surface of pottery ware (Figure 41) that dates back to the Second Dynastic Period, is a kind of pottery called (the crimson), which shows the nature of the common civilizational thought at that time, and that puts us in the essence of the connection between the narration of the scene with a subject of celebration that remind us with the scenes showing the subject of celebrating the holy matrimony⁽²⁾; a long hymn from the Sumerian literature supports what we have reached, where it describes, in details, celebrating the holy matrimony, which is a literal approaching with the scene documented on the surface of pottery ware⁽³⁾; this unlimited, in the system of relations between pottery and Sumerian literature as led to the reflection of the royal celebration scenes in

(1) -Mohsen, Zuhair Saheb: *Fnoon Sumaria* {Sumerian Arts}; 1st print, Ekal Press, Baghdad, 2004, P 200

(2) -For comparing; see: Woolley, L: *The Royal Cemetery , Ur Excavations, Publications of The Joint Expedition of the British Museum and of the University of Pennsylvania to Mesopotamia*, Printed in Great Britain, 1934, fig. 181

(3) -Abdulwahed, Fadel: *Eshtar Wa Ma'sat Tmmouz* {Ishtar and the tragedy of Tammouz}; Ministry of information Press, Alhurrya Press; Baghdad, 1973, P 156

the samples of artworks⁽¹⁾, and with informative levels that are related to the referential field of the lived human experience. As for the used techniques and methods of formation, the features of the scene shows an aesthetic awareness of the artists through dividing the surface into spaces with geometric shapes that embodies the structural relation between pottery art and two-dimensional artworks based on relief, which were commonly used in the beginning of historical eras at that time.



Figure(41)- Scene for a celebration of Holy Matrimony, The era of the first strain, from- Delougaze, p. pottery from the Diyala Region, plate (138)

Concerning the structure of the pottery sculpture (Figure 42) that dates back to the Second Dynastic Period, it is near, in its informative and shape levels, to the spontaneity of the mind of prehistoric artists, in using (resemblance magic) that is based on brainstorming though similarity; the shape of the fish, in its realistic details, is done within a principle that complies with the idea of showing its indications and relation to the totality of socio-religious belief; (Hegel) adopted the same meaning when he clarified “the origin of artistic shapes lies in the idea, and because the idea confirm itself, and goes into existence through these shapes, so artistic shapes differ and

(1) -For comparing; see:

Parrot, Andre Op.Cit.; plate 129 P 151, plate 130 P 152, plate 147 P 168, plate 159 P 180, plate 161 P 182, plate 178 P 199, plate 197 and 198 P 215

Moortgat, Anton: Op.Cit; plates 42 and 43 P 89, plate 47 P 91, plate 49 P 93, plate 109 P 141, plate 111 and 112 P 142, plate 117 P 145

vary according to the difference of the total idea”⁽¹⁾; while pottery ware (Figure 43) from the First Dynastic Period shows a formal assimilation of the structure of relations, in harmony with an informative system about aspects of fertility, proliferation, and growth in nature; from the variety of drawings on the surface of pottery ware, with its absurd shapes, we find its religious importance as ritualistic ware, where holy liquids are kept inside the Sumerian temples.

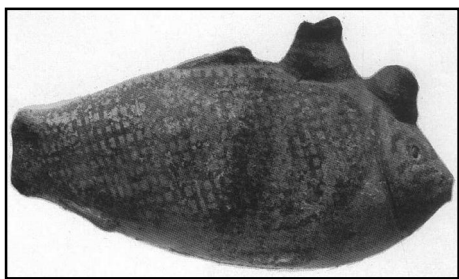
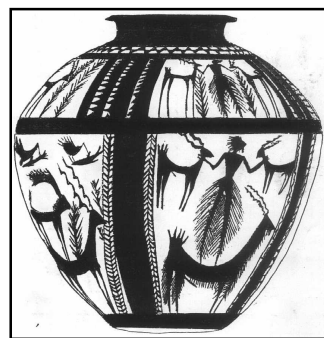


Figure (42)- Fish as liturgical vessel- The era of the first strain- From Bes., Faraj. Treasures of the Iraq Museum, form, 42



Figure(43)- liturgical vessel- The era of the first strain- From Fuji, Hidjo. Excavations in Tel Kubba, Snker hills, hills Hamidat, form (18: b)

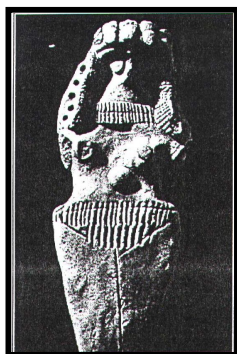
From following the historical chain of the pottery shapes of ancient Iraq, especially the Acadian era, we find that the narrow and limited surfaces of Acadian potteries “are no longer suitable for the system of the new cultural life, like the wars and huge statues of the Acadian period”⁽²⁾. As such, Acadian artists went to establishing potteries that are generally related to concept of benefit and pure functionalism, so to speak; so potteries came empty from ornaments, and for the daily usage of storing seeds and cooking, and that are made for external necessities, not internal ones, as (Aristotle) believed, “and because of the lack of historical evidences, we cannot research its features in an accurate scientific manner”⁽³⁾.

(1) -Albastaweesy, Ramadan: *Jamalyyat Alfonsoon* {Aesthetics of Arts}; The general commission for books, Cairo, 1998, P 223

(2)- Muhsin, Zuhair Saheb and Salman ALkhattat: *Tareekh AlIraq Alqadeem* {History of Ancient Iraq}; Higher Education Press, Baghdad, 1987, P 127

(3)-Moortgat, Anton Op.Cit.; P 154

By attempting to investigate shapes of ancient Iraq potteries based on the sequence of civilizational eras, we reach the Sumerian-Acadian resurrection era, where the system of informing swing in its contexts between a religious interpretation for the problems of civilizational thought through conversion, stenography, and symbolism, in representing gods (Figure 44), and an earthly interpretation that depends on the detailed simulation in interpreting events of daily life (Figure 45). In return, pottery systems indicate to a painting approach between pottery and relief, known at that time by (pottery panels), where its subjects are technically executed with levels of multi relief that depend on the details in forming its folk subjects⁽¹⁾. The researcher hypothesizes that the strong return of pottery art within the space of artistic movements at that period is a smart attempt by Sumerian-Acadian resurrection artists, in order to take pottery art from the circle of daily usage, into an art that work on informative levels that match other arts in interpreting the context of the lived human experience with all of its details.



Figure(44)- God- Age emission of Sumerian – Acadian- From Said, a pro. Pottery since the dawn era of dynasties until the end of the Babylonian ancient civilization of Iraq, c 3, the form 77

Figure(45)- Popular- Age emission- From Said, a pro. Pottery since the dawn era of dynasties until the end of the Babylonian ancient



With the beginning of the ancient Babylonian period, some forms of pottery sculpturing appear (Figure 46) with tendency to details that depends on personification in determining its shapes, it is also “beautiful with fine lines and accurate and high artistic treatment in showing details with a

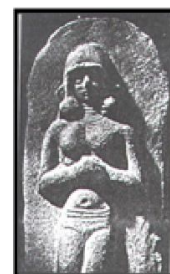
(1) -Saed, Mu'ayyad: *Alfokhar Montho Asr Fajr Alsulalat Hatta Nehayat Alasr Albabely Alqadeem* {Pottery since Dawn of Dynastic Periods till the end of the Ancient Babylon Period}; Iraq's civilization, part 3; Alhurrya Press, Baghdad, 1985, P 40

strong expressional power”⁽¹⁾. This transformation in the style toward direct visual scrutiny explains the accurate approximation between pottery art and sculpture art, and shows the continuity of the artistic methods that were common in previous periods; on the other hand, the remains of the material civilization of the ancient Babylonian period shows that “Mesopotamia is a civilization known in history as obstinate and difficult in its programs affections in the absurdness and symbology of shapes”⁽²⁾ (Figure 47). Along with the interpretation of (Andre Parrot) that “the religious belief speaks about shapes that might not exist without it, and we correspond to it like we correspond to shapes invented by other arts”⁽³⁾. The awareness of Mesopotamian artists from the ancient Babylonian period is distinct by inventing a complete formal system that depends on modifying, symbolizing, and stenography of the human form and ascending it to the world of Godhood, to reach a spiritual manner that decides the final formula of the shape, and establish first roots and formal approaching to Surrealism in modern art regarding the formation of assembled shapes (Figure 48); while the concept of methodological communication of the civilization of prehistoric Iraq is revealed in its structure (Figure 49), especially in the expressional features of faces in its presumed shape, the eye is at front, and the face is profile as an expression and a symbolic preference for the metaphysic of the achieved form.



Figure (46)- Leon, Age of the old Babylonian, from- Barrow, Andre. Sommer its arts and culture, wave 89.

Figure(47)- God, Age of the old Leon Babylonian ,from- Barrow, Andre. Sommer its arts and culture, wave 90.



⁽¹⁾ -Ibid; P 44

⁽²⁾ -Muhsen, Zuhair Saheb: *Fan Alkhazaf Aliraqi Alqadeem* {Ancient Iraqi Pottery Art}; Aljumhourya Newspaper, issue 10801, Baghdad, 2002, P 8

⁽³⁾ -Parrot, Andre Op.Cit.; P 43



Figure (48)- Ashtar, Age of the old Babylonian, from- Said, a pro. Pottery since the dawn era of dynasties until the end of the Babylonian ancient civilization of Iraq, c 3, the form 83

Figure (49)-Age of the old Babylonian, from Said, a pro. Pottery since the dawn era of dynasties until the end of the Babylonian ancient civilization of Iraq, c 3, the form 87



In the Assyrian era, we reach an important turning point in the history of the pottery of ancient Iraq; this point was in the direction of technical modernity “the Assyrian endeavors remained focused on the interest in developing the discoveries of their brilliant ancestors”⁽¹⁾; so the technique of the inverted brick came as a translation for the development of the technical awareness that is based on the accumulation of the experimental knowledge in establishing pottery murals “executed using ready templates, where the mud is pressed in the inscription of the template used for producing the requested shape”⁽²⁾; Andre Parrot mentions that:

“With the development of the glass art in the Assyrian era, these inverted engravings became enriched with multiple colors, which were also used for distinguishing the Ziggurat phases in Khursbad (the Assyrian era), Borseeba & Uor (modern Babylonian era), and Babel (modern Babylonian era), which was the only city where the front walls of its upper temple was decorated using blue bricks... in addition to the inverted bricks used in the prominent engravings (whether glazed or not), another style of ornamentation that simply consists of multi colored glazed bricks without any prominent was used; astonishing samples were found for this artistic style in many locations of pottery murals, such as in Namroud (royal procession and flabellate tree), in Assyria (god Assyria in a

(1) -Parrot, Andre: The land of Assyria; Translation and commentary by Dr. Issa Suliman and Saleem Taha; Baghdad, 1980, P 3

(2) -Ibid; P 252

halo pulling his arrow), (a wagon and its horses), (working group and ibexes around the holy tree), (a priest in front of a fire alter), (a worshipper in front of the god Shams), and in Khursbad (the winged Gins) and (the pail of holy water); these multi colors glazes were executed on pottery scenes that are directly documenting historical events through images, which completed the facts registered in the records”⁽¹⁾.Figure(50)



Figure (50)- Gate the role of Sharukin, Assyrian era, from- Barrow, Andre. Assyria form, (7: a).

With the beginning of the new Babylonian era, and the end of ancient Iraq eras, we can say the Babylonian pottery murals, with its informative levels and mythological formation of shapes, formed an important part, and a completing decoration for the art of architecture, till it became a distinguished stylistic feature in examining the art of new Babel⁽²⁾ “the climax of the artistic giving of the Chaldean Kingdom, reaching the era of Nebuchadnezzar”⁽³⁾ (Figure 51); the wall drawings that decorated fronts and surfaces surrounding the procession street, represented by lions, which are the holy animal of the goddess Ishtar (Figure 52), were presented as shapes symbolizing the underworld; in return, the walls of Ishtar gate showed two symbolic signs of (life and death), which are the calf that symbolizes the god Edd (Figure 53), and the mythical animal (the dragon-camel) that dates back to the ancient Babylonian and Sumerian legacy⁽⁴⁾

(1) -Ibid; P 27

(2) -Faris, shams Elddine and Salman Al-Khattat *Tareekh Alfann Alqadeem* {History of ancient art}; 1st print, Ministry of higher education and scientific research, Alma'refa Press, 1980, P 82

(3) -Moortgat, Anton Op.Cit:, P 445

(4) -Ibid, P 371

(Figure 54) and which is considered the most distinguished symbolic language, where the intellectual mythical drivers combine with the environment that represented the god Marduk, the most famous of Babylonian gods; the mythological structure of shapes and its overlapping with multiplied moves is meant to frighten enemies and strangers who enter the palace, and also a power to cast away evil spirits⁽¹⁾; “mostly, the informative function of religious beliefs provide its role in building the meaning through repetition, because words and syllables that are repeated in a message have different indications based on its location; the repeated syllable expand and grow, and gain new dimensions that can perform an affirmative, descriptive, informative function”⁽²⁾. From another side, features of scientific knowledge between thought and implementation (thought as awareness, and technique as implementation) are affirmed by choosing the holiness of blue- turquoise color in expressing the intellectual content for expressing the floor of Ishtar’s gate, and with wide spreading, considering it a symbolic value that are related to religious beliefs in ancient and contemporary Iraqi thought, because of its representation for its relation to the sky, and its ability to cast away evil spirits, and protection from harm and envy⁽³⁾.

(1) -Ameen, Abdullah and Agabo Myassar Sa’eed: *Namroud* {Nimrod}; General directorate of antiquities; Baghdad, 1968, P 15

(2) Almiqdad, Qassem: *Handasat Alma’na Fi Malhamat Jiljamesh* {The engineering of the meaning in Epic of Gilgamesh}; Simu’el Press, Damascus, 1984, P 148

(3) -Albasha, Hasan: *Tareekh Alfan Aliraqi Alqadeem* {History of ancient Iraqi art}; 1st print, Egyptian Rising Press, Cairo, 1956, P 108



Figure(51)



Figure(52)



Figure(53)



Figure(54)

Figures(51-54)- Ashtar Gate, Modern Babylonian era, from <http://www.google.es/search?um=1&hl=ar&rlz=1>

From the simple review of shapes of pottery since the beginning of the historical eras till the end of the new Babylonian era, we find that the successive chain of the phases of modernized development of pottery shapes (Intellectually and technically) indicates, with its aesthetic relations, to a certain level of perception and intellectual consciousness of nature of the civilizational structure in order to discover the shape that is equivalent to sense and thought together; in the same context, we mention Andre Parrot saying “no Sumerian could pray to a

Ostatue that is only an imitation of humans, the hidden power of the statue was gained through what distinguishes it from any type of imitation”⁽¹⁾; in the same regard, (Marcel Prion) interpret that “when the artist occupies him / herself in giving a spiritual nature to the shape, and feeling the Para-sensational, they always run to the absurd and its expressional methods, as long as this Para-sensational is able to be represented by any shape, especially the absurd shape”⁽²⁾; this what made the artist’s thought work hard to concentrate on the content at the expense of the shape, implying that the shape is considered as the driving power of ancient Iraq art.

3.3.2. Islamic pottery art in Iraq:

Herbert Read’s opinion that “civilization is what gives the shape its formula”⁽³⁾, represents the basic and main idea of the idealism of Islamic civilization in contradicting with the comparison methods in representing nature, “the Muslim artist doesn’t think about simulating nature at all, and doesn’t search in the third dimension; but he searches in another depth, which is the sentimental or spiritual depth”⁽⁴⁾, “he looks at things with an examining look that goes beyond the limits of analysis that is based on pure logical reason, to reach an intuitive look that goes beyond the obvious; its most important features are the symbol, the abstract, the intellectual truth, the ornamental nature, and the accuracy in performance”⁽⁵⁾.

(1) -Parrot, Andre: Sumer, its art and civilization; Op.Cit; P 16

(2) -Ismaeel. Ezz Eddine: Op.Cit, P 71

(3) -Read, Herbert: *Hader Alfun* { Present of art}; translated to Arabic by: Samir Ali; Directorate of Cultural Affairs, Iraqi ministry of culture and information; Baghdad, 1983, P 10

(4) -Alalfi, Abu Saleh: *Alfan Alislami* {Islamic art}; Alma’aref press, Egypt, Cairo, 1968, P 89 - 91

(5) Ibid-, P 48

Abstract as a style of expression, contradicts with the literal simulation, and is caused by a number of reasons, most importantly religious, rational, or unconscious motivators⁽¹⁾; the neglecting of details by Muslim artists is not caused by intellectual or performance inabilities caused by the weakness of mental observation or lack of techniques, it is an attempt to establish systematic structures that are nearer to spirituality than the ephemeral materialistic values, which reveals the belief of Islamic values in monotheism, so “the Arabic thought that is based on the monotheism belief calls for denying the self, and pushes the believing artist to continuously seek connecting and disappearing in the absolute, as a result, the absolute distinguisher of Islamic arts is the absolute abstract”⁽²⁾.

Islamic pottery in Iraq represents one of the most important aspects of the Islamic civilization arts that are based on the absolute abstract in defining the meaning of the ideal essence of nature in its comprehensive universality; this homogeneity is a type of high comprehensiveness of semantic correlations, in the inclusiveness of complicated image relations within a frame that is connected to the world of the invisible, to a point that turn the idea into a sign, or reality into a complete symbol⁽³⁾; in the same context, Abdulnabawi Alshal indicates that “Islamic pottery in general, is a gesture, a sign, awakening of consciousness, an exciting expressional geometry and not only ornamental; stressing on that what hides behind its outward function is a system of signs, and a total symbology that imposes the interpretation on us, and leave it to us at the same time”⁽⁴⁾; the movement of the abstracted shapes design and its sequence has expressed, with its

(1) -Read, Herbert: *Alfun w Almutama* { Art and society}; translated to Arabic by: Faris Mitri Daher; Alqalam press, Beirut, 1975, P 23

(2) -Alalfi, Abu Saleh Op.Cit:, P 79

(3)- Morris, Charles: *Language and Behavior*; N.Y, 1946, P 143

(4) -Alsharqawi, Ahmad: *Alkhazaf Alislami* {Islamic pottery}; Arab painting magazine, issue 4; Baghdad, 1978, P 46

spiritual dimension, on the spirit of Islamic belief and the desire of Muslim artists to melt the body's material by directing the sight to the artistic ornaments that covers it⁽¹⁾. Abstract, as an artistic style, dates back to the civilization of ancient Iraq, stresses on the fact of Arabic aestheticism being, as (Afeef Bahnasy) said “not only the result of Islamic ideas, but it goes further behind that, it is the result of ancient intellectual positions that Arabs have lived since the beginning of the historiography movement”⁽²⁾.

Historiography evidences confirm that the beginning of discovering remains of Islamic pottery art in Iraq dates back to the ninth century AD, before the establishment of the city of Samarra in the third century AH (ninth century AD); the big excavations have showed different types of beautiful potteries with invented methods that wasn't known to the world before⁽³⁾; its most important topic is the geometry of shapes, like circles, overlapping collars, opposing birds, animals surrounded by trees branches, in addition to human forms, and picturing some aspects of social life⁽⁴⁾ within a formation that represents the Islamic art itself; on the same level, another distinct type of pottery was discovered in Samarra that was distinguished by using the method of adding known as (Barbotin), which was distinct by accuracy, and the prominence of its levels from the surfaces using human, animal, and mythological shapes, in addition to botanical ornaments that indicates to the continuation of artistic traditions of the historical eras of the

(1) -Alsharqawi, Ahmad Op.Cit., P 65 - 66

(2) -Banacy, Afeef: *Jamalyyat Alfan Alaraby* {Aestheticism of Arab art}; Alam Alma'refa series, Kuwait, 1979, P 149

(3) -Hameed, Abdulaziz and Sala Hussien Alobaidi: *Alfonnon Alarabya Alislamy* {Arab Muslim arts}; Alhurrya press, Baghdad, P 159 - 160

(4) -Hassan, Zaki Mohammad: *Fonoon Alislam* {Arts of Islam}; Alfikr Alaraby press; P 261

civilizations of ancient Iraq, especially the approaching of pottery art from sculpturing, in a way that shows the similarity between arts in general⁽¹⁾ (Figure 55), (Figure 56), (Figure 57).



Figure(55)- Potery, The ninth century AD,at-

http://bagdad.iam.pl/iq/site/iraq_national_museum_objects/islamic

Figure(56)- Potery, The ninth century AD ,at-

http://bagdad.iam.pl/iq/site/iraq_national_museum_objects/islamic

Figure(57)- Potery, The ninth century AD,at-

http://bagdad.iam.pl/iq/site/iraq_national_museum_objects/islamic

The most important invented techniques we have from the Islamic civilization is the Iraqi pottery known as (pottery with metallic luster) that dates back to the Abbasid era, its shapes have luster similar to metal's luster, either with one color or multi colors like golden-green, olive-green, or brown layer over enamel tin⁽²⁾ (Figure 58) (Figure 59); it is very different from Barbotin pottery concerning pottery value and its technical methods, metallic luster pottery is specially designed for princes, while Barbotin pottery is for the public⁽³⁾, and here (Ernest Cassel) says that “function and technique exchange power in influencing, where the function, sometimes, decides the style and technique of the shape, or the technique decides the function of

(1) -Marzooq, Mohammad Abdulaziz: *Fukhar Aliraq Wa Zakhrafatoh Fi Alasr Alislamy* {Iraq's pottery and its ornaments in the Islamic era}; Sumer Magazine, part 1, 1964, P 101

(2) -Demand, M. S.: *Afnon Aleslamia* { Islamic arts}; translated to Arabic by: Issa Salman and Ahmad Mohammad Issa, Alma'aref press, Egypt, 1970, P 177

(3) -Alalfi, Abu Saleh Op.Cit.: P 175

the shape and its value”⁽¹⁾; as for the reasons and references of inventing the technique of metallic luster pottery in the Abbasid era, which can be used as alternatives for gold and silver ware because it is prohibited by Islam, as an alternative for the metallic shining of gold and silver; as for borrowings from geometric and architectural ornamentation it was an alternative for human and animalistic imaging, and for filling the space⁽²⁾; for (filling the space) or (aversion of space) phenomenon, writer Mohammad Abdulaziz expressed it saying “Muslim artists overdone using ornamentations until they gave their art products the feature aversion of the space, or fear of the space, through the unlimited repetition of ornamentations”⁽³⁾; in return (Figure 60) indicates to a studied overlapping of Islamic pottery art in Iraq with architecture, and this was represented through the shapes of three parts of pottery flagstones that were revealed by the Samarra excavations, these flagstones show intensive botanical scenes that takes conversion, stenography, and symbols, as methods of exosmosis between visualization and abstract; while (Figure 61) that dates back to the 4th century AH (10th AD) interprets the phenomenon of applying the Arabic letter in the structure of Islamic pottery in Iraq, through an overlapping formation that is based on the chromatic opposition between the white floor and the black written incisions, as a mean to express the spirituality of Islamic belief with its total comprehensiveness, and shows the exaggeration in using the Arabic letter “there is no art that used calligraphy in ornamentation more than the Islamic art”⁽⁴⁾.

(1) -Cassel, Ernest: *Alfun Aleslam* {Islamic art}; translated to Arabic by: Ahmad Mousa, Beirut, 1966, P 46

(2) -Abdulhameed, Sa'ed Zaghlol: *Alamara Wa Alfonsoon Fi Dawlat Alislam* {Architecture and arts in the Islamic state}; Alma'aref institute, Alexandria, Egypt, 1986, P 147

(3) -Marzooq, Mohammad Abdulaziz: Op.Cit, P 132

(4) -For more see:

Hassan, Zaki Mohammad Op.Cit., P 294

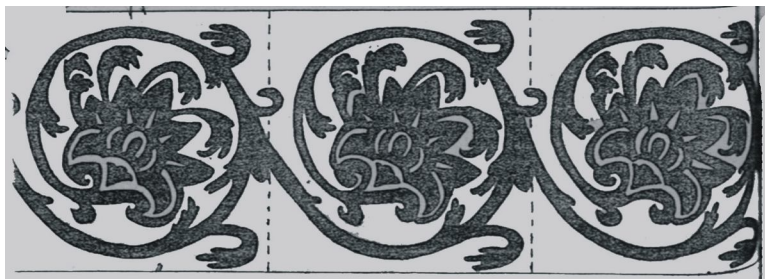
Grube, Emst: *Islamic Pottery*, London, 1976, P 96



Figure(58)- Jar of ceramic with a metallic luster,from-<http://ecole1908.ahlamontada.com/t22042-topi>



Figure (59)- Plate of ceramic with metallic luster,at-<http://www.google.es/images?hl=a>



Figure(60)- Ceramic Flagstones,at- <http://www.google.es/images?hl=>



Figure(61)-Plate-at <http://www.google.es/images?hl=>

As for the reasons and references of widely applying the Arabic letter in the structure of Islamic pottery, they are many, some are intellectual and related to the Arab culture and Islamic belief for its connection to the Arabic word, as Zaki Alarsoozy say⁽¹⁾, and other are technical-aesthetic like its compliance in formation and the possibility of the overlapping of letters, in addition to the ornamental features of Arabic letters through its ability for lifting and roundness, lengthening and stretching, and the imbrications of its end with its beginning as if it's eternal and always existing like the concepts of Islamic thought; from another side, using letters in the structure of Islamic pottery indicates to the succession and movement of artistic traditions from the historical eras of ancient Iraq, and present a living evidence on the civilizational communication, till reaching the particularity of originality and locality in the structure of Iraqi artistic works.

Considering the color as a method of representing an obvious value or a concept, arts of Islamic civilization indicates to the excessive use of golden color in the structure of Islamic art, which is caused by the holiness of Islamic belief that are related to the eternity and immortality, the golden color is an idea that harmonizes with spiritual purposes in Islamic thought, and it has a spiritual symbolic character more than a materialistic one "it is a color that takes the structures from things, a color with a magical shining that can take people out of the earthy reality and raise them to the sky or paradise, which is a purpose of the Islamic belief⁽²⁾.

Based on the above mentioned as historical facts for the Islamic civilization (Islamic pottery art in Iraq), we can say that Islamic pottery, with its abstract-aesthetic nature, didn't intersect with

(1) -Alarsoozy, Zaki: *Abqaryyat Alomma Fi Lisaniha* {The Genius of the nation in its tongue}; Alyaqatha press, Damascus, 1962, P 234

(2) -Alalfi, Abu Saleh Op.Cit.: P 105

every similar thought for the spirit of art, despite of its direct or indirect utilitarian functions, the spirit of invented experiments were seeking to reach the essence of universal laws, with its absolute idealism through abstract and symbols, considering them the main ideas that the concept of Islamic art is based upon in its creative path.

3.3.3. Contemporary pottery art in Iraq

The time between the end of 19th century and beginning of 20th century has witnessed major transformations in the structure of civilizational-artistic thought to bypass the concept of effective or continuous historiography of the effect of classical and academic methods in representing the types of arts in general, this transformation started as an artistic-formal expression of the society's comprehensive need for modernization in art⁽¹⁾; under the same meaning, (Herbert Read) confirms "there is an accumulative course in these artistic trends that led to boycotting the common methods, and preparing for art schools that are based on experimenting, the thing that was reflected on its techniques and artistic forms"⁽²⁾; historiographically, the beginning of contemporary painting movement in Iraq dates back to the same period, specifically the end of the 19th century, with the start of some amateur artists to implement traditional trend experience as described by (Nizar Saleem) that goes along with root transformations in the structure of the human cultural, social, and political civilization, the most important of them is Abdulqader Alrassam who was an officer in the Ottoman army, and his colleagues: Haj Mohammad Saleem, Mohammad Saleh Zaki, and Asem Hafez, whom were

(1) -Thamer, Fadel: *Madarat Naqdeyya Fi Ishaklyyat Alnaqd Wa Alhadatha Wa Elibda'a* {Criticism orbits in the problematic of criticism, modernity, and creativity}; Ministry of culture and information, Baghdad, P 178

(2) -Read, Herbert: *Meaning of art*; 2nd print, translated to Arabic by: Sami Khashabeh and reviewed by: Mustafa Habeeb; General cultural affairs press, Baghdad, 1986, P 42

agreed to be the (pioneers); those amateurs have raised directing youth toward painting, and based on that, the talented ones were sent to Europe to study art, from here, the features of an artistic movement began to be defined before the opening of the drawing section in Fine Arts Institute in 1939, and establishing the sculpturing section shortly after that⁽¹⁾; on the same level (Jabra Ibraheem Jabra) mention that “in 1931. After sending some talented people to Europe (like Akram Shokri and Faqek Hassan) to study arts and directly know the directions of modern arts trends in artistic expression, as a result of that, an artistic movement began to reveal with the opening of Fine Arts Institute; in 1941 Art Friends Association was established, and it provided exhibition space for artists and talented painters at that time, as an obvious of the growing concern, other groups of artists were sent to Europe”⁽²⁾. At the same period, different artistic groups with multiple art directions were established, most importantly the pioneers group in 1950, which worked on establishing painting equations that takes artist (Faqek Hassan) as a reference, and Baghdad group for modern art in 1951 that takes artist (Jawad Saleem) as the starting point of establishing a methodological system that takes artistic modernity as a mean for exosmosis between visualization and abstract in contemporary Iraqi painting, and the impressionists group in 1952 represented by artist (Hafez Aldrooby) who was interested in establishing art based on nature and open spaces; in the year 1956, Iraqi Artists Association was established to gather members of artistic groups and organize their work, and contributing in searching for a new value for the features of contemporary art in Iraq⁽³⁾.

(1) -Saleem, Nizar: *Alfan Aliraqi Almo'aser* {Contemporary Iraqi art}; Ministry of information; Iraq, 1977, P 7

(2) -Jabra, Jabra Ibraheem: *Alfan Aliraqi Almo'aser* {Contemporary Iraqi art}; Ministry of information, Baghdad, 1972, the introduction

(3) -Alrobai'y, Shawkat: *Lawhat Wa Afkar* {Paintings and ideas}; Iraq, Baghdad, 1976, P 29

The above mentioned artistic attempts form the main base for the idea of teaching pottery art in Iraq, “14 years after the establishment of the music section in the Fine Arts Institute in 1936, specifically in 1950, there were serious attempts to accomplish this project, these attempts were done by artists (Jawad Saleem) and (Faqek Hassan) who seeked to put the basic principles for teaching pottery art, with the help of some artists living in London like (Zaid Mohammad Saleh)”⁽¹⁾; with the start of 1954 “the start began, where the British pottery artist (Iyan Old) were asked to establish a pottery art section, and after one year the section was opened, and two years after that, artist (Valantenos Karalambos) was brought from Cyprus to administrate the pottery section and teach in it till 1968; the pottery section in the Fine Arts Institute continued under the supervision of other teachers who already graduated from it or from the Faculty of Fine Arts after that”⁽²⁾; “with the start of 1961, artist (Sa’ed Shaker) became the first Iraqi specialize in teaching pottery art, beside what was presented by artist (Ismaeel Fattah Alturk) and sculpture (Dr. Abdulrahman Alkilani) from theoretical lectures outside from any academic classification”⁽³⁾; beside Fine Arts Institute and Faculty of Fine Arts, the Public Legacy Directorate was established in 1970 under the name (Crafts Training Center) to emphasize on the importance of transporting the accumulative knowledge experiences to the new generation; pottery and ceramics section has its role in attracting teachers to teach basics of pottery making,

(1) -Jasim, Nibras Ahmad: *Alnaht Alkhazafy Almo’aser Fi AlIraq* {Contemporary pottery sculpturing in Iraq}; unpublished master thesis, Faculty of Fine Arts, University of Baghdad, 1997, P 13

(2) -Alzubaidi, Jawad: *Alkhazaf Alfanny Almo’aser Fi AlIraq* {Contemporary artistic pottery in Iraq}; the small encyclopedia, issue 227, Cultural affairs press, Baghdad, 1968, P 15

(3) -Jasim, Nibras Ahmad: Op.Cit, P 13

in addition to the center's role in maintaining public and local traditions in asking for inspiration from the civilizational legacy in order to draw the features of contemporary pottery art in Iraq"⁽¹⁾.

The transformation of traditional pottery structure that are related to pure functional concepts, to art that have the conditions and requirements of modernity, in this specific period of time, is caused by multiple factors, the most important one is the contributions of artist (Jawad Saleem) in working on equable modernity with an Iraqi nature that is related to the local side, and mixed with the civilizational heritage of ancient Iraq arts, this can be touched in his pottery sculpturing artwork that is similar to a mask⁽²⁾ and a hollow half head of a girl⁽³⁾ (Figure 62); "while artist (Ismaeel Fattah Alturk) (sculpture and painter), taking the inspiration for his creative experiences from the symbolic aspects that are related to human concepts like life and death, by using the most overlapped shapes, and investing different symbols and signs, he practiced deleting and adding in order to emphasize on referring the new shapes to the concept of (collective consciousness) in the storage of memory, in addition to topics of the age"⁽⁴⁾; in return, sculptor (Dr. Abdulrahman Alkilani) had "an effect in investing his study of Islamic arts in building scripts that are more able to mix ancient Islamic symbols with modern pottery shapes, to express the privacy of the civilizational communication in the structure of contemporary pottery in Iraq"⁽⁵⁾.

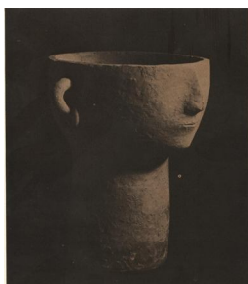
(1) -Jasim, Nibras Ahmad: *Fan Alkhazaf Fi AlIraq* {Pottery art in Iraq}; **23-2-2011,10 P.M**
WWW.ITTIJAHAT.COM

(2) -Alsarraf, Abbas: *Jawad Saleem* {Jawad Saleem}; Ministry of information, Baghdad, 1972, P 155

(3) -Kamel, Adel: *Qera'a Fi Tajrobat Jawad Saleem Alkhazafyya* {Reading in the pottery experience of Jawad Saleem}; 22-2-2011, 1 P.M www.Iraqfineart.com

(4) -Alrobai'y, Shawkat: *Lawhat Wa Afkar* {Paintings and thoughts}; ministry of information, Iraq, Baghdad, 1976, P 181

(5) -Ibid, P 183



Figure(62)- boracic head for women, Jawad Salim, at <http://www.google.es/images?hl=a>

In addition to the penetration of sculpturing techniques to the structure of pottery, the effect of drawing are clear in the choice of colors, and here comes the influence of artist (Faqek Hasan) who practiced sculpturing for a short time during his artistic journey, especially in the nature of choosing the color, not only on the expressional-symbolic level, but also on the level of providing shapes with aesthetic indication, his turquoise and red colors, for example, are present in the structure of modern Iraqi pottery⁽¹⁾; on another level, we see the influence of pottery artist (Iyan Old) the famous British artist with his high techniques and accuracy in forming modern artistic styles, and the influences of (Valantenos Karalambos) from Cyprus, inheritor of the Greek civilization, in providing pottery with a balanced value between shapes and colors together, with its relation to the environmental art, so he mixed Mediterranean arts and the oriental civilization in a structural relationship between shapes and its aesthetic dimensions, and at the same time, maintained the concept of modernity through its memory that are rooted in the legacy⁽²⁾ (Figure 63).

(1) -Jasim, Nibras Ahmad: *Alnaht Alkhazafi Almo'aser Fi AlIraq* {Contemporary pottery sculpturing in Iraq}Op.Cit; P 15

(2) -Alzubaidi, JawadOp.Cit., P 18



Figure (63)- Hayan Old,from- Zubaidi, Jawad
 .from- Contemporary ceramic art in Iraq, Figure 2

With the pottery structure being influenced, during the crystallization phase, by a group of artists that we already pointed to; the structure of contemporary Iraqi pottery and its transformations indicates “with its relation with a content that is outside of it, based on that the structure has no content because it is the content when we perceive it inside a logical organization for it is a feature of the human reality”⁽¹⁾; because of that, and to understand the methodology of pottery structure, we must determine the most important and wider intellectual contexts in crystallizing the intellectual and style vision of the contemporary Iraqi pottery artist, most importantly the civilizational heritage of ancient Iraq civilization and Islamic arts, and here we must clarify and essential matter that is modernity in Iraqi painting in general was connected to two cases, the first is simulating modern European artistic trends in artistic expression, and the second is attempting to discover elements of renovation, modernity, and seeking inspiration from the civilizational heritage, reaching what may be called the contemporary Arab school in art⁽²⁾; that might explain the point of view of contemporary Iraqi pottery artist toward concepts of

(1) -Alali, Abdulsalam Bina'bad: *Almitafeezeeqya Wa Elelm Wa Alidologya* {Metaphysics, science, and ideology}; Moroccan company for united publishers, Rabat, 1981, P 10

(2) -Al Saeed, Shaker Hasan: *Fosool Min Tareekh Alharaka Altashkeelyah Fi AlIraq* {Chapters from the history of plastic art movement in Iraq}; part one, Directorate of cultural affairs and publishing, Baghdad, 1983, P 9

modernity considering it “a creative position from the civilizational heritage and spirit of the age, and it is filled with energy of the past, a renewed ambition toward the future, and a creational spirit originated from the coalition of powers of the mind and spirit in order to reach concepts of originality, local privacy, and local rooting”⁽¹⁾; the expansion of the time difference between the first civilizational eras where artists weren’t separated from religious beliefs and the total of social history, and between the modern era where pottery artists try to reincarnate masks of the past with a contemporary vision, this pushes pottery artists to invent technical treatments that doesn’t disconnect from diversity and difference in building artistic systems with aesthetic dimensions that approaches the basis of modern arts⁽²⁾; this problem, in the time of intellectual and methodological transformations, pushed the creative adventure in the field of pottery toward experimentation, instead of settling, and toward the philosophical vision of aesthetics that goes along with the nature of the moving reality and transforming it into formal systems, whether on the level of the ancient past, or by the creative imagination toward the future, instead of stopping near the firm or repetition.. the freedom of artistic research in contemporary Iraqi pottery hasn’t intersected with the civilizational heritage of ancient Iraq and the Islamic arts, environment, and daily life with its social diversity and political boiling; any constructive activity, as (Jean Piaget) said, should be based on a group or network of interactive relations, so we call the structures of these pictorial connections, those relations that show intellectual reaction with the conceptual

(1) -Ameer, Iskandar: *Mawaqef Fi Alturath* {Positions in heritage}; Afaq Arabyya Magazine, issue 2, Baghdad, 1975, P 70

(2) -Kamel, Adel: *Altashkeel Aliraqi (Alta’sees Wa Altanao’a)* Iraqi painting (Establishing and diversity); House of general cultural affairs, Baghdad, 2000, P 159

energy of the civilizational heritage and information of the environment with its overlapped relations, away from typicality or closeness⁽¹⁾ (Figures 64, 65, 66, 67, 68, and 69).



Figure(64)- Maher Al Sameraee, at-
<http://www.google.es/search?hl=ar&rlz>

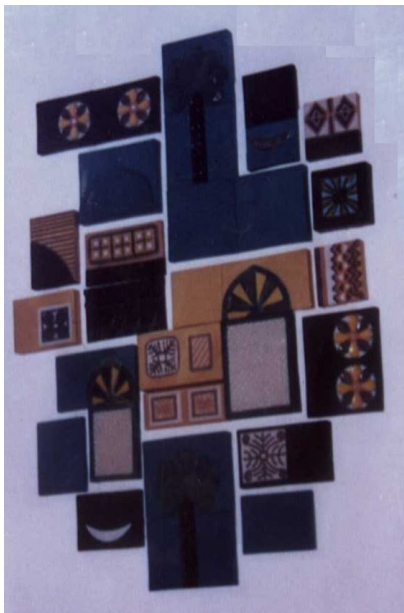


Figure (65)- Back to the inherited, Shinear Abdela,
Photography by researcher



Figure (66)- Baghdad, Abla Alazawi, Photography by
researcher

(1) -Piaget, Jean: *Albuniawia* {Structuralism}; 1st print, translated to Arabic by: Aref Mmemneh and Basheer Obry, Owedat Press, Beirut, 1971, P 11



Figure(67)- Jars, Maher Al Samerai

At-<http://www.google.es/imgres?imgur>



Figure(68)- Calligraphy, Akram Naji,at-
<http://www.iraqfineart.com/baio.php?recordID=252>



Figure(69)- Heritage, Sajedah Almshehri,from Artist
Archive

In return, the structure of contemporary Iraqi pottery indicates to the relation of the environment, with its overlapping types of relations, in crystallizing the intellectual and methodological vision of the pottery artist, “the modern artistic thought attempts to specify

reasons with moral functional relations between natural and social phenomenon, and opening it in front of the minds and feelings of people, and using it to enjoy his / her aesthetic sense”⁽¹⁾ in an original constructive building that explains the method of reciprocal relations, and inside these unique relations, as (Edith Cresol) said, intellectual orders may function in fields that consists of phonetic evenness that represents a pronunciatonal formation⁽²⁾; this meeting should become selective in order to create a new relation between freedom of the receiver, and objectivity of the artwork; in short, the meaning of objectivity in art doesn’t require the artist’s concentration on the environmental reality “as a reference”, as known in the academic explanation for the artist’s function, it requires revealing aesthetics of the information in the effect, and it is the main pivot for the meaning of spatial rooting; the main principle for this reference is starting from the environmental reality “the natural and the social” and not ending with it, it is a part before starting, going back to its elements, not its form⁽³⁾; “it depends on the same principle that fades “exchange fading in each other” the part for the whole, also there is fading between scenes drawn on pottery and the pottery itself, in eras of ancient Iraq”⁽⁴⁾.

In contemporary Iraqi pottery, the structure doesn’t only depend on the self systemization, it is “like all of our activities, affected by the materialistic conditions of the natural existence... and necessarily has relations with the political event, religious beliefs, social variables, and all other

(1) -Read, Herbert: The meaning of art; Op.Cit, P 300

(2) -Cresol, Edith: *Aser Albuniawia* { Age of structuralism}, from Lévi-Strauss to Foucault; translated to Arabic by: Jaber Asfour; Afaq Arabyya press, Baghdad, 1985, P 228

(3) -Al Saeed, Shaker Hasan: *Ana Alnoqta Fawqa Fa’a Alhorooof “Dirasat Wa Nosoos Fi Alfana Wa Elinsanyyah”* {I am the dot on the F of Letters “Studies and scripts on arts and humanity”}; 1st print, General cultural affairs press, Baghdad, 1998, P 39

(4) -Ibid; P 43

factors, in an interactive way... this methodological meaningful way about functional harmony that we call civilization or culture”⁽¹⁾; pottery, as (Nizar Saleem) said “is the strongest in continuing to observe the environment with its different rhythms, and environment is the decisive factor in art, and the most rational justification for determining the artistic style, till reaching the origination of contemporary pottery that carries the distinct Iraqi and human original nature that is more open, and more aware of its self and the particularity of its environment”⁽²⁾ (Figures 70, 71, 72, 73, 74, 75, and 76).

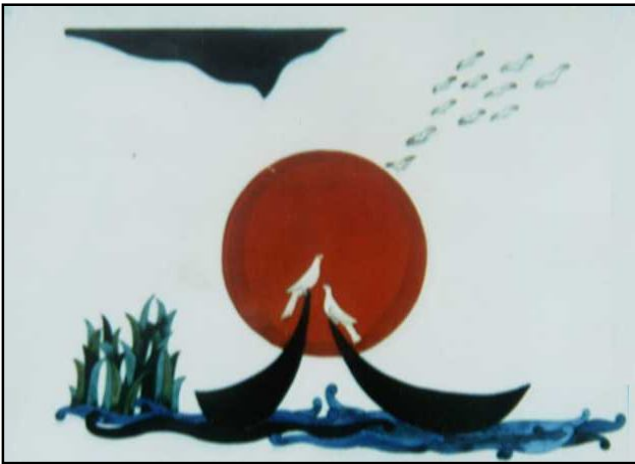


Figure (70)-From nature , Torque Hussin,from the archive of the artist



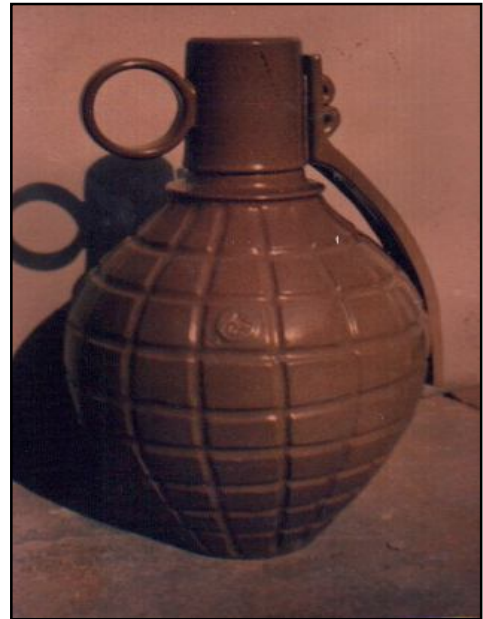
Figure (71)- Natural composition, Mohamad Al-uraibi, from the archive of the artist

(1) -Read, Herbert: Art and society;Op.Cit; P 12

(2) -Saleem, Nizar: ;Op.Cit; P 69



Figure(72)-Pace,Gassim Naif,from the archive of the artist



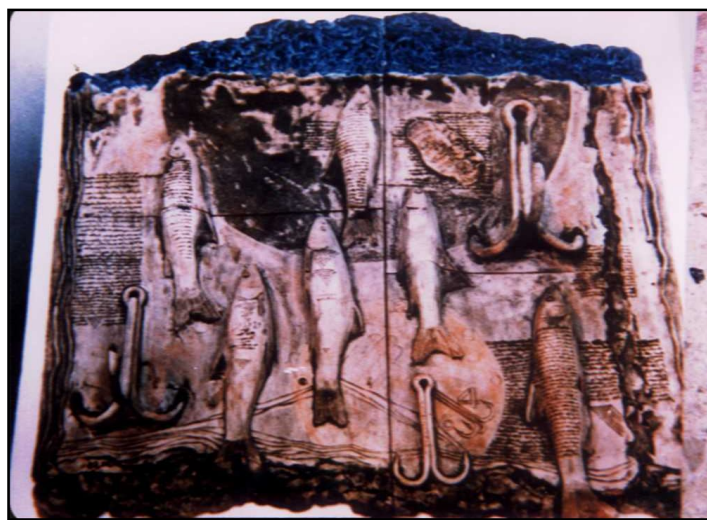
Figure(73)-Bomb,Shiniar Abdullah,from the archive of the artist



Figure(74)-Shell,Abla Al-Azawi,from the archive of the artist



Figure(75)-Rocks,Maher Al samerrai,at-
<http://www.google.es/search?hl=ar&rlz=1G1ACAW>



Figure(76)- Environment of Sammera,Maher Alsamerrai,from the archive of the artist

As for the levels of effect of modernity styles in the structure of contemporary Iraqi pottery, it is revealed in two levels: the first is the intellectual level in the tendency of pottery methods toward imitating the directions of modern schools in artistic expression, in addition to the connection of contemporary Iraqi pottery artist lines of ancient artistic creativity that we already pointed to its justifications; the second level is the technical level, especially in the way of methodological treatment that is based on the judgments of “transforming the artistic effect into an artistic aesthetic value dedicated as scripts for clarifying a dynamic vision that works within the information of artistic modernity”⁽¹⁾. It is possible to classify the transformation levels of the contemporary artistic style according to the historical examination as “alteration displacement” that passes spaces of civilizational, intellectual, and natural buildings, and leave it as debris

(1) -Al Saeed, Shaker Hasan;Op.Cit:; P 55

toward the absolute aesthetic awareness⁽¹⁾; pottery, “like any other art direction or methodological trend starts from the ideology of the artist’s vision and the Utopia of creativity in all horizontal and vertical directions of the awareness, using styles and techniques in art through shapes”⁽²⁾. The new technical trend suggests a direct dealing with the knowledge experience provided by the age, and this experience today is extremely complicated, and only arts that are as complicated can deal with it through the technical treatment of forming the material, till reaching the discovery of shapes that are liberated from the familiar molds, and that agrees with the contemporary aesthetic taste”⁽³⁾.

To clarify the way of making contemporary aesthetic thought as awareness, and the used techniques as an application in the structure of contemporary Iraqi pottery, we recall some pioneer experiences, starting with the experience of artist (Sa’ed Shaker), after the artist has passed the usual pottery form with the total functional value, toward the absolute formal values, the British critic (Dan Abaid) wrote in the artist’s exhibition catalogue in 1964 the potteries of Sa’ed Shaker reveals an aware conservativeness in dealing with the material he uses for formation, and also reveals a hegemony over the arts of his industry, and his trust and uncomplicated treatment for the aesthetic problems of pottery art , he adds “this sincere hegemony, over what he do and want to execute, is a wonderful lesson in sincerity, the true artist always express what’s going in his mind, even if that led to overthrowing all the common opinions, he is giving a lesson about truth to others”⁽⁴⁾. Critic Mohammad Aljaza’eri said about the work of (Sa’ed Shaker) “if the journey of the pottery experience of Sa’ed Shaker has

(1) -Malcom Bradbury and James McFarlane: op .cit, P 33

(2) -Al Saeed, Shaker Hasan;Op.Cit;; P 20

(3) -Nikos, Stangos: Concepts Of Modern Art , London, 1981, P 249

(4) -Alzubaidi, Jawad;Op.Cit;; P 34 - 75

deepened his benefit from the shape and liberating the content from its narrow beneficial value, and taking it to an expressional value that invests the elements of nature and plants... then he has rooted his relation to humans and their circumstantial flaming issues within the awareness of the cause, through benefiting from ceramic and transforming its content values, through expressing circumstantial political indications... in a certain period, artist Sa'ed Shaker used to find in shells, sea plants, and fossilized shells a rich source for inspiration, then when he works with clay, away from the wheel, he creates formal accomplishments through fantastic original techniques"⁽¹⁾. The pottery artist from Cyprus Valaninos say "the shapes of Sa'ed Shaker are merely taken from shells, cactus, or human body, in most cases, it is a composition of these different elements, which are sometimes contradicted, he collects it together to create an organic unity, Sa'ed Shaker has high intelligence, instinct, and accuracy, in accomplishment, the thing that made his adventures calculated and convincing... he was able to put basics for the skillful execution for his students, and perseverance in searching, and sincerity for the high status of pottery among other arts"⁽²⁾ (Figure 77).



Figure(77)- Sea shells, Saed Shaker, from the archive of the artist

(1) -Jasim, Nibras Ahmad: *Fun Alkhazaf Fe Airaq* . . :Op.Cit

(2) -Ibid.

As for the pottery artist (Turki Hussein), he came with an artistic generation that appeared after the pioneers' period of (Sa'ed Shaker), he works within the context of continuous experimentation to establish formal systems where the types of different structures of materials, the artist has perceived the difficulties facing modern pottery through the adventures of seeking aesthetic balances between the civilizational heritage and adventures of modernity; about his experience, writer (Mohammad Alobaidi) says “the works of pottery artist Turki Hussein shows a contemporary aesthetic stand that goes beyond the classical, and reveals a lot of abstracting based on the high knowledge experience he gained through his artistic experience, which directly contributed to expanding the artwork through the map of contemporary pottery”⁽¹⁾ (Figure 78).



Figure(78)- Man and Woman, Torque Hussin,from the archive of the artist

While works of pottery artist (Shinyar Abdullah) reveals a high ability in investing his experience in the knowledge of civilizational heritage, besides his practical study of modern technicalities in the USA, searching for logical balances between the originality of ancient

(1) -Alobaidi, Mohammad: *Alkhazzaf Turki Hussein, Jamalyyat Alfikra Almobashera* (Pottery artist Turki Hussein, Aesthetics of the direct idea}; www.ahewar.org , 26-2-2011, 11,35 p.m

shapes and the indications of modernity in a time where traditions and methodological firms are destroyed; the Tunisian critic (Khalil Quwe'a) wrote "the works of Shinyar Abdullah are not accepted because of its pure artistic entity away from the references imposed by the relic, as for his ability in handling the raw clay with high techniques and experience in painting and oxide, and his awareness of the transformations of the colors in the oven, and openness on expected and non expected horizons presented to him by chance, the directed and the non directed, are phenomenon that made his dealing with ceramic a fruitful play, as much as this play requires"⁽¹⁾. The writer (Farouq Salloum) he interpret saying "the works of Shinyar Abdullah perform a task that is different from the firm stylistic structures, and confirming establishments he worked on through a lot of studies, experiences, and exhibitions in order to dedicate the awareness of modernity and its problems in contemporary Iraqi pottery"⁽²⁾; while critics of the pictorial surface always consider Shinyar Abdullah as a historical witness on the evolved pottery in Iraq, but the few Arab analytical critics sees him as a good coefficient between harmonies of the seen nature and the sense of the spontaneous chance in the movement of colors and alterations of the shape outside of its surface, once he give it the identity of expressional difficulties, and another time he takes it to the extreme of realistic approaching, in the direction of his original methods, he transformed his work to location nearer to the global new pottery experiences giving himself, again, the creative identity of Mesopotamian artists"⁽³⁾. In return, pottery artist (Shinyar Abdullah) has presented extract of his experiences using "Rako", which is a modern Japanese

(1) -Quwe'a, Khalil: *Izheer Alkalam – Alfanan Shinyar Abdallah* {Essence of the talk – Artist Shinyar Abdullah}; part 7; 27-2-2011,2,30 A.M, [www.alkalam](http://www.alkalam.ahamuntada.com) ahamuntada.com

(2) -Salloum Farouq: *Shinyar Abdallah.. Ghwayat Alnaht Am Ghewayat Alkhazaf* {Shinyar Abdullah.. temptation of sculpturing or temptation of pottery}; www.ahewar.org 27-2-2011, 4 P.M

(3) -Three experiences of immigrant Iraqi arts meet in Tunisia; 27-2-2011,9 P.M
WWW.IRAQIART.COM

technique in pottery, which avoid the classical colors of pottery through pulling the Oxygen to show shining metal colors (Figure 79), in addition to the clarity of the hard work of Shinyar Abdullah in approaching concepts of modern pottery in realizing the structural relations between shape, color, and material, in creating the technique of “colored clay” as a distinct artistic style that agrees with bases of artistic modernity (Figure 80).



Figure(79)- Raco, Shiniar Abdullah,from the archive of the artist



Figure(80)-Clay colored, ShiniarAbdullah,at-
http://www.google.es/search?um=1&hl=ar&rlz=1G1ACAW_ARES421

Another pottery artist continued establishing the modernity trend in contemporary Iraqi pottery, he is artist (Dr. Mohammad AlOraibi), investing his long knowledge experience in discovering vicinity relations between pottery and painting, and pottery and sculpturing; about his creative experience, writer (Alqurra Gouli) describes “the spirit of the artistic style of pottery artist Mohammad AlOraibi is renewed away from repetition of shape and content through the artist’s

interest in the independent research sources about new modern basis that found its echo in the formations of “construction and deconstruction”⁽¹⁾ (Figure 81).



Figure(81)-Composition, Mohammad Aluraibi, from the archive of the artist

Shapes of pottery made by pottery artist (Maher Alsamarra'i) take the context of modern myth in mixing ancient heritage and imagination in confronting problems of modernity and its methodological varieties in the direction of advanced techniques described by writer (Haidar Ashour) “potteries of Maher Alsamarra'i almost flow because of its lightness, the accuracy of its professional make, and humbleness of its creator”⁽²⁾; while (Lamia'a Nu'man) describes the artist saying “Maher Alsamarra'I is one of the pottery artists who were able to exit the familiarity of pottery works, with high technique in dealing and experimenting Oxides and colors to form a unique style in value, color, and aesthetic form”⁽³⁾ (Figure 82).

(1) -Alqurra Gouli and Mohammad Ali Elwan: *Almodrak Althehni Lelsora Fi Nosoos Alkhazzaf Mohammad Aloraibi* {The intellectual perception of the image in the scripts of potter Mohammad AlOraibi}; www.alitthad.com, 27-2-2011, 10:30 P.M

(2) -Ashour, Haidar: *TajrobatThalthat Fnaneen Ekhtalafat Asaleebohom Altashkeelyyah* {Experince of three artists with different drawing styles}; www.gaoo.ahlamontada.com, 28-2-2011, 5:50 P.M

(3) -Nu'man, Lamia'a: *Alkhazzaf Maher Alsamarra'i... Ma Zilto Asber Aghwar Fan Alsermeek* {Pottery artist Maher Alsamarra'i.. I am still probing the art of ceramic}; www.iraqiart.com, 28-2-2011, 6:54 P.M



Figure (82)- Mural, Maher Al Sameraee, from the archive of the artist

While pottery artist (Abla Alazzawi) didn't depend on the modern methodological trends in artistic expression despite of her study in European countries like France, she depended in the first degree on forming her signature with a balanced methodology of the ancient civilizational heritage, folklore, and Islamic arts, with taking care of choosing environmental topics, and didn't go to the extreme in advanced technological treatments of pottery in the modern trends, she maintained the natural growth of pottery art in its aesthetic and artistic dimensions; we may also say, in agreement with writer (Adel Kamel) that "she is a classical artist in maintaining the

traditions of pottery art away from its consumer functions, or the ones that are extreme in modernizing”⁽¹⁾ (Figure 83).



Figure (83)- Baghdad, Abla Al-Azawi, from the archive of the artist

Experiences of pottery artist (Siham Also’udi) are related to the issue of inspiring from the Iraqi ancient and Islamic heritage with a modern vision within the project of the pioneers in Iraq “contemporary in the frame of heritage identity” away from dislocation and alienation; her experimental works are attempting to provide pottery with an aesthetic language that depend on the mural structure and gathering different synthesis and elements that allow the heritage to be formulated through modernity, away from typicality of the pottery frame or its known traditions (Figure 84).

(1) -Kamel, Adel: *Abla Alzawi Jothoor Altahdeeth Wa Khosoosyyat Alada’a* {Abla Alazzawi, roots of modernity and particularity of performance}; www.iraqifineart.com, 28-2-2011, 7:23 P.M



Figure (84)- Shanashil, Siham Al Soudi, from the archive of the artist

While pottery artist (Sajida Almashayekhi) has accomplished dual relationship between painting and pottery from one side, and an argumentative relation between the beneficial and the aesthetic from another side, so she accomplished a collection of traditional works on the level of shapes formations, in addition to her research in reforming traditional and heritage shapes with styles that approaches modernization in contemporary Iraqi pottery art; about the art direction of the artist, (Mohammad Alameri) clarifies “the experience of Almashayekhi is organized toward reproducing the visual and the ancient Iraqi heritage with suggested formulas that reproduces in the field of letters scripts and Islamic abstract, the thing that gave space for finding multiple solutions that are characterized with originality and locality in the experience of contemporary Iraqi pottery”⁽¹⁾ (Figure 85).

(1) -Alameri, Mohammad: *Almashayeki Torakkez Ala Altokous Alsharqeyya Wa Tasoogoha Abr Altikanyyat* {Almashayekhi concentrates on oriental atmospheres and formulates it through techniques}; www.addustour.com, 28-2-2011, 9:30 P.M



Figure (85)- Sajedah Almshaiji,at-http://www.google.es/search?um=1&hl=ar&rlz=1G1ACAW_ARES421&

As for the self vision of pottery artist (Akram Naji), it is actualized through a relationship based on two principles: the first is going back to the heritage with a contemporary vision, and the second is the modernized addressing with its extreme liberation of shapes from its methodological typicality, high technical treatment, and the indirect posing of results to artistic and aesthetic dimensions (Figure 86).



Figure (86)-Abstract, Akram Naji,at-http://www.google.es/search?um=1&hl=ar&rlz=1G1ACAW_ARES421&

Through this concise path, the features of contemporary pottery art in Iraq was formalized, based on motives of modernization in fields like drawing and sculpturing, in addition to recalling references of from the ancient civilizational heritage, and studying Islamic arts, along with environmental influences with the types of its overlapping relations like cultural, social, political, and natural relations, reaching modernity with what it represents from problems on the level of thoughts and techniques; all that combined through stages that were subject to experimentation and adventure, seeking an original path or method that moves away from typicality and closeness, and carries the distinct Iraqi feature in the context of artistic modernity; about this path, professor (Sa'ed Shaker) said:

“The movement of pottery made a rhetorical mistake in evolving and developing in a short period of time... this movement became formed from young, ambitious, and distinct attitudes that moved away from the functional features of pottery toward fields of plastic arts that are mixed with the spirit of this age, to unite together searching into the new shape and content”⁽¹⁾.

Conclusion:

After reviewing all the historical issues that accompanied the journey of Iraqi pottery on the land of Iraq, the researcher will attempt to extract the main points of the historical context of pottery art on the land of Iraq, in the way that serves the general frame of this research:

(1) -Jasim, Nibras Ahmad: Pottery art in Iraq; Op.Cit.

1. The historical roots of the start of ancient Iraqi pottery dates back, according to historical evidences and materialistic remains found, to the civilizations of prehistoric Iraq.
2. Beneficial and functional purposes dominated the pottery making in its start because of its connection to economical activities related to the storage of corps and different daily life activities, because of that, the shapes of potteries at that period were formally confused, and simple an naïve in its performance.
3. Prehistoric civilization eras (Hassouna era, Samarra era, Helf era, Obied era) represented an important historical phase in the transformation of pottery shapes from the pure materialistic beneficial functionality, to purposes connected to using it as a transporting medium that expresses the thoughts, pains, fears, and beliefs of people at that historical period; but the dualism of pottery art and drawing, like scenes of running ibexes and dancing women that decorated the plates of Samarra civilizational era, and the overlapping of pottery with arts of painting and sculpturing to express aspects of fertility and growth in nature as represented in (Mother Goddess) from Helf era, and the development of pottery on the technical level from the side of forming pottery sculptures through adding different materials on the pottery surface, and the technical treatment used in representation, like in the male pottery sculpture from Samarra civilizational era, and the female sculpture from Obied prehistoric era.
4. The beginnings of historical eras have witnessed an important development in pottery art and its usage, especially the invention of pottery wheel that made it easier to produce pottery shapes, in addition to using pottery shapes in the fronts of religious

temples, like Alwarka temple, and with a kind of experiment that shows the aesthetic sense in decorating; also, pottery in this phase took the direction of documenting daily events by approaching details in execution, which is an attempt that clarified the approaching of pottery from sculpturing, such as ceremonial scenes of holy marriage.

5. The ends of historical eras, specifically the Assyrian era, were distinct by an important transformation phase with inventing the inverted brick technology in representing pottery murals that are either gazed or not, for decorating the fronts of religious temples, such as the mural (worshipper in front of the god Shams), in the modern Babylonian age, pottery murals have represented an important decoration that completes architecture, and an important methodological feature in showing the religious beliefs of that historical period, as in Ishtar gate mural.
6. Islamic pottery in Iraq represents, in a lot of its aspects, a natural and historical extension for ancient Iraq pottery art, especially their meeting point in the symbolic and abstract tendency in forming the topics and intellectual contents, in addition to the continuity of particularity of the artistic and technical styles like in the Barbotin pottery; in addition to what the Islamic religious thought that is based on monotheism has added from contents and nominal formations that reflected the artist's search for the absolute and the divine truth, through originating new techniques for glazing the pottery surface, known as metal shine pottery, as an aesthetic compensation for the shining of gold and silver that are prohibited by Islam.
7. The beginnings of contemporary pottery art in Iraq were affected by factors like the study of a lot of talented artists in European countries, most distinguished is the

painter Faqek Hasan, to observe methods of modern artistic trends, who endeavored, alongside sculptor Jawad Saleem in laying the basic principles for teaching pottery art in the Fine Arts Institute in Baghdad during 1950, and with the help of some artists residing in London like Zaid Mohammad Saleh; the year 1954 was the true start of the project of opening the pottery section in the Fine Arts Institute on the hand of British pottery artist Iyan Old, and in the year 1956 pottery artist Valantinos Karalambos was called from Cyprus to teach basics of pottery art.

8. Influences of drawing are clear on the structure of contemporary Iraqi pottery art in choosing colors, and here the effect of artist Faqek Hasan is clear through choosing turquoise and red colors that are clearly incorporated in contemporary Iraqi pottery art, in addition to the contributions of sculptor Jawad Saleem in working on a sedate pottery modernism with an Iraqi feature that is related to the civilizational legacy of ancient Iraq's arts, like in his pottery sculpture that is a hollow half head of a girl; we also find the influences of pottery artist Iyan Old who is well known for his high technical skills and accuracy in forming original and modern artistic methods, and the influences of Valantinos Karalambos the heir of Greek culture and decent of a pottery family, in providing pottery with balanced value between shapes and colors, with their relation to the environmental concept, so he merged the concept of the Mediterranean and the orient in a structural relation between the shapes and its aesthetic dimensions, and at the same time maintained the concept of modernity through its memory that is rooted in the inherited legacy.

9. Both, the civilizational legacy of Iraq's ancient civilization, and Islamic arts, are considered additives to the environment influence with its different natural, cultural, political, social, and religious shapes; and the influences of modernity on the intellectual and technical levels, are from the most important factors that contributed in crystallizing the intellectual and methodological visions of the contemporary Iraqi pottery artist, in reaching an original method that moves away from functional purposes and carries the distinct Iraqi feature in the context of artistic modernity.

4. Chapter four: analysis of samples

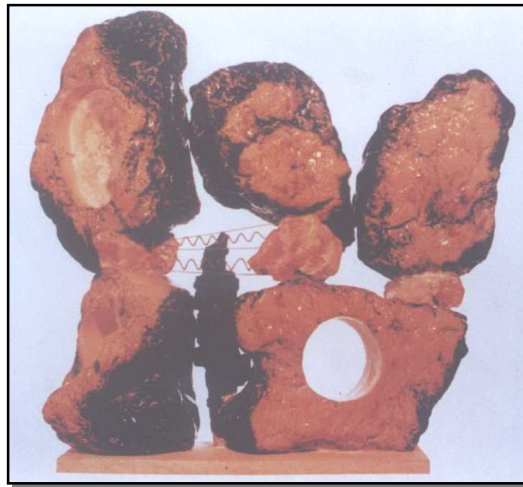


Figure (87) a ceramic sculpture by the artist Mohammad Al-Uraibi-1990, entitled (Rocky Composition) from <http://www.iraqfineart.com/photo/15115944-692.jpg>.

(87)- **Rocky composition** - a ceramic sculpture by the artist Mohammad Al-Uraibi carried out in 1990, the dimensions of this piece are 55 cm height, 50 cm width and 20 cm depth. This work of art is one of the artist own collections. The work consists of nine irregular and various sized ceramic blocks combined and organized by the artist in an aesthetic composition aimed to overlap the structural units with each other based on a mathematical logic. The artist indicates in his composition that the units and parts of the composition are generally formed through overlapping three block-matrixes arranged according to organized and fully considered aesthetic vision that grant the work some kind of geometric structure, since the first matrix contains two blocks at the lower part of the work that show an outward similarity concerning the color and a difference in terms of size and shape which correlate, as to forming their structural relationships, with

a vertical metal composition differs from it as for feature of the color, nature of material, size, and nature of texture. While the central matrix consists of three small-sized blocks arranged according to a mathematical logic that differs from parts of the sculpture with regards to quality of techniques used in color and texture where its formative structure is tied with bolsters as well as united with tracks of metal wires having various linear courses connecting both blocks with a relation in the middle and left of the matrix. In the same way, we can observe the creative thinking of the artist regarding the formal relations of the third matrix in upper part of the ceramic sculpture that consists of three irregular-shaped blocks, where the lateral blocks form a vertical relationship with the lower part of the work while the middle block slightly inclines towards the horizon. Figure (87).

When observing this work we can notice awareness of the artist that based on evident accumulation of knowledge and experimental legacy concerning variety of ores he selected, so this work shows excellence of the ceramist in terms of his understanding of the contemporary aesthetic thought and nature of aesthetic appreciation, where we notice an aesthetic composition treated by adding ready-made materials to ceramic according to rational mental geometry that breaks inaction of natural forms and conceptions, it also shows, through its structure, an aesthetic language that uses space architecturally and rhythmically and where its impact upon structural composition varies between slight impact that is free from linear bends in parts of the sculpture concerning the periphery and the evident percolation in connecting areas among the

bulks which in turn creates spatial percolation that shows sense of music of composition and its internal structure, especially the colorful harmony among black, yellow, and red which in turn increases the visual movement and upgrades level of aesthetic value in the entire composition.

While the researcher considers that this work has no relation, in terms of formal structure and intellectual & significant aspects, with intellectual and aesthetic legacy of the artist in ancient Iraq nor arts of Islamic civilization. However, she considers the formal formation of this work has Intersections, in several aspects, with arts of modernity specially intention of the artist that seeks to present a piece of art based on pure geometrical values using contemporary artistic and aesthetic language which in turn makes this work overlap with Geometric Abstraction movement. The artist, Uraibi, says

" I don't present narration through my works, I just concentrate on composition elements and aesthetic relations among bulk, space, color, shape, etc, I look for essence of things through formative relations of the artistic work not for stimulation outward appearance, thus, my work is close to Geometric Abstraction movement in several aspects" ⁽¹⁾

Furthermore, quality of variety in ores of the work, where the artist utilizes the metal wire connecting units and bulks of the work that shows aesthetic efficiency plus its physical function to connect units of the work, drives us to compare this work with Pop

(1)-Uraibi, Mohammad, Instructor in Faculty of Fine Arts- University of Baghdad, telephone call between researcher and the artists on Tuesday, 01.03.2012

Art, which generally aims to present artistic work using mixture of several ores.

Hence, artistic work of the artist/Uraibi approaches to conception, grounds, and general aspects of western modernity that Which is based on neglect of intellectual content in favor of the aesthetic form and that reflects, in its general content, subjectivity and individuality of the artist who seeks to present a unique artistic work that does not depend on any previous intellectual or historical references. Accordingly, this work does not depend on the idea of modernization in Arab and Iraqi aesthetic though in particular where such idea depends on presenting an artistic work connects between intellectual and cultural heritage on the one hand and contemporary aesthetic effects of trends of arts of western modernity on the other hand, rather formal formations of this work prove its relation and the fact of being fully influenced of Modernist Art Trends which are shown only in western arts.



Figure (88)- Woman- by the artist Maher Al- Samerrai-1990-
The picture is taken from archive of Saddam Center for Arts- Baghdad



Figure (88-A) female fictile sculpture from prehistoric ages/ Figure (88-B) Seven Eyes/
 From: <http://www.alnoor.se/article.asp?id=127209>
 From :Mallowan and Rose.: Op. Cit, Figure (45:10).

(88) **Woman-** a ceramic sculpture by the ceramist/ Maher Al-Samerai, carried out in 1990- dimensions (70 cm height, 35 cm width, 20 cm thickness), the ceramic sculpture represents a woman body, where the figure shows a woman body from above the knees to the bottom of neck (without a head or legs), the artist handled his ceramic sculpture to indicate to the woman body from all aspects of the work, that is, the artist handled background of ceramic sculpture to represent background of the female body. The artist, through techniques of striation and addition of the clay, handled front part of his sculpture body and moved front space of the female body through adding form of secular clock to abdomen area and a form of a dress collar at bottom of the woman neck. This collar is blue unlike the general color of the sculpture; brown and its shades, in addition to some writings in Arabic characters that cannot be read and two tattoos on left shoulder of the sculpture and on the left thigh. Figure (88).

Upon observing the formal structure of the work, the researcher finds that the intellectual content of ancient female figures derived from Mesopotamia specially from prehistoric ages ⁽¹⁾ has contributed to identifying the general formal formation of the ceramic sculpture in question. This is shown through aware mental structure that tries to transform the cultural heritage into an artistic formation that matches with contemporary appreciation. By observing general shape of the woman, it is noticed that the ceramist intentionally concentrates on swelling of abdominal area to reflect the form of a fertile woman since it is considered a sign of renovation, fertility, and pregnancy that reflects worlds of ancient Iraq. Furthermore, he concentrates on female parts such as breasts and genital organ whose simelogie concept correlates with the idea of increasing reproduction of human race. Turquoise color that reflects address of the sculpture has a symbolic presence that stimulates the viewer to recall conception of the mother goddess of ancient Iraq since turquoise color reflects signs of holiness and purity as seen in aesthetic thought of Islamic period. The work shows mentality of the ceramist concerning its relation with conceptions of cultural heritage through utilization of tattoo on shoulder and thigh which represents symbolic and abstractive feature that has significant intellectual value in social though structure of Mesopotamia civilization whose origins return to prehistoric ages. Figure (88-A) since it is considered aesthetic appearance and social belief to get good luck, which is very similar to the figure (seven eyes) that has popular heritage references figure (88-B).

It should be noted that ceramist is interested in evoking the phenomena of pairing between modes of writing and formation which origins return to prehistoric ages of

(1)- For comparison see- figure (the mother goddess, from Tal halaf) -P .(79)

Mesopotamia civilization. This intentional and creative action is the ground that has established stylistic quality of the artist resulted in excellence in the artistic production, which in turn proves efficiency of Mesopotamian stylistic effects as an operative system in contemporary ceramic work at stake, as well as efficiency and presence of Islamic aesthetic styles. The artist focuses on the latter idea when talking about relation of drawing and sculpturing and utilizing them on his ceramic surfaces, he says:

“process of entering sculpturing and drawing on surface of artistic work is mere satisfaction of desires and effect of the Islamic decorations “ Arabesque” since I got used to see such huge amount of decorations, which are still in memory”⁽¹⁾.

While the sculpture depends on intellectual and cultural references of creative achievements of arts of ancient Iraq, the researchers believes that the formal system of the sculpture reveals a kind of rational analytical-structural relationships in the mind of ceramist, where he utilizes the cultural heritage in a language a way from similarity, imitation, and direct copying. The formal structure of the work reveals a modern presentation free from all objective limits and restrictions of the realistic form, where the sculpture shows rational formation of the artist as to the cultural heritage in formal patterns harmonize with spirit of the age and, in many aspects, approach to trends of

(1) dialogue with the ceramist Maher al-Samarrai –Amaly *tahtawi ala alerth elrohy lmdent Samera* [my works contain the spiritual patrimony of the city of Samarra]:
Interviewed by Khaled Hamid, Encyclopedia of Ceramic ,
from <http://khazaf.blogspot.com.es/>(31_4_2012:/1:00 AM)

western modernity arts. This leads us to say that the structure of sculpture approaches, in terms of formal treatment of color, line, and texture, to Expressionism School, where it shows subjectivity of the artist through deforming forms and expressing the internal emotion that is in conflict with the old classical methods and accurate simulation.

Furthermore, the extraordinary formal mixture between the woman body and the clock shape pushes us to approach this artistic work to Surrealism School since it is considered a modern artistic school grants the artist space of expression without any logical and objective limits of the form which leads him to compose its formal structure that suits world of oddness, unfamiliarity, and unconsciousness.

In the light of all above, the artist, Maher Samerae, presents contemporary ceramic artistic work that combine between intellectual effects and concepts of his aesthetic heritage on the one hand, and the fact of being influenced of the western modern artistic schools and deliberate artistic method that proves how much he belongs to his heritage and his understanding of imported artistic methods on the other hand. This work reflects the modernist vision of contemporary Arab thought, especially the Iraqi thought which looks for modernist vision that includes the heritage and modernity in its western copy and image.



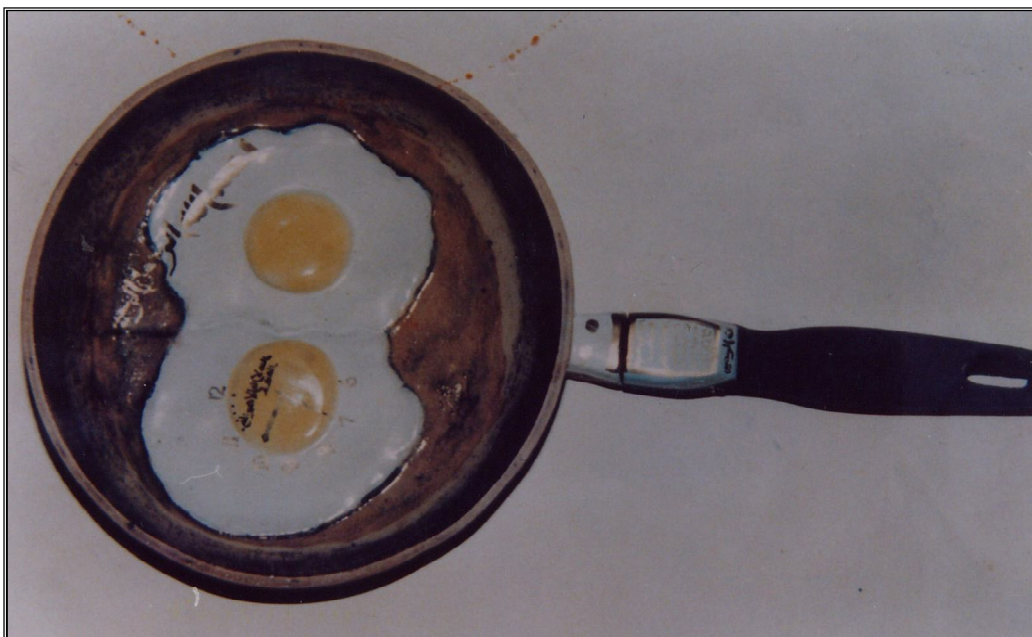
Figure (89)- Composition- by the artist Saed Shaker, 1991, 80 cm x 40 cm.
From: <http://www.iraqfineart.com/photo/03105930-96.jpg>

(89) **Composition-** a ceramic sculpture by the ceramist Saed Shaker, carried out in 1991, 80 cm x 40 cm. The work consists of a ceramic framework carried out using closed tapes method (Box) with rectangular shape fixed on a solid ceramic base using (Box) method too. Solid ceramic compositions, as fingers, hang down from the upper internal edge of this framework, where above center of this framework there is a circular composition consists of a set of metal rods penetrated through tall and transverse rods end with oval and ball-shaped ceramic compositions indicates to something like (human head). Figure (89).

This work is considered, whether as to ore or formation and modification (shape and color) an artistic work with a modern feature away from the realistic simulation of

human shape, rather it approximates to contemporary treatment of artistic and sculpture work in particular. The artist uses creativity and modification in creating a composition that has a relation with the reference and its identity (human). Aesthetics of this work lie in the innovation that based on active vacuum in the bulk where the vacuum overlaps to complete structure and form of the work. In other words, the vacuum activates construction and composition of this work. However, whether the vacuum is internal and penetrating or external and surrounding the work cannot be determined, rather it contains two types and includes general composition of the work. Hence, the researcher believes that the artist, Shaker, tries to present a formal equivalence of human body form for purpose of presenting an intellectual content that mirrors knowledge of the artist, and he considers the modern methods of art (Modernism Art), due to space of freedom of expression granted to the artist, a source of his inspiration in forming his ceramic sculpture ignoring the exact simulation of human body shape. It is noticed that the geometrical structure of this ceramic work generally shows that the artist is influenced of abstractive trends in painting art that noticed in arts of west, especially that these trends and geometric abstractive trend in particular pay attention to essence not to appearance of things, as well as his concentration on formal organization of the artistic work since it is a structure consists of a set of formal and color relationships. On the other hand, the researcher believes that Pop Art has significant effect upon the artist's work concerning his utilization of the metal and adding it to the main material of his work; the ceramic, since Pop Art uses and utilizes several materials to form artistic composition.

In this context, the researcher believes that Shaker's work depends on artistic vision of modernity arts concerning forming the artistic shape. This vision is based on concentration on the artistic form instead of the intellectual content of the work and the tireless efforts of the artist to prove his personality and uniqueness when composing the artistic form away from any artistic references and effects irrelevant to his artistic work in order to achieve originality which is considered an important end in the modern aesthetic presentation. Moreover, the researcher believes that this work is free from any intellectual and aesthetic references related to the cultural heritage of Arab region and Iraq in particular, and this means that this work belongs as to general formal composition to western and modernist trend in particular.



Form (90) Death - a work of ceramic art (real pan and ceramic)for the artist Maher al-Samerrai - in 1992 measured 100 cm × 25 cm
From archive of Saddam Center for Arts

(90)- Death- ceramic work made by the artist Maher Al- Samerai in 1992, 100 cm x 25 cm, it is currently of the artist' own collection. The work consists of a real pan

where a ceramic piece in a form of two fried eggs placed. On the right egg some words of the Holy Koran are written, while on the left one clock figures appear. Figure (90). Structure of the work shows intentional variety concerning the ore as it is noticed at the plastic handle, where the silver cast shown at the place connecting handle with the pan reveals shape of metal. The writings shown on this silver place sound consistent with the writings shown on shape of the egg which in turn shows power of topic and content upon the formal mode of this work.

The formal and color formation in the whole work is close to reality (shape and color of egg with shape and color of the pan with its handle), however, utilization of the letters and figures of the clock on both eggs, which show mission and intellectual content of the work, drives the work out of the realistic domain to place it in world of oddness and unfamiliarity. Thus, we consider this work relate to Surrealism School as to portraiture where unconscious, imagination, and fantasy world is found, especially that Surrealism School, as to portraiture, depends on accurate reality in painting. However, the work contains symbols, words, and mixtures drives Surrealism work out of reality domain and moves it to world of symbols, dreams, and imagination and this is proven by the artist, where he says:

“ I look for an artistic language that can contain my ideas and through which I can project the idea existed in conscious and unconscious. I may be close to Surrealist presentation and Surrealists’ vision of the work of art since it is considered a mediator to uncover hidden contents of individual unconscious, I believe in this too.... We can say that the Surrealism, as a method and

understanding of the artistic work, has shaped my aesthetic conscious and the way upon which I handle this artistic work" (1).

On the other hand, the researcher believes that formal synthesis in this work and the artist's dependence on ore diversity (as to the real pan and the ceramic treatment of shape of the eggs) drive us to approximate work of the artist to Pop Arts and its effects where stereotype and organic unity of artwork are ignored and where the artist is allowed to use ready things and elements that are beyond traditional artwork and its organic context.

In the light of all above, the researcher finds out that the artist presents artwork belongs to modernist vision of visual arts, and that it is considered beyond the classical stereotype in painting in terms of both form and content. Moreover, it efficiently brings out individuality and subjectivity of the artist and originality of his artwork. Furthermore, the researcher finds out that there are no formal connections with the cultural heritage of the artist concerning this work that has contemporary character drives it to belong to modernist arts trends in terms of the formal formation.

(1)- Samerrai, Maher, professor at Department of Ceramics, Faculty of Fine Arts, University of Baghdad, phone call, on Monday, 26.04.2012.



Figure (91)- Dream- a ceramic composition with a sheet of glass made by the artist Ahmad Hendawi on 1992, 20 cm x 90 cm.
The picture is taken from archive of the artist.

(91) Dream- a ceramic composition with a sheet of glass made by the artist Ahmad Hendawi on 1992 which is currently one of the artist's won collections. This work consists of a random structure of white tubular ceramic compositions. In this work, the artist uses his hand touches to get different lengths with various bends and curvatures among which a ceramic sculpture is located over these compositions and indicates to a natural form (a human) carried out by the artist in red through iron oxide. In the central area, there is a sheet of glass over which two tubes appear symmetrically and vertically

with the general composition and they reveal that they are complementary of two tubes beneath them (beneath the sheet of glass). Figure (91).

When reading intellectual content of this work, it seems that the artist get, through bulk formation of the clay with the sheet of glass, a scene of dying man. The researcher thinks that the white color of tubes may indicate to shape of human bones with their senses of death, or it may indicate to shape of cigarettes and their danger that leads finally to kill the smoker. Despite of openness of composition and its several interpretations, the researcher believes that the artist tries to present the idea of death and dangers surround the human. The artist presents this in an artistic manner away from direct simulation and close, as to synthesis and treatment, to modernist artistic styles, where the artwork is away from direct artistic simulation and representation while it depends on usage of symbols, indications in a way completely does not match with reality. It noticed that doubling number of tubes and enlarging their sizes compared to size of man plus utilizing sheet of glass in such position indicate on whole to process of mental analysis and structure done in mind of the artist to present topic and idea of death and dangers around the man.

While the researcher believes that this work is free from any connections with intellectual and aesthetical references with artistic heritage of the artist whether at level of formal treatment or at level of content, she believes that this work totally belongs, in terms of method of expression and treatment, to styles and methods of treatment of modernist arts. She believes also that this work intersects with several artistic modernist trends in many aspects, when we observe the formal treatment of items and they way of its formation, especially form of a sleeping man, drives us to approximate

the work to Expressionism in art of painting. However, presence of the symbol among items of this work: the man, sheet of glass, and scattered tubes, may drives the work toward symbolic trend in art of painting. On the other hand, if we look comprehensively over the method used by the artist to distribute items of the work and enlarge an item and ignore the other incompliance with reality, we can see that notice that this work is close to world of dreams, fantasy, and unfamiliarity, thus he adds to work structure an extraordinary touch that makes it close to the Surrealism School. However, when the artist utilizes sheet of glass with the ceramic material to present his artistic subject, he lets the work to intersect with Pop Art where such artistic modernist trend is characterized by usage of ores and ready things in the artwork.



Figure (92)- Start- by the ceramist Angham Sadoun-1992-(35 cmx20 cm.
This picture is taken from achieve of Saddam Center for Arts

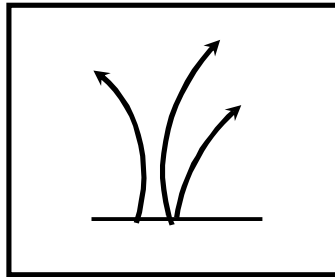


Figure (92-1) an illustration of movement of the ceramic sculpture.



Figure(92_B)-Umberto Boccioni-
'Unique Forms Of Continuity In Space- 1913

From: http://en.wikipedia.org/wiki/Unique_Forms_of_Continuity_in_Space

(92)- **Start**- carried out by the ceramist Angham Sadoun in 1992-35 cmx20 cm, and this work is of the artist's own collections.

The work is a ceramic sculpture composition shows a body of a standing woman .figure (92) the movement of head forward, while the artist covers the background of woman's body with a formation like a dress goes backward unlike start movement of the woman body, where the woman body appears, due to movement

of the dress, as if it is jumping or dancing. The artist consecrates on several features of femininity in the woman body through the nude thighs and breast while the extremities and head disappear within backward and upward movements of the address and unite with details of the address with its various folds, where the address is scattering in space with waves of different directions freely scattered and grant movement of the body and assure its start, figure (92-A).

Concerning care of the artist of form and movement specifically, she paints the ceramic piece with hazel color as a mono-color without any other color. In this context, the researcher explains that the form of sculpture tries to approximate the ceramics to sculpture since it is an art that depends on a mono-color on the one hand. On the other hand the ceramist tries to concentrate on the form more than the color in order to show structural details of forma structure of the work and to grant the viewer a sense of movement through focusing on formal details not the color, and this approximates the work to the Futurism Trend in plastic arts, where such trend takes up movement and time as a fourth dimension of the existence and as an essential purpose to be looked for by the artist when creating his artwork. Furthermore, the approximating is noticed greater between this ceramic work and Futurism School when being compared with sculpture works of the futurist artist Boccioni and their dashing into the space, figure (92-B) since this work is close to sculpture art which depends on the three dimensions.

In the light of all above, the researcher thinks that the ceramist Sadoun presents modernist artwork that approximates to the western conception of modernist arts and their common features that depend, in great part of their aspects, on Rationalism Trend

as to looking at the reality. She creates her artwork upon a serious research into aesthetics of the form away from direct intellectual contents. The researcher thinks that this work is free from any effects or connections of intellectual references of the cultural heritage whether at the Arab region in general or Iraq in particular, rather is shows pure intellectual and aesthetical influence by western modernist arts and Futurism School specifically in painting.



Figure (93)- Family- a ceramic work by the artist Mohammad Uraibi, 1993.
This figure is taken from archive of Saddam Center for Arts.



Figure (93-A) statues from temple of Abu –From the first half of the third millennium
From Parrot,Andre,Op.Cit,p.72

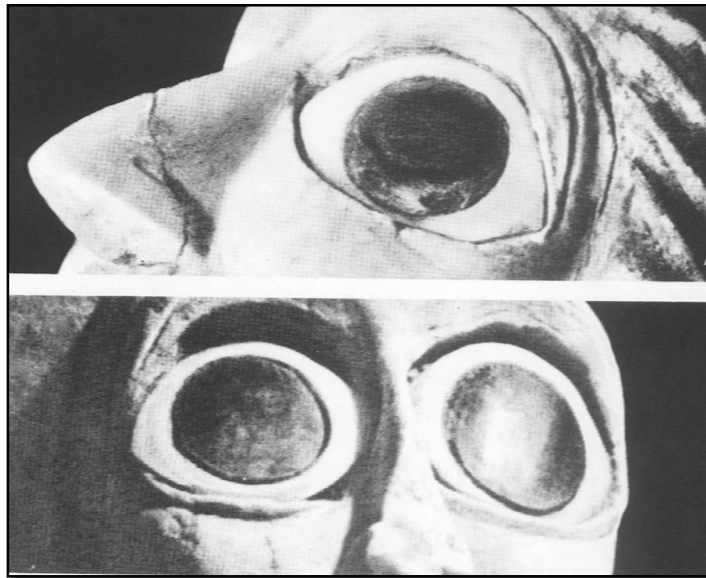


Figure (93-B) Eyes of the God Abu and his wife- from Asmar hill

From Parrot,Andre,Op.Cit,p.73

(93)- Family- A ceramic sculpture carried out by the ceramist Mohammad Uraibi in 1993. The work consists of three different sized ceramic-sculptured

blocks represent three perverted human bodies. Each of these bodies is confined to two blocks; the lower block, the longer, represents the trunk without extremities and realistic details, where the artist personifies them by aesthetical and expressional treatment that contains a lot of different texture values, crooked lines, and overlapping blocks that grant the ceramic sculpture great amount of various luminary and aesthetical movements and values. As to the second block, it is the upper block that represents the head that personified by the artist through manipulating with peripheries of his ceramic sculpture by means of blocks that have ternary shape rather than circular one. It is noticed that they are free from real details and features of the human face except the nose that personified by a slight protrusion and the eyes which appear in a big size compared with the face attracting attention of the viewer especially that the artist personified them through a material unlike the clay the artwork made of, namely, the ivory added by the artist to his ceramic sculptures. It should be noted that the measurements of the work are as follows: the first block from the right side (25 cm height), (15 cm width) and (10 cm thickness), human block at the center of the composition: (50 cm height), (18 cm width), and (10 cm depth), the human block on the left: (15 cm height), (15 cm width), and (10 cm depth), figure (93).

Upon observing this ceramic work and according to its title (Family) where the topic is almost considered a key to recognize the artwork, it is noticed that the artist presents an aesthetical composition and an artistic subject concerning conception of the family, where the artist personifies his artwork through an artistic modernist language allows him to express his idea depending on his personality and internal sense away from

exact simulation of the objective reality. Hence, the researcher thinks that the artist creates the human bodies in different sizes to indicate to elements of the family: father, mother, and sons, and by a formal treatment based on perversion of shape through rational levels of omission and addition and depending on some elements and ignoring others; especially the eyes that take a big area in the face since the eyes have indications and meanings and imply a wide interpretations as well as that the artist ignores the extremities. Moreover, the work indicates to significant level of emotions and expressions that reveal internal world of the artist as it is shown when the artist handles external lines and surfaces of the work. Hence, the researcher thinks that the said details aim to upgrade expressive power of the artwork so that we can approximate this ceramic work, in terms of the style and treatment, to Expressionism School in painting. On the other hand, the researcher thinks that when the artist uses more than one material in his artwork, especially when he uses the ivory with clay to indicate to eyes, he drives the work out of scope of traditional ceramic work and he gets it intersected with most remarkable modernist trends of art namely, Pop Art, which aims to combine several materials in the single artwork in a manner completely different from the original function of such materials.

Though structure of this ceramic work approximates to trends of modernist arts, the researcher thinks that this work has artistic and aesthetic effects show that the artist is influenced by arts of ancient Iraq which can be noticed in some features. We can make a comparison between this work concerning the composition and distribution & structure of the bodies and the lower blocks of statues of worshipers of Sumerian Period .figure (93-A), where we can notice the evident similarity as for organization of

human blocks in both works, as well as in holiness tinge shown on the human shapes in both works though the artist reduces number of people to three not 12 as shown in Sumerian sculpture. It should be noted that we can, through structure of composition, diagnosis phenomena of recalling the mental structure of the Mesopotamian artist as to grafting shape of eyes with circular disks of ivory, which is considered creative practice and intention attributed to cultural role of Samarra of prehistoric ages ⁽¹⁾.

Furthermore, we can notice similarity of artistic aspects of facial features of human block on the left of the work with female sculptures from Slaves role of prehistoric ages ⁽²⁾, it is shown that there is an evident similarity in treating and personifying the head between the two works especially incarnating shape of nose and eyes that have the greater part of the face see figure (93-B).

In the light of all above, the researcher thinks that this work is deservedly modernist artwork, through which the artist tries to present a vision and solutions for formal structure of the work which shows, even it depends in some of its aspects on idea that the artist is influenced by his cultural heritage, in some of its features and treatments that the artist is influenced by modernist arts trend too. Accordingly, we can say that the artist presents, in this work, modernist artwork in special artistic language that combines between the heritage with its original meanings and indications and modernization as a new artistic language.

(1)- For comparison, see figure on page (75)

(2) For comparison, see figure on page (83)

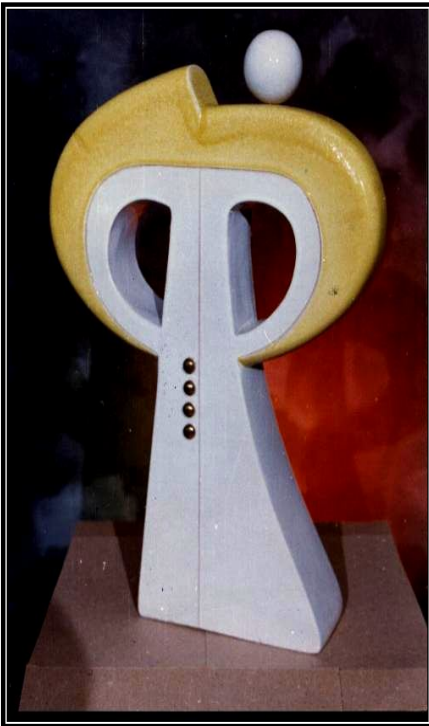


Figure (94)- composition- ceramic sculpture by the artist Qasem Nayef-1994, size 100 cm x 40 cm.

This picture is taken from archive of Saddam Center for Arts



Figure (94-C) Composition by the ceramist Qasem Nayef-1994

From:
<http://www.ward2u.com/vb/showthread.php?p=55191>



Figure (94-A) Jacques Lipchitz-untitled, cubist sculpture-Bronze-1926-1930- Museum of Modern Art, New York, USA, Size: 216.6 x 98.1 cm.

From

http://www.terminartors.com/art/workprofile/Lipchitz_Jacques-Figure



Figure (94-B) Cuneiform Tablet from Sumer_ 2400 BC.

From:

<http://itlalala.blogspot.com.es/2008/10/cuneiform.html>

(94)- Composition- ceramic sculpture carried out by the artist in 1994- Size: 100 cm x 40 cm, the work is currently of the artist's own collections.

The work consists of one ceramic block generally created by the artist using the Box technique. When we observe general structure of this ceramic sculpture, we can divide it into two overlapping or interlocked main forms, namely, irregular-end circle (semi-circular form) penetrated by two opposite and symmetrical cavities where over this semi-circle there is a triangle without its base which represents lower part of the artwork. There is a spherical shape lies at the top of the semi-circle. Figure (94).

In the context of looking for idea and subject of the work, we find out that the form is too ambiguous to interpret and it may contains several metaphors; as if the artist wants to brings out form of a man, clown, or even face of an animal. However, the researcher thinks that the form approximates more to the human form; where details of the form are determined by projecting and hollow linear grooves; on the upper part at limits of the semi-circle there is a linear groove parts the yellow inflated areas from the remaining white area, where the yellow area appears as if it represents shoulders and hands, while the white area represents the trunk or the chest. This is proven by the circular compositions (4 circular forms) compacted linearly at center of the work which appear as if they are four buttons, while the lower part of the work, base of incomplete triangle, occupies the greater area bisected by the artist by a linear groove to indicate to legs and where the ball on the right of the upper of work represents the head of man.

Hence, the artist presents an artwork avoiding direct personification and simulation of human body, rather he depends on interpretative treatment of the body through rational analytical and structural process that philosophizes the form and drives it close to formal formation of modernist arts, where the artist is free to create artwork based on his own personality and indicates to individual aesthetic awareness as for observing and reflecting the reality. As to the idea that the work is influenced by trends of modernist arts, the researcher thinks that Cubism is the closest trend in terms of intersection of formation and formal treatment of this work where the artist depends on perversion of the realistic form and transforms it to lines, arches, curves, geometrical forms, and overlapping areas. In this context, we can approximate this work specifically to works of the cubist artist Jacques Lipchitz, figure (94-A).

While the researcher thinks that this work completely belongs to modernist trend and Cubism School in particular, she considers that there are no items, elements, or even formal formations may oblige us to suppose that the artist depends on his cultural heritage in this work, since the entire work is free from any elements that may indicate to its identity as Iraqi or Arab artwork, yet this work shows that the artist is influenced by western modernist trends. However, there are another works for the artist approximate, concerning the formal treatment, to this work figure (94-B). It should be noted that the artist utilizes a rectangular area at the center of work contains cuneiform writings added to body of ceramic sculpture figure (94-C). The artist tries to look for privacy and locality in these types of works that combine between formal and structural treatment, close to western modernist vision, and intellectual and cultural heritage of the artist as a kind of pairing between the heritage and modernity for

purpose of creating modernist artwork matching with modernist vision in Arab thought.

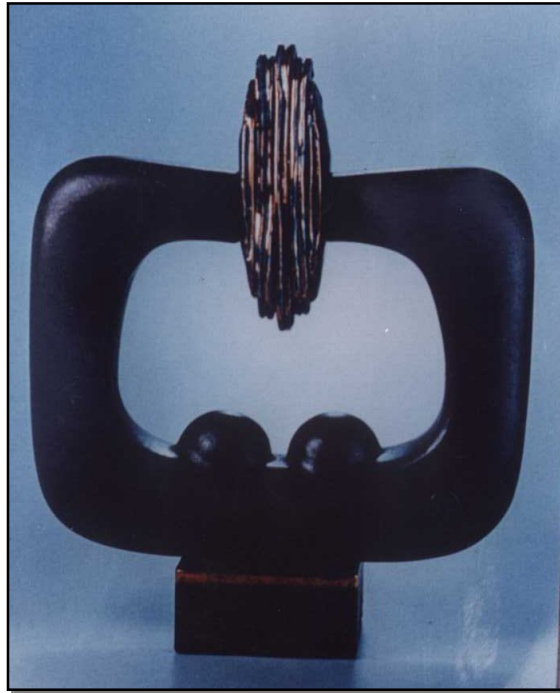


Figure (95)- Woman- a ceramic sculpture by the artist Saed Shaker-1995,-55 cm x 40 cm x 15 cm.
The picture is from archive of the artist

(95) Woman- a ceramic sculpture carried out by the artist Saed Shaker in 1995, size: 55 cm x 40 cm x 15 cm. This work is one of the artist own collections.

The artist carried out this work using Box Technique method with an evident treatment of areas and measurements of the work which approximates to a geometric semi- circle, closer to square shape, where the artist treats it with dark black color. The entire work is grounded on a ceramic base like a parallelogram rectangular to its internal lower side the artist adds two hemispheres. While he adds-through clay bar technique- to the upper side, the point connecting two arms of semi-square, a bundle of bars vertically

intersected with work structure and painted with black and gold. This creates harmony in movement, color, and texture at level of formal structure of the work. (figure (95)).

The title “ A woman” provide us with a significant hint that helps us read this artwork which is created by the artist based on an intellectual and aesthetical vision and a formal treatment avoiding the exact simulation of the woman shape. Yet, this vision places the artwork on area of abstraction, stenography, and modification carried out by the artist on the realistic form to the maximum limit.

The formal structure of this work indicates to mature analysis and composition of the artist to express idea of the woman through concentrating on essential nature of this entity, woman, not on her external shape and appearance, where it is concentrated on elements of femininity of the woman that we can realize and feel through the formal structure where agility and elegance that we can feel through the semi-quarter framework for the work on whole with all elements of beauty, elegance, and consistency ; in addition to semi-circular shapes that direct us mentally to the breasts, the symbol of femininity, fertility, and donation plus the bund of clay bars that intersect with the general composition which indicate to woman’s hair tufts the symbol of femininity and beauty.

The researcher thinks that the work belongs, concerning the formal structure, to trends of modernist arts that grant the artist freedom of expression and formal formation of the artwork upon his own personality and ideas. Furthermore, the researcher thinks that this ceramic work is a reflection of aesthetic features of several

schools and trends of modern Painting Arts established in the west, where the geometric formation of the female form drives it to intersect with Abstract Geometric School since this school calls for expression of essence of things not appearance by indications not exact simulation as well as its concern of color, texture, movement, composition, and geometrical relationships of the artwork. On the other hand, the researcher thinks that effect of Cubism School is evidently noticed concerning the way the artist treats form of women's trunk which the artist tries to analyze and compose in mind in order to incarnate it into semi-geometrical shape, semi-square. In addition, they way in which the artist formulates breasts and reduces them into semi-circular shapes as well as the way in which the artist utilizes semi-circular shapes that represent the breast in the core of this work which are utilized by the artist upon a perspective unlike general perceptive of the work. Hence, this work matches with Cubism School which calls for viewing things from different perspectives.

In this context, the researcher thinks that this work belongs, concerning its formal structures, to trends of modernist arts and their aesthetic features. However, the researcher agrees with Iraqi researcher Mai Muzafar as to her interpretation of the gold color the artist Saad Shaker uses in his works, she says:

“the gold color ,used by Saad Shaker in some of his works, indicates to a hidden connection between an inherited workmanship of Muslim ceramist and modernity with oriental features”⁽¹⁾.

Accordingly, utilizing golden color that has special position in the Islamic Art,

(1) Muzafar, Mai, Saad Shaker.... The maker is the creator, Journal- Life composition.
At: http://www.altshkeely.com/2006/tashkeel06/s_shakir.htm

contributes to granting this work its oriental identity and characteristic, it also contributes to achieving Arab and Iraqi modernist vision which seeks to pairing between the modernity and intellectual and aesthetical heritage of the Iraqi artist' culture.



Figure (96)- Composition - a ceramic mural , artist Maher Samerrai-1996-size: 100 cm x 70 cm.
From archive of Saddam Center for Arts

(96)- **Composition-** a ceramic mural carried out by the artist Maher Samerrai in 1996, it is currently one of the artist own collections. The mural consists of a combined scene treated by the artist in a way approximates to relief sculpture; its general composition is shaped by cruciform form. The artist distributes his

key items, namely, feature of human body spread out linearly over the mural, the artist concentrates on bringing out facial features and the legs. The cross-section of cruciform form is occupied by a form of a man hand (leg with palm) where he repeats its painting three times. The lower part of the cross-section of cruciform form is treated by an area in a lunar shape heading to the top which seems as if it embraces the repeated hands. Then, he places on head of crescent a circular shape like a clock with pointers and figures. The artist treated his ceramic work with black and brown. Figure (96).

It seems obviously according to structure and composition of the mural that it is away from simulation and direct realistic and literal method, though the artist depends on semi-realistic shapes such as the face, clock, and hand. However, process of its organization and mixture on surface of the mural indicates to a mixture that is inconsistent with the reality especially that the mural is inconsistent with geometrical and mathematical perspective. Hence, distribution of items seems closer to mythical structure that reminds us of world of dreams and fantasy. Thus, the researcher thinks that the Surrealism School, with its conceptions that based on unconscious, dreams, and unfamiliarity, is evidently noticed in this ceramic work, where the general composition of the mural combines between reality in some elements and mental composition and mixture that is inconsistent with the realistic scene.

On the other hand, the researcher thinks that the effect of Futurism School, relates to western painting art, is present in this work through repetition of form of hand (leg and palm), where such repetition indicates to movement of the hand over the human body. Probably, the artist utilizes this repetition to emphasize on the fourth dimension of the

work namely, the time, through the movement. This can be proven through the clock on the left of the work that indicates to the time.

In the light of all above, the researcher believes that this work is away from literal and exact simulation of the visual scene, rather formation of subject and content of this mural depends on personality and internal world of the artist which is consistent with modernist trend of art of painting where the artist is allowed to express his feelings in a formal and aesthetical formation he deems appropriate. In this context, the researcher thinks that the formal structure of this mural belongs to the western modernist vision of the plastic arts where nothing indicates that the artist is influenced by his intellectual and aesthetical heritage whether arts of ancient Iraq or the Islamic period.



Figure (97)- man & a woman- ceramic artwork,
for the artist Angham Sadoun-1997- size 60 cm x 55 cm.



Figure (97-A)- a section illustrates back of the work.
Pictures are taken from archive of Saddam Center for Arts.

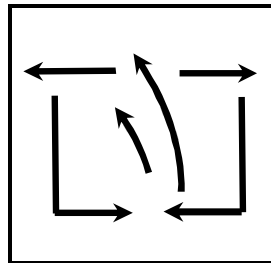


Figure (97-B) illustration

(97)- **man & a woman**- ceramic artwork carried out by the artist Angham Sadoun in 1997- size 60 cm x 55 cm.

The composition is a ceramic sculpture created by the artist using Box technique where the artist treats it from the upper surface to become a circular form that becomes finally like the upper part of human body (

head and chest). Then, the artist treats the periphery of the work through building and addition technique on the frontal side of the work where she adds clayey ropes to indicate to hair tufts of a woman head that embraces the man. After that, she treats the right area of the man chest using digging on surface technique to indicate to part of the heart that colored with the dark red figure (97), then she treats the back side of her work through oxides and striation technique to occupy the upper area of back of the work with writings of emotional poetry texts scattered over the man shoulder. It is noticed that the black covers the greater part of the work surface which appears with tough texture to indicate to the main idea of the work; the man. Figure (97.A).

When observing the formal structure of this artwork, we will notice the expressive trend that shapes all compositional relationships whether in terms of fine lines that form the general appearance of the work or movement of general composition, figure (97-B), especially inclination of the man's head tenderly to indicate, probably, to humane and spiritual relation that connects the man and woman, such relation which is created by the artist with overlapping composition mixing the two bodies, man and woman, and with mystical connection indicates to the eternal relation between both of them, as if the artist wants to expose humanity of such relation that based on human love and feelings between both parties away from body limits.

In the light of all above, the researcher thinks that the formal formation of this work that prevents it from exact simulation of the visual and realistic scene plus the intention of the artist that seeks to express her internal humane emotions and feelings toward

such eternal relationship between the two genders, man and woman, drive the work out of shallowness and direct reality and approximate it to Expressionism School in painting arts. On the other hand, the researcher thinks that there are features and qualities that may drive this work to intersect with Symbolism School in art of painting where the artist pays attention to the symbols such as combination among the reduced form of the man, woman's head, and form of the heart.

Furthermore, the researcher thinks that there is no intersection, concerning the formal structure of this work, with formal structures of ancient Iraqi sculptures or the Islamic ones whether in Iraq or the Arab region. However, the writings used by the artist on back of the work approximate to behaviors of artists of Civilization of Mesopotamia where they used to decorate their sculptures with writings that, on whole, indicate to purpose of the artwork. Hence, we can state that the combination between the artwork and the writing in this work is an effect of cultural heritage on the artist.



Figure (98)- look at environment of Samarra- artist Maher Samarra-1998.
The picture is taken from archive of Saddam Center for Arts.

(98)- **look at environment of Samarra-** a ceramic sculpture in a form of 45 diameter plate carried out by the artist in 1998 and its currently one of the artist own collections.

When observing the general composition of the work, we can notice that the artist depends on both addition and striation techniques according to nature of material of the clay to create such work. The artist makes the internal space of his ceramic plate a scene to spread his items depending on such techniques which is shown through following up the way he creates his ceramic work that apparently consists of three layers and phases of work. The first layer represents the lower part of the work by adding a fine layer of clay contains repeated forms of fish tails using striation technique. The second layer, at the center of the plate, contains overlapping forms and spaces of Arabic letters and words, verses of the Holy Koran, written in gold plus the Sumerian letters where the artist treats all letters and words using striation technique too. While the third layer, the most projecting one, forms the upper area of the plate, where the artist adds a repeated form of a fish that approximates to the realistic style and he treats it using a technique approximates to Relief Sculpture figure (98).

The work's title (A look at environment of Samarra) reveals the intellectual purposes and objectives beyond this artwork since Samarra is the artist's city, where the artist tries to indicate to this city through a set of symbols and signs that relates to its environment and contributes to composing its reality and its historical and cultural background, since this city is famous for the fish in addition to the letters and words

taken from the Holy Koran, the cultural ground of people of this city, plus the Sumerian letters that represent the cultural and historical background of this beautiful city.

When looking over structure and composition of this artwork in general, it is noticed that it is away from exact simulation of the reality, especially the traditional visual structure of the city. Rather, the artist presents an artwork that combines between the realistic items and abstractive ones through formal synthesis and formations in order to create aesthetical and expressive values come to his conscious and feelings toward his city. Furthermore, such formation approximates his ceramic work to general conceptions and grounds of western modernist arts, freedom of structure and composition style, that allow the artist to freely reflect his own ideas and his aesthetic solutions. It is noticed that the formal treatment of the fish, concerning duplication and repetition of the form, indicates to intersection of this work with fixed grounds of the Futurism School in painting arts, where the artist says:

“ Futurism School provides me with an appropriate technique to enrich aesthetics of the composition through repetition of the fish form especially repetition of form of the tails at lower part of the plate, since the movement, through repetition of the item, presents aesthetical, visual, and expressive values”⁽¹⁾.

Hence, this work combines between modernist expression patterns that give the artist space and freedom in expression and formal formation of the artwork on the one hand and the privacy and locality whether at level of subject of the artwork or at level of

(1) -Samerrai, Maher, Op.Cit.

selection of items and elements forming the composition on the other hand; where Arabic and Sumerian letters, verses taken from the Holy Koran, and the golden color are utilized in this work by the artist for purpose of looking for his identity and privacy, in addition to the fish which represent a significant item of intellectual and aesthetical heritage of Civilization of Mesopotamia where the fish indicate to conceptions of fertility, growth, renovation, and prosperity, where the researcher believes that utilization of such items in this ceramic work, whether intentionally or collective unconscious ⁽¹⁾, is similar to the way the ancient Iraqi artist uses the fish on plates of cultural role of Samarra from prehistoric ages, ⁽²⁾ since meanings of fertility and prosperity are present in both works and united with general composition of the form; the circle (plate) which in turn represents the cosmic system.

(1)-The reference is considered a significant issue to look for the term (Collective unconscious) where Jung considers it as the store of memories the one inherits from ancestors, and psychological remains of developmental growth of the man. Jung considers the (Collective unconscious) is the key ground and the more logical justification in development of artistic invention, since it is the inherited key element of total structure of the character that contains all human experiences such as, illusions, myths, memories, behavioral patterns, worships, natural events relate to structure of thought, provided such experiences to be repeated several times where their effects get accumulated in the man mind, such as "Faust" for Goethe and "Hermes Patron" for Dante. For more information see: Hussein Saleh , Qasem: *Alibdaa Fi Alfana* [Creativity in Art, Ministry of Higher Education and Scientific Research- University of Baghdad, Faculty of Fine Arts, 1988, page 19.

(2)- For comparison, see the figure at p(72).

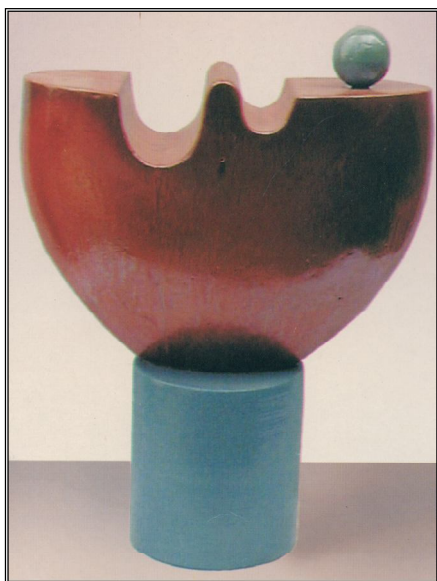


Figure (99)- composition- a ceramic sculpture, artist Tariq Ibrahim, 1999, size 47 cm x 45 cm.



Figure (99-A)- composition- a ceramic sculpture, artist Tariq Ibrahim, 1998, size 48 cm x 45 cm.



figure (99-B)- composition- a ceramic sculpture, artist Tariq Ibrahim, 2000, size 40 cm x 40 cm.



Figure (99-C)- composition- a ceramic sculpture, artist Tariq Ibrahim, 2000, size 40 cm x 45 cm.

All pictures are taken from archive of Saddam Center for Arts .

(99)- Composition- a ceramic sculpture carried out by the artist Tariq Ibrahim in 1999, size: 47 cm x 45 cm, it is currently one of the artist's own collections. The work consists of three overlapping ceramic blocks approximate to geometric shapes but they are different as to form and size: The first block, the base, is a cylindrical form with turquoise color, there is a semi-oval form with irregular limits at the top of the first block with red color. The third block is a spherical form at the upper part of the work with green color. The three blocks seem correlated and consistent due to the rational treatment of color and form where the work reflects perfection and skill of the artist with respect to formation of the general composition of the blocks where the artist carries out them using the electric wheel technique and mold technique. Figure (99).

The general composition of this ceramic work is a way form simulation of the objective reality, yet it approximates to general aesthetical trend of the western modernist arts where such arts elevate rank of the artist and grant him sufficient freedom to express and present formal formation he deems suitable. To be more specifically, we can observe the obvious aesthetical effects of Geometric Abstraction School as to formation of formal structure of this artwork where it is based on the geometrical forms since they are considered the source of beauty and the formal reference of all natural forms. On the other hand, this work approximates to Cubism Trend in western art of painting where such trend adopts re-presentation of the realistic form using a method that seeks to analyze structure of realistic forms to reform them in a method closer to the geometric style. Hence, the form instigates us to read and

observe it recalling shape of reference in our minds, for example, we can interpret it as a bird spreading its wings or even as a human face looking upward.

In spite of several approaches and forms of effect whether in this work or other works carried out by the artist in nineties figure (99-A) which appear as hybrid forms have features of both the Geometric Abstraction and the Cubism School, the researcher regards that these two schools have an obvious effect upon formation of the formal structure of the artist's work, where the artist benefits from the intellectual and aesthetical principles of these two school after he has appreciated them as an oriental artist, then he starts creating his ceramic works trying to avoid direct simulation and conformity with such schools, accordingly, he produces remarkable ceramic works indicate to spirit and individuality of the artist. Moreover, the researcher considers presence of turquoise color in the cylindrical form at the lower part of this work as an attempt of the artist to shape his ceramic work with privacy and locality since such color has intellectual value and indication in Islamic aesthetic thought.

In the light of all above, this work is considered an intentional paring by the artist between effects of modernist arts and the fact of being influenced by his intellectual and cultural references trying to keep pace with contemporary Arab though and the Iraqi thought in particular in order to present an artwork combines between originality & locality and spirit of western modernist arts; this was the reason beyond presenting ceramic works in 2000 by the artist where such works are influenced by the western modernity in terms of the formal structure of the form, however, the artist adds forms of Arabic letters and words along with turquoise and golden colors which have significance in Islamic aesthetic thought .Figure (99-B),(99-C) In addition, the artist

tries to keep his privacy and locality through the color and letter and to be able to produce artwork harmonizes with presentations of the western modernity and his privacy and locality. In this context, Iraqi researcher and critic “ Farouq Saloum” says:

“The letter in works of Tariq Ibrahim is a cognitive and aesthetic message with all rituals of chemical ceramics. Tariq Ibrahim provides us with indications of strange experiences with colors, but he does not neglect the extraordinary usages of the color in its traditional form from turquoise grading to translucent white, with extraordinary gildings that show indications of the color, since he, in intensive and little gildings, joins the oriental colors to avoid producing a conception other than which harmonizes with his tireless efforts to develop tools and identity of ceramics” (1).

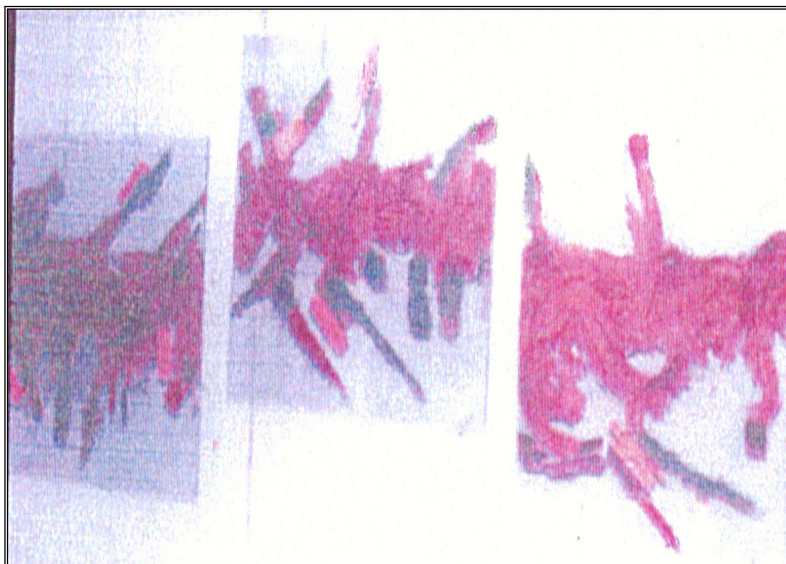


Figure (100)-Composition- a ceramic artwork, artist Ahmad Al-Hendawi- 2000, size: 100 cm x 60.
The picture is taken from archive of Saddam Center for Arts

(1)- Saloum-Farouq: Tariq Ibrahim: letters are not decorations for the ceramic block, civilized dialogue, theme of literature and art: issue 2670-7.6.2009-08:24, From: <http://www.ahewar.org/debat/show.art.asp?aid=174362>



Figure (100--A)-Jackson Pollock, *Number 1, 1950 (Lavender Mist)* (detail of upper-right corner of canvas), 1950, National Gallery of Art, Ailsa Mellon Bruce Fund, 1976.37.1
From : <http://www.nga.gov/feature/pollock/painting8.shtm>

(100)- Composition- A ceramic artwork carried out by the artist Ahmad Al-Hendawi in 2000, the work is a ceramic treatment on three equal-sized sheets of glass, size 100 cm x 60 cm per sheet. The artist uses colored-clay technique to implement this work depending on two main colors; red and blue. After he paints these sheets of glass with these two colors, he hangs his artwork, that consists of the three surfaces, through special hooks and ropes hanging down from the ceiling where work, as to its general composition, approximates to the murals or, to be more specific, to the painting. Figure (100).

When observing the formal structure of this ceramic work, it is obviously noticed that it is away from configuration and realistic simulation of the objective world. Yet, it approximates to the general concepts of western modernist arts in general where it

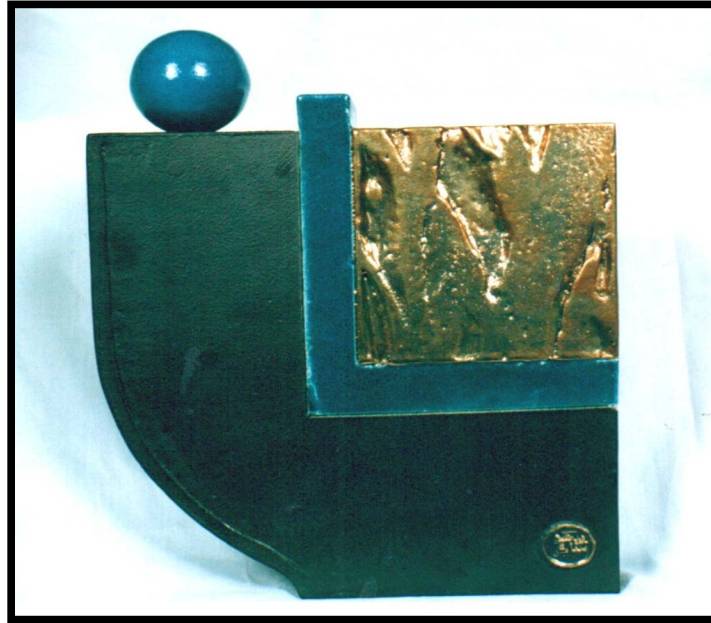
depends on personality of the artist and his aesthetical awareness to reveal things. More specifically, we can approximate it to School of Abstract Expressionism lead by the artist Jackson Pollock figure (100-A), where the artist is free to use colors on canvas surface that resulted in absolute spontaneity to form the final form of the artwork, where if colors, lines, and forms are used freely in the structure away from determinants of form and content, they will be more capable to express than concepts of traditional methods. This approach can be proven through implementation technique in this work which similar to implementation and production techniques of the artist Pollock despite of difference between works of both artists in terms of tools and materials and the ways of treatment such materials according to their general features, this point is clarified by the artist Al-Hendawi where he says:

“ I tried to apply Theory of Free Association through the artwork where spontaneity of pouring the colors on canvas surface, as to the artist Pollock, and the resulted aesthetics in form and color..... I utilized colored clay technique through mixing them with oxides and I took them up on the three sheets of glass spontaneously upon non-considered ways then I placed them in glazing oven to be produced then in such compositions”⁽¹⁾.

Accordingly, intention of the artist is obviously noticed in presentation of an artwork having effects and concepts of Abstract Expressionism School, where this work completely belongs to concepts of the western modernity. Furthermore, the researcher

(1)- AL-Hendawi, Ahmad- teacher of ceramic chemistry, Faculty of Fine Arts, University of Baghdad, a telephone call made by the researcher on Wednesday, 02.03.2012.

thinks that this work lacks of any intellectual, cultural, or aesthetical references of the cultural heritage of the artist.



Figure(101)- Geometric Abstraction- a ceramic sculpture, Artist Saed Shaker, 2000, size: 60 cm width x 50 cm height x 20 cm depth.

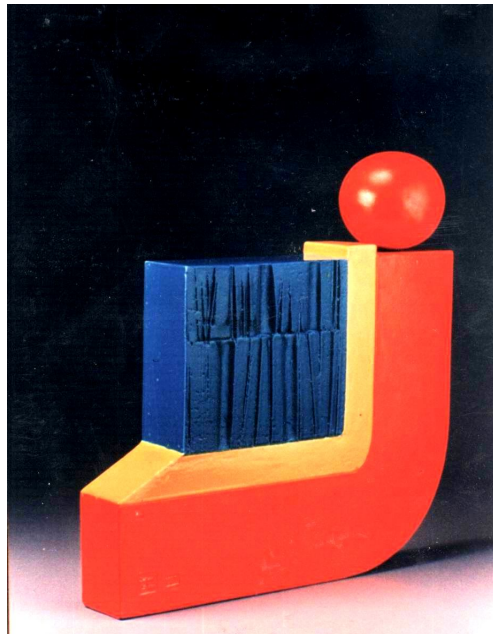


Figure (101-A)- Geometric Abstraction- carried out by the artist Saed Shaker in 1994, size: 55 height, 54 width, 15 depth.

The pictures are taken from the artist's archive.

(101)- Geometric Abstraction- it is a ceramic artwork falls under ceramic sculpture carried out by the artist in 2000, size: 60 cm width x 50 cm height x 20 cm depth, carried out by the artist using Box Technique, and now it's one of the artist's own collections

When observing the formal structure of the work, it is noticed that work consists of a parallel rectangle colored with black then the artist amended its sides of the left side, after that the artist added two clay bars, through the addition quality of the clay, in a form of two orthogonal rectangles at the right angle on the upper part of the work then colored them with turquoise, where their orthogonality forms another rectangle at that angle treated with a texture unlike remaining texture of the work (tough and zigzag) colored with turquoise too figure (101). This work is considered one of ceramic artworks treated by the artist in nineties where they are close to each other concerning the method, figure (101-A).

This ceramic work is away from realistic approach and direct figuration and approximates, as to the formal treatment, to principles and conceptions of the western modernist art where the aesthetic treatment based on freedom, personality, an aesthetic awareness of the artist when expressing things, it is also based, concerning production and implementation, on the aesthetic concepts that look for beauty in the geometrical and mathematical forms since they are considered the first formations of beauty and existence where such idea is meant by the artist in title of his work (Geometric Abstraction). When we try to look over formal items and elements of this work, we find out that it is based, as to the general structure, on the parallel rectangle

form where its formal structure contains a spherical shape, rectangle, and geometric and curved lines. As to the texture treatment, the work contains various surfaces and textures, polished and zigzag, and the bends in the textural surfaces which create additional variety of the work that give it an aesthetical dimension. Concerning the color structure of the work, the artist establishes color relationships among black, turquoise, and gold.

In the light of all above, the researcher states that the artist's work approximates, concerning formal and structural treatment, to Abstract Geometric School in the modern painting arts which is established on geometrical and aesthetical concepts that expose the artwork in aesthetical values that adopt the first geometric concepts and shapes of such as lines, squares, and rectangle. Moreover, it adopts color relationships and variety of textures and surfaces that give significant aesthetical and visual values to the artwork away from realistic simulation of things.

On the other hand, though this work belongs to the western modern artistic trends and Abstract Geometric School in particular, the researcher thinks that artist uses the golden color, that takes up an important space on the ceramic body, and when he covers the two orthogonal rectangles with turquoise since these two colors have intellectual and cultural references associated with culture and visual artwork of the Islamic ages, where the artist looks for privacy and locality that grant the work it Iraqi and Arab identity. Hence, the researcher thinks that the artist presents an artwork that combines between originality through the said colors and the modernity in its western form.



Figure (102)- Adam and Eve, a ceramic sculpture, Nibras AL-Rubaie, 2001.



Figure (102.A) back section of the work
The picture is taken from archive of Saddam Center for Arts

Figure (102)- **Adam and Eve**: a ceramic sculpture, Nibras AL-Rubaie, 2001, size 55 cm x 55 cm, it is currently one of the artist's own collection.

The work consists of square and regular-limit ceramic composition where the artist takes up its two surfaces using relief sculpture technique. The face surface contains form or part of incomplete woman body where it represents the woman's trunk from neck to lower abdomen only where she puts her hand on her chest in a female manner. The second surface is intervened by a big hall where a sculpture of a little sized man is found. The general color of the work is black except an apple form at the upper right of the work colored with red. (Figure 102).

Apparently, the general composition of this ceramic work is away from classical concepts of the artwork where it approximates more to reflection personality and conscious of the artist. Though the artist treats items of the work (part of the woman, man, and apple) realistically, the general organization of the items and the structural way of the work are formed in unrealistic way which makes this work close to the general method of western modernist arts that provides the artists with enough freedom to figure the form according to his personality to reflect her internal ideas.

According to the title of the work, the general idea of the work implies the historical relationship between Adam and Eve especially the idea of being expelled from the heaven as mentioned in the divine books, where the artist says:

“My work describes expel of Adam and Eve from heaven and relation of the apple with this event as stated in the divine books. In a one surface, I picture Eve when she puts her hand on her chest timidly as the female

does, where in the other surface I picture expel of Adam from the heaven to be descended to the earth. I depend, in my work, on the symbols (woman, man, and apple) to focus on the idea, as well as I use the color as a symbolic element; for example, I use the red apple to emphasize on symbolism of the work and the main idea implied in it which is represented by the apple since it is considered the symbol of commitment of the sin and the main reason beyond expelling Adam and Eve from the heaven”⁽¹⁾.

Upon the said words and the general structure of this work, it seems that the artist is influenced by the Symbolism School as one of the most important modern schools of the western arts.

In spite of the difference between ceramic arts and painting arts in terms of treatment, ore nature, and implementation method that cover both kinds with special features, the researcher thinks that such intersection can be noticed in some aspects the most important of which is preference content to the form and that the artist prefers the idea to principles of the academic methods as stated in the Symbolism School as to literature and arts. The artist tries to present an intellectual content that leads her to subdue the form to serve her content and intellectual message away from the traditional academic methods. Furthermore, the artists think that the content and form of this artwork are considered a symbolic language that provides us with direct vision, vivid expression, and personal and emotional fact that matches with principles of Symbolism School.

⁽¹⁾ - Al-Rubaie, Nibras- a lecturer at University of Baghdad- Faculty of Fine Arts- Division of Ceramic Arts- A telephone call with the artist, Thursday, 10.03.2012.

In the light of all above, it seems that this work is influenced by general concepts of the Symbolism School and that it is free from any intellectual or aesthetical references related to history of arts in the Arab region and Iraq in particular whether at level of form or the idea, since the idea mirrors a human dimension of the entire the human civilization especially the ones believe in divine books. Hence, this work does not include any signs or indications relate to privacy, locality, or cultural identity of the artist.



Figure (103)- Commando- a ceramic sculpture, artist Saed Shaker, 2001, size: 50 cm high, 45 cm width, 15 depth.

The picture is taken from archive of Saddam Center for Arts



Figure (103-A)- a ceramic plate, artist Saed Shaker, 2005, 45 diameter.
From : <http://www.iraqfineart.com/photo/03105930-531.jpg>



Figure (103-B)-Guitar -2 , The artist Pablo Picasso ,mixed media on canvas, 300x247-1914
From:<http://www.creativekidsartsandcrafts.com/pablo-picasso-creative-kids-and-cubism/>

Figure (103)- **Commando**- a ceramic sculpture, artist Saad Shaker, 2001, size: 50 cm high, 45 cm width, 15 depth, it is currently one of collections of the artist Delair Saed Shaker son of the artist.

The work is carried out by using Slices and Box techniques where the artist creates the general form of his work which looks like the cube. Then, the artist carries out an external shape on a surface of the cube that looks like features of the human face through utilizing various wavy lines intersecting with each other as a figuration of the so-called “Palestinian Scarf” worn by the Palestinian commando in addition to two shapes of quadrants where each contains a circle personifying the eyes plus a rectangular at the lower part that represents the mouth where all carried out using Relief Sculpture technique. (Figure 103).

According to title of the work, it seems that the artist wants to reflect concept of Palestinian commando through a treatment method away from the exact simulation of the human face, rather through a method that grants the artist sufficient freedom to indicate to the idea of commando according to his consciousness and internal sense; this approximates this artwork to the general concepts and principles of western modernist arts where such principles provide the artist with an opportunity to express his internal feelings and urge him to present a formal structure that mirrors his individuality and subjectivity as an artist, where the artist has always tried to emphasize on such concepts, he says “ I try to grant the ceramic sculpture, as any other plastic work, an artistic, expressive, and subjective value that derives its existence from

the internal worlds of the artist”⁽¹⁾.

Upon observing the formal structure of this work, the researcher notices that there is an evident effect of the Cubism School on this work where the artist uses the cube to indicate to commando's head, then he evidently treats the face's features that avoids the realistic treatment and depends on geometric representation; where the circles indicate to the eyes and the rectangle to the mouth plus the wavy and cross lines that represent the Palestinian scarf, in addition that the artist takes up the form and its treatment neglecting the color since he sticks to the white over the entire work complying with the Cubism School which prefers the form to the color values. On the other hand, the researcher thinks that the artist appropriately chooses this school when he takes up this work since the geometric shape is able to express elements of strength and solidity in the form in general, especially if it is used to indicate to the human face. This helps the artist reveal his intellectual message about the commando as a symbol of the struggler who is characterized by strength and firmness that based on his belief in his legal national rights.

Moreover, the researcher thinks that the artist is successful when he presents artwork that combines between the aesthetic and modernist vision of the western arts- that the artist is influenced by the Cubism School- and the identify represented in the Arab scarf which grants the work a privacy and locality that reflects identity of the work and its connection with spatial dimension relates to the artist and his culture. This complies with modernist aesthetic though in the contemporary and Iraqi Arab awareness through presenting an artwork combining between originality and locality on the one hand and

(1) - Muzafar, Mai:Op.Cit

the western modernity on the other hand.

Many critics take up attempts of the Iraqi ceramist Saad Shaker, where the researcher notices that they concentrate on connecting attempts of the late artist on whole with Abstract Geometric Trend in western painting art⁽¹⁾. However, the researcher disagrees with this opinion where she thinks that the Cubism Trend has an evident impact upon the most of ceramic works of the artist including the work at stake. Furthermore, the researcher thinks that the art of collage, as a phase and a form of the Cubism School, has a clear impact upon other works of the artist as his work the composition figure (103-A) when comparing its formal structure with the work of the Artist Picasso figure (103-B) taking into account that the artist is influenced by results of the formal structure of the art of collage and its adjoining spaces that the artist completes using lines not by literal application of the art of collage that depends on affixing materials over the artwork since ceramics art rejects such forms.



Figure (104)-Composition- a ceramic sculpture with acrylic colors, artist Delair Saed Shaker, size: 130 x 30 cm-2001.

(1) - For further reading see- Ali Ulwan, Mohammad: Iraqi Ceramist Saad Shaker
 At: <http://www.art.gov.sa/t18691.html>
 Al-Musawi, Shawqi, Ceramics of Saad Shaker- Exploration in Secrets of Symbol.
 At: <http://www.iraqfineart.com/martic.php?id=300>



Figure (104-A) a ceramic mural with acrylic colors, artist Delair Saed Shaker, size: 62 x 62 cm-2001.



Figure (104-B) a composition- a ceramic plate, artist Delair Saed Shaker, 40 cm diameter-2003
All pictures are taken from the artist's archive.

(104)- **Composition**- a ceramic sculpture carried out by the artist Delair Saed Shaker in 2001, it is one of the artist's won collections.

The general structure of the sculpture consists of irregular-edged parallel rectangles carried out by the artist using Bars and Box techniques, then he treats the peripheries by adding geometric shapes and lines and creating several soft and rough textures depending on deletion & addition technique available in the clay. After preparing the sculpture, the artist burns it in the oven to provide the clay with solidity needed, and then he paints the peripheries of his sculpture and makes sure of some spaces and lines using acrylic colors, figure (104).

This work avoids using the classical and academic methods, rather it depends on spirit of experimentation and research in world of art itself away from the direct presentation that simulates the reality, rather it clearly reflects subjectivity and privacy of the artist which makes this work close to the general concepts of western modernist arts. It seems, through the general treatment of this work, that the artist takes up the artistic form more than the direct intellectual content; where he takes up design elements of the artwork's structure, the line, color, and textures and their interactive relations on surface of the artwork. Hence, the researcher thinks that the structure of this work is evidently influenced by the Expressionism non representational School that lead by the Russian Artist Kandinsky, where the intersection between this work and the said school is clearly noticed through concentration of both of them on the color, texture, and lines since they are the work's form and content that generally convey musical and

expressive structures on surface of the artwork according to these elements; in this context the artist says:

“I don’t care for direct figuration and simulation of things, since the ceramic work is the criterion to measure those elements and their impacts on the receiver,.... I may follow the general concepts adopted by Kandinsky School, where the artwork is a piece of music formed by such aesthetic elements, and this is exactly what I look for in my ceramic work”⁽¹⁾.

Though this artwork is influenced by the Expressionism non representational School with its general concepts that urge the artist to take up the formal structure of the artwork and interactive values among elements of design which in turn drives this work toward globalization and exempts it from the intellectual contents relate to privacy and locality of the artist, the researcher thinks that when the artist uses the triangle in his work, it means that he calls for the intellectual and aesthetical heritage of ancient Iraq since the triangle indicates to values of fertility, growth and donation, especially the artist uses this form in the visual center of his artwork; this indicates that the artist tries to mix between aesthetic values of the western modernist art and the aesthetical heritage of ancient Iraq’s arts. In other words, the artist tries to present an artwork approaching to the western modernity while maintaining privacy, identity, and locality, in line with modernist thought of contemporary Iraqi culture; the thought that seeks modernization upon a vision combining the western modernity on the one hand and the originality and locality on the other hand.

(1) - Saed Shaker, Delair : a teacher of arts in the British School in Jordan- a telephone call between the researcher and the artist on Wednesday, 02.03.2012.

In the beginning of the second millennium, the artist carried out several ceramic artworks whose aesthetic structures approximate to Expressionism non representational School using different treatment methods, such as murals and paintings, where the artist treated them thought burning the clay for once then treated it concerning the color using acrylic colors figure (104-A), he also carried out a set of ceramic plates where he treated them, as to the color, through glazing (two times burning) figure (104-B).



Figure (105)- Composition- a ceramic mural- artist Sheniar Abdulla- 2002- size: 100 x190 cm.

From the archive of the artist



Figure (105-A) Composition- A ceramic Sculpture, Artist Sheniar Abdulla-2000- size 80 x 60 cm

. From the archive of the artist

(105) Composition- A ceramic Mural carried out by the artist Sheniar Abdulla in 2000, size 100 x 190 cm. kept in lobby of Ministry of Culture building- Iraq/Baghdad.

The mural consists of 8 pieces of clay on which the artist creates pyramidal composition using Relief Sculpture technique. The composition contains a set of overlapping human shapes in a manner characterized by reduction and modulation where the artist concentrates on configuration of the head and trunk neglecting hands and legs. The artist personifies the head and trunk through straight and some little-curved lines that grant the work a geometrical dimension. Moreover, the artist personifies the eyes with circles and adds some horizontal lines and other lines in various angles repeatedly that break geometrical inaction of the mural. Figure (105).

The general composition of the mural shows that the artist avoids using classical method of expression, where he tries to present an artwork characterized by modulation, reduction, and aesthetic concentration to express intellectual content of his work which approximates this work to general concepts of the western modernist arts; since such arts depend on manipulation of the form in order to focus on the intellectual content of the artwork unlike crudeness of the classical expression.

The researcher thinks, through following the grounds upon which formal system of this work is established, that the effects on Cubism School in western painting art are evidently noticed in this work, where it is noticed that there is a clear intersection between general grounds and concepts of the said school and this work especially in terms of expression and modulation method of the human shape and expressing it through simple lines and spaces that grant it a geometric mark, in this context the artist says:

“ in terms of the intellectual content, this mural represents a challenging message revealing wars and blockade happened in Iraq, I wanted to indicate to unity of Iraqi people against crises and difficulties. The unity and correlation are shown through cooperation and mutual aid of the human bodies against that offensive attack on Iraq land. Hence, I express, through the Cubism School that characterized by strong lines and geometric shapes, the idea of challenge and resistance, so I created my figures in this manner that insofar approximates to the said school ”⁽¹⁾.

(1) - Abdulla, Sheniar, a lecturer in Faculty of Arts and Design- University of Jordan- a telephone call between the researcher and the artist on Friday, 01.06.2012.

Though this work is close to cubism treatment as to figures, the researcher thinks that the artist has succeeded to keep this work under the positive influence of such school not direct conformity and simulation, where he forms his figures in conservative manner driving it closer to the oriental spirit, especially treatment of the head area that seems as if it is covered with traditional Arab clothes like those worn by men and women in Arab countries. This is considered a successful attempt made by the artist to benefit from the aesthetic vision presented by the Cubism School while maintaining Arab privacy, locality and identity; and this is why the artist utilizes, in other works, some oriental ornaments such as the triangle and the human shape figure (105-A). Accordingly, the artist evidently responds to Arab and Iraqi vision as for presenting Arab modernity that depends on combining between the intellectual and aesthetical heritage on the one hand and aesthetic values and concepts of the western modernist arts on the other hand.

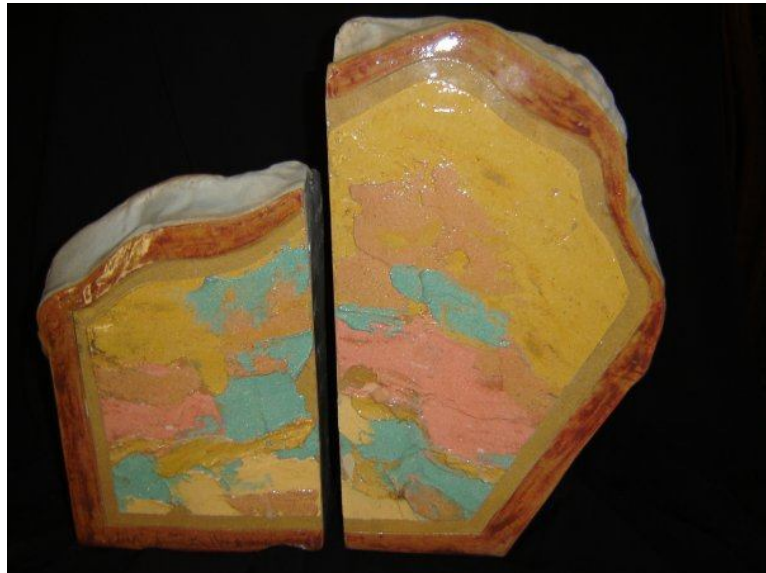


Figure (106)-Composition- a ceramic sculpture, Artist Sheniar Abdulla, 2003, size 40 x 40 cm

. From the archive of the artist



Figure (106-A)Composition- a ceramic sculpture, Artist Sheniar Abdulla, 2002, size 40 x 40 cm

. From the archive of the artist

(106)- **Composition-** A ceramic sculpture carried out by the artist Sheniar Abdulla in 2003, size: 40 x 40 cm, it is currently one of the artist's own collections.

The work consists of two random, adjacent, and different sized forms, where the artist creates them using clayey slices technique, then he treats external limits of the forms where they become irregular. After that the artist carries out the color treatment of periphery of his ceramic work depending on some techniques, namely, cooler clays, glazing, and spraying. The work contains two colors: the pink and blue figure (106). This artwork is part of a set of ceramic works made by the artist in the first three years of the second millennium where he uses the same techniques and they on whole depend on skill or the artist and his knowledge of the colored clays figure (106-A).

This ceramic work avoids the traditional concepts of the artwork, where it presents an artwork that approximates to the general concepts of the western modernist arts; subjectivity and individuality of the artist are obviously noticed in forming the formal structure of the work away from direct simulation and copying the objective reality, where the artist takes up the artwork as an aesthetic value that derives its existence from manipulation of elements and items of the artwork itself. In this context, the artist takes up the form and color and their formation depending on his own subjectivity and aesthetic awareness in addition to his wide skill and experience in treating the oxide colors used in ceramic artworks.

The color and its considerable treatment grant this ceramic work its artistic, aesthetic, and expressive value, since the artist intentionally chooses colors of his artwork upon a fully-considered artistic relations; using ochre and its shades creates a harmony on surface of the ceramic work in addition to interaction of the ochre that goes insofar to orange with blue since they are opposite colors. Hence, the researcher thinks that this artwork is obviously influenced by the general concepts and principles adopted by the Expressionism non representational School in western painting art, since the said school depends on the aesthetic values that created by the formal and color relations in structure of the artwork in particular, and profusion, harmony, and visual values resulted from the color relations that grant the artwork its aesthetic and expressive value.

Furthermore, the researcher thinks that this work is free from any intellectual references in connection with intellectual and aesthetic heritage of the artist, rather this ceramic work presents a modernist trend (as to the western sense of the term), which

approximates this work to the western modernist vision of the artwork and drives it out of modernist vision of the Arab thought that calls the artist for presenting an artwork pairing between intellectual and aesthetic heritage on the one hand and the modernist trend in the western thought on the other hand.

Chapter five: Research Findings

5. Research Findings

Upon completion of analysis of selected study samples which includes an investigation upon influence of modernist arts on contemporary Iraqi ceramic works according to specified objectives of the study, the researcher has reached to a set of findings to be mentioned in this chapter:

- I- As to the first objective with regard to showing the modernist artistic trends the Iraqi ceramist is influenced by when fabricating ceramic artwork, the survey carried out by the researcher upon the original population of the study has proven that the contemporary Iraqi ceramist has been influenced by the modernist artistic trends trying to present ceramic artworks that depend on established intellectual principles of such schools and include common aesthetical features with them; the most notable schools and trends are: Expressionism, Surrealism, Abstract Geometric School, Expressionism non representational led by the artist Kandinsky, Expressionist Abstract School led by the artist Jackson Pollock, Symbolism, Pop Art, Cubism, and Futurism School. However, the Iraqi ceramist has not been influenced by three artistic trends namely: Impressionist, Fauvism and Dadaism Schools. The researcher explains that the Iraqi ceramist has not been influenced by the Impressionist and Fauvism Schools since, probably, both schools depend, in terms of their artistic subjects, on the perverted realistic scenes through the color such as a scene of a city, a human, or a nature where Iraqi ceramist has not taken up such issues in his artistic contents and subjects. She adds, the reason why the Iraqi ceramist has not been influenced Dadaism Schools may be attributed to the established intellectual principles adopted by such school

which focus on disjoining the aesthetical values and challenging art with art itself. The most important results of such principles is deviating from the traditional concept of the artwork especially the traditional concept of medium and material used in the artwork; which mostly requires using an artistic medium other than the clay which consequently cannot be considered a ceramic artwork.

II- As to the second objective with respect to showing how contemporary Iraqi ceramist is influenced by modernist artistic trends through exploring the aesthetical features, formal properties, and general principles on which the formal structures of ceramic work at stake based on, the researcher has found out that the contemporary Iraqi ceramist adopts most of such features and concepts to produce his/her artwork such as:

- Presenting an artwork based on subjectivity, aesthetical awareness, and individuality of the artist avoiding direct simulation of the objective world and visual realistic forms on account of harmonizing with the western modernist trend of art; that is why the Iraqi ceramist avoids classical and academic concepts of the artwork and tries to focus on and subjugate the formal structure of the artwork through modification and reduction and concentrating on elements of the form such as the line, color, and texture. This has led to the fact of being influenced by modernist art trends as follows:
- Presenting works that depend on strength of lines and general geometric structure of the form neglecting the color evidently; so sometimes the works approximate to Cubism School and sometimes to Abstract Geometric School as shown in figures 87,89,94,95,99,101,103 and 105.

- Presenting works that depend on fineness of the lines and modification of the forms that reveal the artist's subjective hidden ideas and feelings which approximates the work to Expressionism School as shown in figures 88,93, and 97.
- Presenting other works characterized by oddness and fantasy in composition which reflect the formal structures of Surrealism School as shown in figures 88,90,91,96, and 102.
- Presenting other works that reveal the forth dimension (time) through repetition of the movement in a way matching with established intellectual principles of Futurism School as shown in samples 92, 96, and 98.
- Presenting works that focus on music of the color and its aesthetical relationships harmonizing with Expressionism non representational School as shown in figure 104 and 106.
- Iraqi artist has tried to present a ceramic artwork imitating method of the artist Jackson Pollock when presenting his artwork that depends on the free association and spontaneity which approximates his/her ceramic work to the Expressionist Abstract School as shown in figure 100.
- Adding some materials and objects to the artwork comporting with Pop Art which allows the artist to use materials away from scope and traditional organic structure of the artwork as shown in figures 87,89,90,91, and93.

On the other hand, most of the study samples show that the Iraqi artist is influenced by more than one school and modernist artistic trend when forming formal structure of the single ceramic work which has led to produce

a hybrid ceramic work in terms of treatment and method as shown in samples 87, 88, 89, 90, 91, 93, 95, 96, 99, 100, and 103, which in turn, in most cases, complicates process of classification of the ceramic work and determination of the modernist school he/she has influenced by. However, the researcher believes that the said fact reflects a positive feature of the Iraqi ceramist since this indicates that the Iraqi ceramist completely understands such western artist schools and trends and avoids repeating them crudely, yet he/she has tried to benefit from the general intellectual and aesthetical concepts and principles of such schools to serve his/her intellectual message and content in the artwork. This can be obviously noticed through consistence of the school, the ceramist is influenced by, with content and message of his/her artwork, as being influenced by Cubism when presenting picture of the commando in figure (103) where such school depends on geometry of the form and sharp lines which reveal contents of firmness and power, or when choosing the Expressionist School when taking up emotional topics as the relation between man and woman as shown in figure (97), etc.

The analysis shows that the Iraqi ceramist has not been only influenced by the way upon which he/she carries out the modernist artwork, but also by the general formal result of the modernist artwork. This is shown in figure (103-A) where the ceramist tries to present a ceramic artwork influenced by Cubism Trend and Art of Collage in particular without affixing things on the ceramic artwork, yet through imitating the aesthetical result that appear when affixing and adding things to the artwork.

III. As to the third objective concerning to what extent the western modernist art trends influence contemporary Iraqi ceramics structure in the light of dialectic of heritage and contemporary; it is shown through half of analyzed samples namely 87, 89, 91,92, 94, 96, 99, 100, 102, and 106; that the Iraqi ceramist has presented ceramic artworks that completely based on concepts, grounds, and general aesthetical features of the western modernist arts where they are void of any intellectual and aesthetical references relate to Arab civilization and culture of the ceramist. However, the other samples namely 88, 90, 93,95, 97, 89, 101, 103, 104, and 105 show that the Iraqi ceramist has presented artworks that are in line with the modernist vision in the contemporary Iraqi and Arab thought, where he/she has presented ceramic works that combine between the western modernity and cultural heritage of the artist. In this context, the analysis shows that the Iraqi ceramist tries to utilize and add various elements and items that mirror privacy of his/her work and his/her Arab identity and keep the artwork in line with the modernist trend in contemporary Arab vision; the most important elements and items are:

- Utilizing readable Arabic words and texts as texts of the holy Koran as shown in figures 90 and 98, or texts of Arabic poetry as shown in sample 97, however, the artist utilizes the Arabic letter and unreadable texts as shown in sample 88 and figures (99-B) & (99-C), while in other works; texts of cuneiform writing are noticed as in figure (94-B) and sample (98); in order to shape the artwork with Arab and oriental identity.

- Utilizing compositions, formal structures, and items relate to his/her cultural heritage whether in the general composition of the work as shown in sample (93) and the intellectual content of the human form as shown in sample (88), or by utilizing items and other parts in structure of the human form especially the eyes which are similar to Iraqi artist's treatment of the eyes in the ancient sculptures as in sample (93), or through utilizing the seven-eyes shape in sample (88) and the triangle in sample (104) which are used widely in ancient Iraqi art.
- Utilizing gold and turquoise colors in samples 88, 95, 98, 99, and 101 since these two colors have been always present in the Islamic art indicating to indications of purity, chastity, and immortality.
- Utilizing forms of cultural Arab clothes that shape forms with Arab and oriental spirit as shown in samples 103 and 105.

6. Biographies of artists

Ahmad Al- Hendawi: born in 1961. in Iraq-Baghdad. He attained bachelor of Fine Arts- Department of Plastic Arts- Ceramics. In 1983, he attained the Master's degree from Faculty of Fine Arts, Ceramics branch since 1991 ,then he has worked in division of ceramic arts- Academy of Fine Arts- University of Baghdad. . In 1997, he attained PhD of Ceramic Arts from faculty of Baghdad in the field of chemistry of ceramic . he is a member of Iraqi Artists Association and Iraqi Plastic Artists Association, He participated in several exhibitions and activities in Iraq between 1988 and 2003, now he is the president of department of design in the faculty of art in Baghdad university.

Angham Sadoun - born in 1962/Baghdad. She attained Bachelor of Arts in 1985 from Faculty of Fine Arts- University of Baghdad- Ceramics Branch. Then she got Master's Degree of Plastic Arts- Ceramics Branch in 1992. In 2004, she attained PhD of Arts Philosophy from Faculty of Fine Arts- University of Baghdad. She has worked as a lecturer in Faculty of Fine Arts- University of Baghdad since 1993. She has been the head of ceramics division in the same faculty since 2007, and she is a member of Iraqi Artists Association and Iraqi Fine Artists Association. She participated in establishment of Ideas' Group of Plastic Arts in 2004 and she was the acting head of the association in 2007. In 1986, she worked in animation art field in radio and television. She participated in a lot of group exhibitions in Iraq such as: Poster Exhibition in Rawaq Hall in 1987, Iraqi Female Artists Exhibition (Women's Day) in 1992, Poster Exhibition for martyrs of Al-Amiria in 1995, exhibitions of Babylon International Festival from 1996 to 2001 ect. The artist put out two books about Mesopotamia Arts namely “ Structure of the message in Mesopotamian ceramic

sculptures)- Dar-Al-Majdalawy- Jordan-2004, and (Structure of Expression in Ancient Iraqi Art)- Dar-Al-Majdalawy- Jordan-2004.

Delair Saed Shaker: Born in Baghdad in 1971, Delair Shaker started his journey in an environment surrounded by art, culture, and creativity. At home, Delair's mentor was his father, Saad Shaker, a pioneer in ceramic art in Iraq, who instilled in him the love of art and appreciation of beauty in all forms. Since he was seven years old, Delair has spent most of his time in his father's ceramic studio where he developed a great passion for clay. He, thereafter, pursued this passion and spent five years at the Institute of Fine Arts in Baghdad learning and exploring the secrets of ceramic art. After his graduation in 1990, he participated in several art exhibitions and received an award at the Al Wasiti Art Festival held in Baghdad in 1992, Delair was actively involved in the art movement in the region and took part in many art exhibitions held in Jordan and other Arab countries. He also designed and produced a number of ceramic murals and carried out a project representing sea life at the Aqaba Resort in Jordan in 2002. Early 2005, Delair moved to Phoenix, Arizona, where he currently resides, to continue his art journey where he started a whole new art experience seeking originality, vitality, and innovation.

Maher Al-Samerrai- Born in Samarra in 1950. He attained Bachelor of Arts, branch of ceramics arts from Faculty of Fine Arts, University of Baghdad, 1974. Then, he got Master's degree of Ceramics Arts from University of Los Angeles/USA, specialization of Ceramics in the academic year 1984-1985. He has worked as a teacher in branch of Ceramics Arts at University of Baghdad, Faculty of Fine Arts since 1985 until now. He had made a lot of individual exhibitions in Baghdad, Arab

Countries, and foreign countries since 1992 to the beginning of 2000, such as: Jordan, Bahrain, Qatar, UAE, and USA. He participated in a lot of international exhibitions and activities in Turkey, Cairo, Jordan, Abu Dhabi, Lebanon, etc.

Mohammad Al-Uraibi- born in 1943/Babylon. He attained Bachelor of Arts in ceramic arts from Faculty of Fine Arts- University of Baghdad in 1967, then he traveled to Japan/Nagoya city to attain High Diploma certificate of ceramic engineering in 1974. After that he traveled to Romania to enroll to Institute of Nicolae Georgescu/Bucharest where he attained Master's Degree of Ceramics Technology in 1979, then he attained PhD of Ceramic Arts from University of Bucharest-Romania in 1981. Since 1981 he has been a faculty member in Faculty of Fine Arts-Baghdad in Ceramics Division to date. He has been a member of Iraqi Plastic Artists Association and Iraqi Artists Association since 1971. He participated in most of ceramics exhibitions inside and outside Iraq. He held several personal exhibitions in Iraq such as the exhibition in hall of National Museum in Baghdad in 1971. He held several personal exhibitions outside Iraq the most important of which in Japan in 1974, an individual exhibition in Rome in 1980. He carried out many ceramic works and statues in form of murals in Iraq the most important of which a ceramic statue in Baghdad International Airport, a ceramic mural that represents modern history of Iraq in greater yard of festivals in Baghdad, and a mural that decorates lobby of Babylon Hotel in Baghdad.

Nibras Al-Rubaie: Born in 1963/Baghdad, she got Bachelor of Arts from University of Baghdad- Faculty of Fine Arts- Ceramics Arts Division in 1985. Then, she attained Master's degree of Ceramic Arts in 1997. In 2004, she attained PhD of Ceramic Arts from the same faculty and since then she has worked as a lecturer in the same faculty.

She is a member of Iraqi Artists Association and Iraqi Plastic Artists Association. She was vice-president of Iraqi Female Artists Society. She participated in several group exhibitions in Iraq and Arab countries such as: exhibitions of Iraqi Plastic Artists Association, most of exhibitions held in Baghdad Center for Arts, Orfali Hall in Jordan in 1998, exhibition of Syrian Artists Association in 2004. She received many certificates of appreciation from some institutions interested in artistic activities in Iraq like Baghdad Center for Arts and Iraqi Plastic Artists Association. She received several certificates of appreciation for her participation in International Woman's Day.

Qasem Nayef - born in 1963. / Iraq-Baghdad. He attained bachelor of Fine Arts- Department of Plastic Arts- Ceramics. In 1991 he attained the Master's degree from Faculty of Fine Arts, Ceramics branch . Since 1991 he has worked in division of ceramic arts- Academy of Fine Arts- University of Baghdad.

He participated in several exhibitions and activities in Iraq between 1988 and 2003 the most important of which, 1st Baghdad international Festival 1988 and 3^d Baghdad international Festival 2002. Furthermore, he participated in several exhibitions outside Iraq in some Arab and European countries. He received many innovation awards for his ceramic artworks in Iraq: first award: 8th Wasiti Festival 1994 and Iraqi Contemporary Art Festival 1995, he got the second ward in Iraqi Contemporary Art Festival 1994, he also received the first innovation award for young people from Iraqi Ministry of Culture in 2001.

Saed Shaker- born in 1935/Baghdad, he died in Jordan in 2011. He attained Diploma Certificate from Institution of Fine Arts, ceramics branch in Baghdad in 1959, then

he was granted a scholarship to England in 1960 to complete Bachelor of Arts in ceramics arts from Central School of Fine Arts/London. After graduation, he worked as a teacher in the same school and in a college for two years 1963-1965, then he came back to Baghdad and worked as a teacher of ceramics arts in Faculty of Fine Arts/ Baghdad from 1966 to 2001. He got several artistic memberships, the most important of which: Membership of Syndicate of Fine Artists/ Baghdad 1959, membership of International Academy of Ceramics/Switzerland 1963, British potters Association/London 1964. He held many personal exhibitions in Iraq and Arab countries as well as different international capital cities between 1964 and 1971 such as: London, Copenhagen, Munich, Tokyo, and Sydney. You can find his work in a lot of Arab and international museums such as: Redneck Museum- England, Gregl Cambridge College/England, Baghdad Center for Arts/Baghdad, National Museum of Fine Arts/Jordan, Qatar Museum of Fine Arts, Museum of People/Russia. The artist received several artistic rewards such as: award of appreciation from High Commission of Cultural Week in Denmark that given to the best three young ceramists in Britain for the year 1964, award of appreciation to be a member of British Potters Association in 1964, in addition to several awards of appreciation from Ministry of Culture and Fine Artists Association.

Sheniar Abdulla: born in 1945/Bakouba. He attained bachelor of Ceramics from Faculty of Fine Arts- University of Baghdad in 1968. Then, he attained Master's Degree of ceramics arts from University of Michigan- USA in 1978. He worked as a teacher in Department of Ceramic Arts- Faculty of Fine Arts/Baghdad from 1979 to 2003. After that, he migrated to Tunisia to work as a teacher in Department of Ceramic Arts from 2003 to 2012. Then, he traveled to Jordan where he works now as

a teacher of ceramic arts in Faculty of Arts and Design- University of Jordan. The artist held several personal exhibitions in Baghdad such as: an exhibition in Hall of Artist Association/ Baghdad in 1968, an exhibition in the same hall in 1972, two exhibitions in Rawaq Hall/ Baghdad in 1980 or 1981, exhibition in Orfali Hall/ Baghdad 1985, two personal exhibitions in the United States of America; an exhibition at the hall of Williamson in State of Michigan in 1976 and an exhibition at Hall of State of Michigan in 1978. Moreover, the artist participated in several artistic exhibitions and activities inside and outside Iraq between 1980 and 2003. The artist carried out several ceramic murals found at many important places in Iraq.

Tariq Ibrahim- born in 1938/Baghdad. He attained Diploma from Institution of Fine Arts, ceramic division in 1959/Baghdad. Then, he got Diploma of Applied Arts, Beijing- China. He has worked as a lecturer in Folklore Gallery/ Baghdad since he graduated. He held six personal exhibitions from 1975 to 1998, he also participated in several group exhibitions from 1972 to the beginnings of 2000 in some countries, the most important of which are:

The Joint Exhibition for seven Iraqi artist, Iraqi Center- London, 1978, Iraqi Ceramic Exhibitions – Iraqi Cultural Center-London, 1979, Damascus 1979, Caracas 1974, and the Joint Exhibition for five Iraqi artists-Dubai-UAE-1997.

7. References

. References

- Abdulla, Sheniar, a lecturer in Faculty of Arts and Design- University of Jordan- a telephone call between the researcher and the artist on Friday, 01.06.2012.
- Al-Rubaie, Nibras- a lecturer at University of Baghdad- Faculty of Fine Arts- Division of Ceramic Arts- A telephone call with the artist, Thursday, 10.03.2012.-
- Abud, Hana: *Al hadatha abr altarikh ,Madkhal ela alnatharia* { Modernism throughout history, an entrance to a theory}, Arab writers union publications, first edition, Damascus, 1989
- AL-Hendawi, Ahmad- teacher of ceramic chemistry, Faculty of Fine Arts, University of Baghdad, a telephone call made by the researcher on Wednesday, 02.03.2012.
- Almiqdad, Qassem: *Handasat Alma'na Fi Malhamat Jiljamesh* {The engineering of the meaning in Epic of Gilgamesh}; Simu'el Press, Damascus, 1984
- Antliff, Mark and Leighten, Patricia: *Cubism and Culture*. New York and London: Thames and Hudson, New York 2001
- Botstein. Leon: "Modernism: Origins" , *The New Grove Dictionary of Music Online* ed. L. Macy . from [http www.grovemusic.com](http://www.grovemusic.com) (Accessed 6 Mars 2011), at 5 p.m
- Bowness, Alan: *Alfun Alorubi Alhadeth* { Modern European Art}, translated by: Jabra Ibrahim Jabra, Al-Ma'moon Institution for Publishing and translation,Baghdad,1990
- Bradbury ,Malcom and McFarlane, James: "The Name and Nature of Modernism," in Bradbury and McFarlane, ed, *Modernism, (1890-1930)*, (New York: Penguin Books, 1976
- Burger, Peter: *Theory of the Avant –Carde –Theory and History of literature* , volume 4 , tr. Michael Shaw , Foreword by Jochen Shulte ,University of Mimesota Press , printed in U,S,A, 1984
- Combe , Dominique. Arthur Rimbaud , *Poésies, Une Saison En Enfer Illuminations*, Gallimard - Paris 2005
- Cottington, David: *Cubism in the Shadow of War: The Avant- Garde and Politics in France 1905-1914*, New Haven and London: Yale University Press, 1998
- dialogue with the ceramist Maher al-Samarrai –*Amaly tahtawi ala alerth elrohy lmdent Samera* [my works contain the spiritual patrimony of the city of Samarra]: Interviewed by -
-Khaled Hamid, *Encyclopedia of Ceramic* ,
from [http://khazaf.blogspot.com.es/\(31_4_2012:/1:00 AM\)](http://khazaf.blogspot.com.es/(31_4_2012:/1:00 AM)
- Ferguson, Harvie: *Modernity and Subjectivity: Body, Soul, Spirit,:* University Press of Virginia, Charlottesville , London 2000
- Habermas, Jurgen :*Modernity -an incomplete project . From interpretive social science , Second look :by Paul Rabinow and William, M Sullivan, university of California press ,1987*

- Hamill Sato ,Barbara, "Japanese Women and Modanizumu: The Emergence of a New Women's Culture in the 1920", Columbia University, 1994
- Harrison, Sylvia. Pop Art and the Origins of Post-Modernism. Cambridge University Press,2001
- Helmut Wenzel, Christian: An introduction to Kants aesthetics- Core Concepts and Problems, Malden, Blackwell,2005
- Himmelfarb, Gertrude. The Road To Modernity, The British, Franc, and American Enlightenment, Gertrude Himmelfarb, Vintage Books – New Yourk 2005
- Husain, Husain Mohammed: *Mthahb Alfun Alhadith* {Modern Art doctrines}, Dar Alfeker, International Publisher, without date
- Kant ,Immanuel : The Crtique of Judgement , Oxford University Press, 1952
- Makhlof, Issa: *Daymomt Alshaer Rambo* {The Sustainability of The Poet Rimbaud}. at <http://www.alriyadh.com/2011/01/20/article596547.print> **Accessed** 25mars2011at5,52p.m
- Mayors, Berland: *Al finon Altashkelya WKifa Ntthougha* {Visual art and how to taste} it, translated by Dr. Sa'di Almasori and Sa'd Alqadi, Review and introduced by Saa'd Mohammed Khatab, Cairo, 1966
- Modern Art", Altermann Galleries Santa – Glossary. at <http://www.altermannmodern.com/glossary#ko> (12:40-2-3-2011)
- Morris, Charles: Language and Behavior; N.Y, 1946
- Muhsin, Zuhair Saheb and Salman ALkhattat: *Tareekh AlIraq Alqadeem* {History of Ancient Iraq}; Higher Education Press, Baghdad, 1987
- Nietzsche, Friedrich: The Will To Power, trans. Walter Kaufman and R.J. Hollandale. New York: Vintage,1968
- Nochlin, Linda. Impressionism and Post-Impressionism, 1874-1904;. (Sources & Documents in History of Art), (Paperback - June 1966
- Saed Shaker, Delair : a teacher of arts in the British School in Jordan- a telephone call between the researcher and the artist on Wednesday, 02.03.2012.
- Saloum-Farouq: Tariq Ibrahim: letters are not decorations for the ceramic block, civilized dialogue, theme of literature and art: issue 2670-7.6.2009-08:24, From: <http://www.ahewar.org/debat/show.art.asp?aid=174362>
- Samerrai, Maher, professor at Department of Ceramics, Faculty of Fine Arts, University of Baghdad, phone call, on Monday, 26.04.2012

- Samu, Margaret. "Impressionism: Art and Modernity". In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–
http://www.metmuseum.org/toah/hd/imml/hd_imml.htm (6-4- 2011 at 2:15 a.m.)
- Touraine, Alain: *Critique of modernity*. Cambridge, Mass: Blackwell ,1995
- Vattimo, Gianni: *The End of Modernity*: Translated by John R. Snyder, Polity Press, 1991,
- Woolley, L: *The Development Of The Sumerian Art*, London, 1935
- Woolley, L: *The Royal Cemetery , Ur Excavations, Publications of The Joint Expedition of the British Museum and of the University of Pennsylvania to Mesopotamia*, Printed in Great Britain, 1934
- Albert :*Oxford advanced learner's dictionary of current English*, ed Sydney Hornby,-)4(7th ed. Oxford : Oxford University Press 2005.
- _ Sapela , mohammad :*Defaa an alagel w alhadatha* {In *Defending Mind and modernism*}, Issue 39, Rabat, al zaman publishing ,2003
- _Abdulrahman , Taha: *Roh Alhadatha*{ The spirit of modernism} , Al nor magazine , 151 ,December , 2003
- _Al Bisharah , Enas Malek Abdullah ;*Tahawel Alalamat Fe Alkhazf Aliraqi Almoaser Walit Ishtegaliha* {The change of Features in Modern Iraqi pottery Art and the procedures of producing them }, PhD Thesis , college of fine Arts , Babel University , 2006.
- A group of Iraqi researchers: *Hadarit Aliraq- Alousor Alqadima* ,{Civilization of Iraq- Ancient Ages}, part 3; Al-Hurria Press, Baghdad, 1985
- Abd- albagy, Yousif : *KHsaes Alrewaia Alfrncia Aljadida* {Features of new French novel} at majalt albahithon{ Journal of the researchers}at http://www.albahethon.com/?page=show_det&id=1333 Accessed 28mars2011at5,52p.m
- Abd Khalil Abdul Baqi ,Fadel and Abd Al-Alwan, Jasem: *Elm A Ibiaa* {Ecology},W. Name of the printing press, (W.D),
- Abdulhameed, Sa'ed Zaghlol: *Alamara Wa Alfonsoon Fi Dawlat Alislam* {Architecture and arts in the Islamic state}; Alma'aref institute, Alexandria, Egypt, 1986
- Abdulwahed, Fadel: *Eshtar Wa Ma'sat Tmmouz* {Ishtar and the tragedy of Tammouz}; Ministry of information Press, Alhurria Press; Baghdad, 1973
- Aboo, Faraj: *Elm Anaser Al loun* {Science of Art Elements}, Dolphin Publisher, Milano, Italy, 1982

-Abu Rayyan, Mohammad Ali: *Falsaft Aljamal w Tanshet Alfnun Aljamila* {Philosophy of Beauty and the upbringing of Fine Arts}, House of Knowledge University, Alexandria, 1985

-Adamson, Walter.L:"Apollinaire's Politics: Modernism, Nationalism, and the public sphere in Avant - grade Paris " "Modernism . Modernity ". no 3 ,1999,

-Al hutheri , Ahmad: Modernism between Creativity and Imitation , dar al feker al arabi 1990, 72-73, January- February , Beirut.

-Al Saed, Shaker Hasan: *Albahth fi Jawharat Altafany* {Searching in the Jewel of Devotion}; 1st print, Al-Sharja, 2003

-Al Saeed, Shaker Hasan: *Ana Alnoqta Fawqa Fa'a Alhoroof* "Dirasat Wa Nosoos Fi Alfan Wa Elinsanyyah" {I am the dot on the F of Letters "Studies and scripts on arts and humanity"}; 1st print, General cultural affairs press, Baghdad, 1998

-Al Saeed, Shaker Hasan: *Fosool Min Tareekh Alharaka Altashkeelyah Fi Aliraq* {Chapters from the history of plastic art movement in Iraq}; part one, Directorate of cultural affairs and publishing, Baghdad, 1983

-Al shaik, mohamad and yaser al tari : *Mgarbat Fe Alhadatha W ma Baed Alhadatha*{Approaches in modernism and postmodernism}, first edition, Al taleaa publishing house, Beirut, Lebanon , 1996

-Al tureki, Fathi: *Alhadatha w ma baed Alhadatha* {Modernism and Postmodernism} , dar al fikr, Damascus, 2003

-Al_Basri, Jaber; *Saat ben Altrath W L moasara*{Hours between Legacy And contemporary}, the Ministry of Culture And Media, a series of studies (241), Freedom House for printing, Baghdad, 1978

-Al_Nassiri , Thamer Yousef Hammadi :*Alwehda W al Tanawee Fe Alnaht Alkhazafi Aliraqi Almoaser*{Unity and Diversity in contemporary Iraqi Pottery Sculpture} . M.A. Iraqi Pottery Sculpture. . thesis , college of fine Arts , Baghdad University , 2005.

-Alalfi, Abu Saleh: *Alfan Alislami* {Islamic art}; Alma'aref press, Egypt, Cairo, 1968

-Alali, Abdulsalam Bina'bad: *Almitafeezeeqya Wa Elelm Wa Alidologya* {Metaphysics, science, and ideology}; Moroccan company for united publishers, Rabat, 1981

-Alameri, Mohammad: *Almashayeki Torakkez Ala Altokous Alsharqeyya Wa Tasoogoha Abr Altikanyyat* {Almashayekhi concentrates on oriental atmospheres and formulates it through techniques}; www.addustour.com, 28-2-2011, 9:30 P.M

-Alarsoozy, Zaki: *Abqaryyat Alomma Fi Lisaniha* {The Genius of the nation in its tongue}; Alyaqatha press, Damascus, 1962

-Albasha, Hasan: *Tareekh Alfan Aliraqi Alqadeem* {History of ancient Iraqi art}; 1st print, Egyptian Rising Press, Cairo, 1956

- Albastaweesy, Ramadan: *Jamalyyat Alfonsoon* {Aesthetics of Arts}; The general commission for books, Cairo, 1998
- Al-Dabbagh, Taqi: *Al thora Alzeraia Wl qura Alola-Hadarit Aliraq*{The agricultural revolution and first villages, Iraq's civilization;} part 1; written by a group of Iraqi researchers; Al-Hurriya Press, Baghdad, 1985
- Al-Musawi, Shawqi, Ceramics of Saad Shaker- Exploration in Secrets of Symbol,
- Alnouri, Qais: *Taba'at Almujtama' Albashari Fi Daw' Alenthropologya Alejtema'yah* {The Nature of Human Community in Light of Social Anthropology}; As'ad Press, Baghdad, 1970
- Alobaidi, Mohammad: *Alkhazzaf Turki Hussein, Jamalyyat Alfikra Almobashera* (Pottery artist Turki Hussein, Aesthetics of the direct idea); www.ahewar.org , 26-2-2011, 11,35 p.m
- Alqurra Gouli and Mohammad Ali Elwan: *Almodrak Althehni Lelsora Fi Nosoos Alkhazzaf Mohammad Aloraibi* {The intellectual perception of the image in the scripts of potter Mohammad AlOraibi}; www.alitthad.com, 27-2-2011,10:30 P.M
- Alrobai'y, Shawkat: *Lawhat Wa Afkar* {Paintings and ideas}; Iraq, Baghdad, 1976
- Alrobai'y, Shawkat: *Lawhat Wa Afkar* {Paintings and thoughts}; ministry of information, Iraq, Baghdad, 1976
- Alsabbagh, Ramadan: *Alalaga Bayn Aljamal Wa Alakhlaq Fi Majal Alfan* {The relation Between Beauty and Morals in Arts}; World of Thought Magazine, Vol. 27, 1st issue; The National Council for Culture, Arts, and Literature, Kuwait, 1998
- Alsarraf, Abbas: *Jawad Saleem* {Jawad Saleem}; Ministry of information, Baghdad, 1972
- Alsharqawi, Ahmad: *Alkhazaf Alislami* {Islamic pottery}; Arab painting magazine, issue 4; Baghdad, 1978
- Alzubaidi, Jawad: *Alkhazaf Alfanny Almo'aser Fi Aliraq* {Contemporary artistic pottery in Iraq}; the small encyclopedia, issue 227, Cultural affairs press, Baghdad, 1968
- Ameen, Abdullah and Agabo Myassar Sa'eed: *Namroud* {Nimrod}; General directorate of antiquities; Baghdad, 1968
- Ameer, Iskandar: *Mawaqef Fi Alturath* {Positions in heritage}; Afaq Arabyya Magazine, issue 2, Baghdad, 1975
- Amhaz ,Mahmoud: *Alfun Altashkily Almuaser-Altaswer* { Contemporary Plastic Art-Painting 1870-1970}.,Dar Al –Muthalath for Designing ,printing and publishing,Beirut,1981
- Arnason , H. H. And Marla, F. Prather: *History of Modern Art: Painting, Sculpture, Architecture, Photography*, Ed. N. Abrams, New York, 1998

-Ashour, Haidar: *TajrobatThalthat Fnaneen Ekhtalafat Asaleebohom Altashkeelyyah* {Experince of three artists with different drawing styles}; www.gaoo.ahlamontada.com, 28-2-2011, 5:50 P.M

-Badrakhan, Abdul Karim: *Baudelaire w natharit al gobh w al gamal* {Baudelaire and the theory of ugliness and beauty.} at [http://thawra.alwehda.gov.sy/print_veiw.asp?FileName=365861472010122811433425mars-2011 at5p.m.](http://thawra.alwehda.gov.sy/print_veiw.asp?FileName=365861472010122811433425mars-2011%20at5p.m)

-Bahnasi ,Afif : *Itijahat Alfnun Altashkelya Almuasera*{Trends of contemporary plastic arts}, Ministry of National Guidance and Culture Press, without date

-Banacy, Afeef: *Jamalyyat Alfan Alaraby* {Aestheticism of Arab art}; Alam Alma'refa series, Kuwait, 1979

-Basmaji, Faraj: *Kenos Almthaf Aliraqi* {Treasures of the Iraqi Museum}; General Directorate of Antiquities, Alp-Hurrya Press, Baghdad, 1972

-Berman, Marshall: *Hadath Altakhaluf* {Modernity of backwardness}, translated by Fadel Jtaker, Ebal Foundation for Studies and Publishing, Damascus ,1993

-Borada, Mohammad :*Nathariat fe taref al hadatha* { theories in defining modernism} Alfosol magazine, Volume IV, n3, Egypt,1984

-Bottéro, Jean: *Blad Alrafden (Al kitaba, Alagl,Alaliha)* {Mesopotamia (writing, mind, god)}; translated by Father Alber Abona; Cultural Affairs Press, Baghdad, 1990

-Brook, A. :”Kant, cognitive science, and contemporary neo-Kantianism.” In D. Zahavi, ed. *Journal of Consciousness Studies*, special number,2004

- Brooke , grant and Newall Diana :The basic -art history, Routledge, New York,2008
- Cassel, Ernest:*Alfun Aleslami*{ Islamic ar}t; translated to Arabic by: Ahmad Mousa, Beirut, 1966

-Cresol, Edith:*Aser Albuniawia*{ Age of structuralism}, from Lévi-Strauss to Foucault; translated to Arabic by: Jaber Asfour; Afaq Arabyya press, Baghdad, 1985

-Dabezies, André :Le Mythe de Faust, Armand Colin,voir en particulier le chapitre : « Genèse et structure du drame de Goethe», 1990

-Dascal, Marcelo: *Alitgahat alsemiaea almoasera* {contemporary trends semiology} ,translated by Hameed Al-Hamdani and others; Casablanca, 1987

-Delis, Evon: *Alserialia* {Surrealism}, Translated by: Hindi Zguib, Awedat's Publications,Beirut, 1983

- Delougaz, P.: Pottery from the Diyala region, Orient Institute Publications, Vol. XIII, The University of Chicago press, 1952
-
- Demand, M. S.: *Afnon Aleslamia* { Islamic arts}; translated to Arabic by: Issa Salman and Ahmad Mohammad Issa, Alma'aref press, Egypt, 1970
- Descartes: Discourse on Method meditations on first philosophy. Trans. Donald A. Cress. 4 Ed. Indianapolis: Hackett Publishing Company, Cambridge, 1998,
- Dewey, John: *Al fun khibra* {Art as Experience}; translated to Arabic by: Dr. Zakarya Ibraheem, Introduced by Dr. Zaki Najeeb Mahmoud; Cairo, 1963
-
- Faris, shams Elddine and Salman Al-Khattat *Tareekh Alfan Alqadeem* {History of ancient art}; 1st print, Ministry of higher education and scientific research, Alma'refa Press, 1980
- Frankfort , H .The Art and Architecture of the Ancient orant , printedin Great Britiain ,1963
- Frankfort, H. Studies in early pottery of the near east, London,1924
- Frazer, James: The Golden Bough, part 1; translated to Arabic by: Ahmad Abu Zaid; The Egyptian Public General Commission for Writing and Publishing; Cairo, 1971
- Fuji, Hedge: *Altangibat fi Tal Cuba, Tolol Sankar , Tolol Ihmidat* {Excavation in Cuba hill, Sankar hills, Hmedat hills}; Tokyo, Baghdad, 1981
-
- Gadamer, Hans-Georg :*Tajali algamil* { The Relevance of the Beautiful}; from Sa'ed Tawfeeq translation; Higher Council of Culture; Cairo, 1997
- Gatchev, Gorky:*Alwae w Alfun* {Awareness and Art}; translated to Arabic by: Dr. Nawfal Nayyouf, Reviewed by Dr. Sa'ed Maslouh; Alam Alma'refa, Kuwait, 1990
- George, Dickie .Art and the Aesthetic ; an Intitutional Analysis (Ithaca , NY ; Cornell University press , 1974
- Goff, B.: Symbols of Prehistoric Mesopotamia; New Haven and London, Yale University Press, 1963
- Grenz, Stanley J: A Primer on postmodernism(Grand Rapids, Mich: William B. Eerdmans Pub. Co,1996
- Grube, Emst: Islamic Pottery, London, 1976
- Habermas, Jurgen: Der Philosophische Diskurs der Moderne, Zwölf Vorlesungen. Frankfurt am Main: Suhrkamp Verlag,
- Haferkamp, Hans and Smelser ,Neil J: Social Change and Modernity, University of California Press ,1992

-Haidari, Ibrahim: *Baudelaire w adab alhadatha* {Baudelaire and the modern literary} at <http://www.daralhayat.com/portalariclendi/134770> 25mars2011,at4,24p.m

-Hameed, Abdulaziz and Sala Hussien Alobaidi: *Alfonnon Alarabya Alislama* {Arab Muslim arts}; Alhurrya press, Baghdad

-Harrison ,Charles : "Modernism ",Critical Terms in art History ,Ed. Roberts Nelson and Richard Shiff ,University Chicago press,2003

-Hassan, Zaki Mohammad: *Fonoon Alislam* {Arts of Islam}; Alfikr Alaraby press,2006

Hauser, Arnold:*Falsafat tarikh Alfun* {Philosophy of Art history}; translated to Arabic by: Ramzi Abou Jerjis; reviewed by Dr. Zaki Najeeb Mahmoud; Cairo University Press, 1968

Hegel: *Alfun Alramzi* {Symbolic Art}; 1st print, translated by George Tarabeshi; Al-Tale's Press, Beirut, 1979

-Hoag, Rene: Art, its meaning and its way, part 1; translated to Arabic by: Salah Barmada; Dar Althaqafa Press, Damascus, 1978

-Hussein Saleh , Qasem: *Alibdaa Fi Alfan* [Creativity in Art, Ministry of Higher Education and Scientific Research- University of Baghdad, Faculty of Fine Arts, 1988,

-Ibraheem, Zakarya: *Moshkelat Alfan* {The problem of art}; Modern Press, Cairo, 1963

-Ismael, Iz-Iddin :*Alfun w Alinsan* {Art and Man} ,Edition 1,Dar Al –Qalam Press,Beirut,1974

-Ismail, Ezz Eldine: *Alfan Wa Elensan* {Art and Human}; 1st print, Dar Alqalam Press, Beirut, 1974

-Jabra, Jabra Ibraheem: *Alfan Aliraqi Almo'aser* {Contemporary Iraqi art}; Ministry of information, Baghdad, 1972

-Jasim, Nibras Ahmad: *Alnaht Alkhazafy Almo'aser Fi Aliraq* {Contemporary pottery sculpturing in Iraq}; unpublished master thesis, Faculty of Fine Arts, University of Baghdad, 1997

-Jasim, Nibras Ahmad: *Fan Alkhazaf Fi Aliraq* {Pottery art in Iraq}; 23-2-2011,10 P.M
WWW.ITTIJAHAT.COM

- Jonathan , Re e .Post-Modernity, in The Concise Encyclopedia of Western Philosophy and philosophers ,edited by J.O, Urmson and Jonathan Ree,New edition ,completely ,Unwin Hyman, London ,1989

-Kamel, Adel: *Abla Alzawi Jothoor Altahdeeth Wa Khosoosyyat Alada'a* {Abla Alazzawi, roots of modernity and particularity of performance}; www.iraqifineart.com, 28-2-2011, 7:23 P.M

-Kamel, Adel: *Altashkeel Aliraqi (Alta'sees Wa Altanao'a)* Iraqi painting (Establishing and diversity}; House of general cultural affairs, Baghdad, 2000

- Kamel, Adel: *Qera 'a Fi Tajrobat Jawad Saleem Alkhazafyya* {Reading in the pottery experience of Jawad Saleem}; 22-2-2011, 1 P.M www.Iraqfineart.com
- Kasem, Seza: *Mdkhal Ela Asemologiah* {Introduction to Semiology}; 1st print; Elias Modern Press, Cairo, 1986
- Knowles, Elizabeth M: *The Oxford Dictionary of Quotations_Major New Edition* , Oxford University Press, 1999
- Kramer, Samuel Noah: *Al sumarion*{Sumerians} (history, civilization, and characteristics); translated to Arabic by: Faial Al-Waeli; Agency of prints and press, Ghrayb Press, Kuwait, 1973
- Laudan , Larry: *Progress and its problems, towards a theory of scientific growth*, California: Univ. of California Press,1977
- Lefebvre, Henri. *Introduction to Modernity*, translated by John Moor, London: Verso 1995,
- Lemary, Jan: *Alintebaia* {Impressionism}, Translation of Fakhry Khalil, Dar Al –Ma'moun for Translation and publishing, Baghdad,1987
- Lloyd, Seton:*Fun Alsharg Aladna Algadem*{ Art of the ancient near east}; translated to Arabic by: Mohammad Darwish; Al-Huryya Press, Baghdad, 1988
- Mallaowan, M.: *Early Mesopotamia and Iran*, London, 1965
- Mallowan, M. and Rose, C: *The Prehistoric Assyria, Excavation at Tell Arpachiyah 1933, Iraq, Vol II*, 1935
- Marzooq, Mohammad Abdulaziz: *Fukhar Aliraq Wa Zakhrafatoh Fi Alasr Alislamy* {Iraq's pottery and its ornaments in the Islamic era}; Sumer Magazine, part 1, 1964
- Matei Calinescu , *Five Faces of Modernity*, (Durham: Duke University Press, 1987.
- Mohsen, Zuhair Saheb: *Alashkal Alramzia Mn Aser Gabl Altadween Fi Aliraq*{ Symbolic Shapes in pre-documentation era in Iraq}; *The Academic Magazine*, Issue 29, volume 7, Baghdad, 1999
- Mohsen, Zuhair Saheb: *Fnoon Sumaria* {Sumerian Arts}; 1st print, Ekal Press, Baghdad, 2004
- Moortgat, Anton: *Alfun fi Aliraq Alqadeem* {Art in Ancient Iraq}; translation and commentary by Dr. Issa Soliman and Saleem Taha; Baghdad Press, 1975
- Moron, Charles: *Mallarmé: Translation and the achievement of Hasib tiger*, Volume 1 The Arab Institution for Studies and Post, 1979
- Muhsen, Zuhair Saheb: *Fan Alkhazaf Aliraqi Alqadeem* {Ancient Iraqi Pottery Art}; *Aljumhourya Newspaper*, issue 10801, Baghdad, 2002

- Muhsin, Zuhair Saheb: *Guernica Aser Helf* {Helf Era Guernica}; The Academic Magazine, Issue 29, Volume 8, Baghdad, 2000
- Mujahid, Mujahid Abdulmen'em: *Elm Aljamal Fi Alfalsafa Almo'asera* {Aestheticism in Contemporary Philosophy}; 3rd Print, Alam AlKutob, Beirut, 1986
- Muzafar, Mai, Saad Shaker.... The maker is the creator, Journal- Life composition.
- Niemeyer, Sarah: *Qisat Alfun Alhadith* {The Story of Modern Art}, Translated by: Ramsis Yunnan, Committee of Writing, Translating and Publishing, Series of Modern Culture, Egypt
- Nietzsche : La naissance de la tragédie , traduit par Geneviève Bianquis ; édi idées gallimard, 1949
- Nikos, Stangos: Concepts Of Modern Art , London, 1981, P 249
- Nu'man, Lamia'a: *Alkhazzaf Maher Alsamarrai... Ma Zilto Asber Aghwar Fan Alsermeek* {Pottery artist Maher Alsamarra'i.. I am still probing the art of ceramic}; www.iraqiart.com, 28-2-2011, 6:54 P.M
- Oates, J.: The Baked Clay Figurines From Tell As-Sawwan, Iraq , Vol. XXVIII, part2, 1966
- Oates, J: Choga Mami: 1967-1968, A Preliminary Report, Iraq, Vol. XXXI, part 2, 1969
- Oden, Thomas C:Two Worlds: Notes on the Death of Modernity in America and Russia, Downers Grove: Inter Varsity 1992
- Otis, David and Jwan: The Rise of Civilization; translated to Arabic by: Lutfi Al-Khoury; General Cultural Affairs Press, the 100 books series; Baghdad, 1988
- Parrot, Andre: *Sumer Finonha Whadaratiha* {Sumer, Arts and Civilization}; translation and commentary by Dr. Issa Soliman and Saleem Taha; Baghdad, 1980
- Parrot, Andre: The land of Assyria; Translation and commentary by Dr. Issa Suliman and Saleem Taha; Baghdad, 1980 .
- Parthes, Roland: Darss *Alebstimelogia*{The Lesson of Semiology}; 2nd print, translated by Abdul Salam Bin Ali; Top gal Press, Morocco, 1986
- Perkins, A.: The Comparative Archeology of Early Mesopotamia; The Oriental Institute of the University of Chicago, Studies in Ancient Civilization, No 25; The University of Chicago Press; Chicago, 1954
- Piaget, Jean:*Albuniawia* {Structuralism}; 1st print, translated to Arabic by: Aref Mnemneh and Basheer Obry, Owedat Press, Beirut, 1971
- Pierre, Guiraud: *Alm Alishara, Alsemelogia* {The Science of Semiology}; translated by Munther Ayyashi, Tlas Press for Studies and Translation, Syria, 1992

- Quwe'a, Khalil: *Izheer Alkalam – Alfanan Shinyar Abdallah* {Essence of the talk – Artist Shinyar Abdullah}; part 7; 27-2-2011,2,30 A.M, [www.alkalam](http://www.alkalam.ahamuntada.com) ahamuntada.com
- Raymond Williams: *Keywords*. A vocabulary of culture and society , Oxford university press, New York 1983
- Read, Herbert: Meaning of art; 2nd print, translated to Arabic by: Sami Khashabeh and reviewed by: Mustafa Habeeb; General cultural affairs press, Baghdad, 1986
- Read, Herbert:*Alfun w Almujtama*{ Art and society }; translated to Arabic by: Faris Mitri Daher; Alqalam press, Beirut, 1975
- Read, Herbert:*Hader Alfun* { Present of art }; translated to Arabic by: Samir Ali; Directorate of Cultural Affairs, Iraqi ministry of culture and information; Baghdad, 1983
- Red, Herbert: Abstract of History of Modern Art, One Hundred Book Series, Ministry of Culture and Media, Public Institution for Cultural Affairs, Baghdad, 1989
- Richard ,Kearney: Structuralism, , in The Concise Encyclopedia of Western Philosophy and philosophers ,Ed, by J. O. Urmson and Jonathan Rée, Taylor and Francis library-Routledge, 2005
- Ricoeur, Paul : la mémoire, l'histoire, l'oubli, Ed. Du Seuil septembre2000
- Ricoeur, Paul: *Al bonia ,Alkalema W Alhadath* { structure, word , event }; translated by Souad bin Idres, Nawafed Magazine, Issue 8, ALRiyad, 1999
- Rolan, Bart:*Asateer*{ Myths }; translated to Arabic by: Sayyed Abdulkhaleq, The general Commission for Culture Palaces, Cairo, 1996
- Roux, George: *Aliraq Alqadeem* {Ancient Iraq}; translated by Hussein Alwan Hussein; 2nd print; Cultural Affairs Press, Baghdad, 1986
- Saed, Mu'ayyad: *Alfokhar Montho Asr Fajr Alsulalat Hatta Nehayat Alasr Albabely Alqadeem* {Pottery since Dawn of Dynastic Periods till the end of the Ancient Babylon Period}; Iraq's civilization, part 3; Alhurrya Press, Baghdad, 1985
- Saleem, Nizar: *Alfan Aliraqi Almo'aser* {Contemporary Iraqi art}; Ministry of information; Iraq, 1977
- Salloum Farouq: *Shinyar Abdallah.. Ghwayat Alnaht Am Ghewayat Alkhazaf* {Shinyar Abdallah.. temptation of sculpturing or temptation of pottery}; www.ahewar.org 27-2-2011, 4 P.M
- Salmoo ,Maysam: *Almo'aser albieia albiaia wnthm tozifha fi aljar alrafidini w alkhzf aleraqi Almo'aser*{The Natural and Environmental object and methods of employing it in the Mesopotamian and Contemporary Iraqi Pottery Arts}. Master thesis, College of Fine Arts, Baghdad University, 2002

- Shaker Alnema, Ali: *Almadrassa Alintebaia Jmalit albnae alouny* { Impressionist school .. Aesthetic of color structure at <http://alialnaama.maktoobblog.com/> Accessed 3 mar 2011 at 3:00pm
- Smith, Terry. "Modernity". *Grove Art Online. Oxford Art Online.* (Subscription access, accessed mars 24, 2011), at 10,33p.m.
- Stephen, Toulmin. *Cosmopolis: Hidden Agenda of Modernity*, University of Chicago press, 1992.
- Sweet, Leonard: *Post-modern Pilgrims, First Century Passion for the 21st Century World.* Nashville Boardman & Holman., 2000
- Thamer, Fadel: *Madarat Naqdeyya Fi Ishaklyyat Alnaqd Wa Alhadatha Wa Elibda'a* { Criticism orbits in the problematic of criticism, modernity, and creativity }; Ministry of culture and information, Baghdad
- The Free Dictionary: at <http://www.thefreedictionary.com/originality> (11:50pm-21-8-2012)
- Thiele, Leslie Paul: "Postmodernity and the Routinization of Novelty: Heidegger on Boredom and Technology." *Polity* 29.N,4 (Summer, 1997)
- Three experiences of immigrant Iraqi arts meet in Tunisia; 27-2-2011, 9 P.M
WWW.IRAQIART.COM
- Tobler, A: *Excavation at Tepe Gowra, Vol. II*, University of Pennsylvania Press, Philadelphia, 1950
- Uraibi, Mohammad, Instructor in Faculty of Fine Arts- University of Baghdad, telephone call between researcher and the artists on Tuesday, 01.03.2012
- Weber, Alfred : *Farewell to European history, or, The conquest of nihilism* ; translated from the German by R.F.CHULL , Publisher: Greenwood Press. Place of publication: Westport, CT ,1977
- Woolley, L: *Ur Excavation "The Early Periods", Vol. IV*, Philadelphia, 1955
- Yousef, Ahmad: *Altahawulat Alseemya'eya* {The semantic transformations}; *Modern Writings Magazine*, issue 32, Beirut, 1988
- Zakarya, Fouad: *Derasa Le Jomhouryat Aflaton* {A study of Plato's republic}; The Arabic Book Press, Cairo, 1967
- Zakarya, Ibrahim: *Falsafit A lfun Fe Alfeker Almoaser* {The philosophy of art in the contemporary thought}; Egypt Press, Cairo, 1977
- Ziegler, G: *Die Terrakotten Von Warka*, Berlin, 1952

**Universidad de Granada
Facultad de Bellas Artes**



Programa de Doctorado
" Lenguaje y Poética en el Arte Contemporáneo "

RESUMEN

título

**Las Tendencias del arte moderno y su
influencia en la cerámica contemporánea
iraquí**

Doctorando

Maysam Salmoo

Codirigido por :

Professor: **Jodar, Asuncion.UGR**

Professor: **Naser Al Shawi universidad de Baghdad**

**RESUMEN EN ESPAÑOL DE LA TESIS DOCTORAL “LAS
TENDENCIAS DEL ARTE MODERNO Y SU INFLUENCIA EN LA CERÁMICA
CONTEMPORÁNEA IRAQUÍ”**

El trabajo de investigación titulado: *Las Tendencias del arte moderno y su influencia en la cerámica contemporánea iraquí* intenta estudiar e investigar las tendencias artísticas occidentales modernistas o lo llamado tendencias del arte modernista, que empezaron a invadir la escena y el discurso artístico y estético occidental desde, desde finales del siglo XIX hasta los comienzos del siglo XX, con el fin de saber cómo influye en la estructura del discurso artístico ceramista contemporáneo en Iraq. la investigadora, para realizar ese objetivo, ha redactado sus primeros tres capítulos, según las tradiciones y las bases seguidas en el trabajo científico

Primer capítulo: El diseño del estudio y su metodología

En este capítulo, la investigadora planteó el problema de la investigación y su importancia, arrojando la luz sobre el discurso artístico cerámico contemporáneo en el Iraq, y revelando cuán influido está en el discurso occidental, representado en el arte moderno.

La investigadora, para llegar a ese fin, empezó a adoptar sus objetivos representados en:

1. La observación de las tendencias del arte moderno que afectan a la estructura de la cerámica iraquí contemporánea. **Cuáles han sido las tendencias que han afectado a la estructura de la cerámica contemporánea iraquí**

2. Averiguar cómo es la influencia de estas tendencias en la estructura formal de la obra de arte de la cerámica.
3. Aclarar el alcance de la influencia de las tendencias del arte moderno en la estructura de la cerámica contemporánea en Irak, en la luz de la constante polémica entre la tendencia a la conservación del patrimonio y la contemporaneidad.

A continuación, hemos determinado los límites geográficos de Irak en el periodo de tiempo entre 1990 y 2003 como periodo en que centraremos el estudio, justificando esto por las siguientes razones

1. El movimiento del arte de la cerámica iraquí contemporánea no presentaba un carácter propio definido antes del año 1980, lo que se ha debido a la corta vida del movimiento del arte de la cerámica en Irak, lo cual supuso un obstáculo frente al proceso de estudio, investigación y documentación sobre el arte de la cerámica iraquí en el período anterior.
2. En el período de tiempo elegido por el investigador, se ha visto una producción masiva de cerámica por parte de ceramistas iraquíes contemporáneos
3. Se han señalado numerosas obras de cerámica que van a suponer una respuesta al problema propuesto y los objetivos de la investigación.

A continuación, intentamos definir los términos más importantes relacionados directamente con el contenido del trabajo de investigación, especialmente los términos que aparecen en el título de su trabajo: el arte moderno, las corrientes del arte moderno, el concepto contemporáneo, patrimonio, y el legado.

2- Metodología de la investigación:

Con respecto a la metodología de la investigación, hemos determinado las líneas generales de trabajo en base de los cuales se ha determinado la población de estudio y su muestra, y que incluyen las herramientas necesarias para analizar las muestras artísticas, Las hipótesis de la investigación: y la forma de la investigación. Los resultados obtenidos han sido los siguientes:

Población estudio y su muestra:

La población de estudio y la muestra seleccionada se han elegido en función de la observación directa de la obra cerámica por parte del investigador en museos, exposiciones, y las colecciones personales de numerosos artistas, además se ha recurrido a fuentes indirectas como trabajos científicos, estudios estéticos, revistas y fotografías, y así hemos podido reunir una base de datos sobre las obras cerámicas iraquíes más relevantes que han incluidos los efectos del modernismo artístico occidental, de este modo hemos podido determinar un grupo de 108 obras artísticas que contienen rasgos modernista, de las cuales 20 obras han sido elegidas de forma intencionada, que serán la muestra del trabajo de investigación, teniendo en cuenta que se hace especial enfoque en las obras de los artistas que jugaron un gran papel y que dejaron una huella clara en el movimiento artístico de la cerámica en Irak, excluyendo a los artistas cuyas experiencias fueran escasas, no maduras o que no son adecuadas en el contexto del trabajo de investigación, como los trabajos de los alumnos de Bellas Artes. También hemos tenido en cuenta el período limitado del trabajo de investigación, además de basarnos en la metodología de análisis, que consisten en descubrir las influencias de las tendencias modernas en el arte cerámico contemporáneo en Irak, en un intento de cubrir todas las influencias de la modernidad que influyeron en el artista iraquí contemporáneo.

Las hipótesis de la investigación:

Vamos a suponer que el arte de la cerámica contemporánea iraquí ha sido influido por las tendencias artísticas modernas que aparecieron en Occidente, y ello a raíz de la apertura del arte árabe e iraquí a la escena artística mundial en el siglo XX, debido a los novedosos métodos de comunicación con otras culturas que ha proporcionado a los artistas e intelectuales, como publicaciones, libros, revistas y becas para los países europeos, además las páginas de web, que redujo la distancia entre los pueblos y creó una realidad virtual donde se desvanecen el tiempo y las distancias.

Con este ambiente de globalización cultural, podemos decir que el artista cerámico iraquí contemporáneo pudo combinar en su obra artística cerámica entre las influencias modernas occidentales y su patrimonio técnico y estético, creando una estructura estética que mezcla la modernización y la cultura importada con lo que es auténtico y arraigado en su conciencia estética

La herramienta utilizada para analizar las muestras artísticas:

Utilizamos las siguientes herramientas para lograr los objetivos de la investigación:

- 1. lo que surge del marco teórico y que está relacionado con los ejes tratados por el investigador, en la cual llegó a las siguientes conclusiones:**
 - a. El -modernismo es un movimiento intelectual y cultural que se ha asociado a la sociedad occidental contemporánea, que se presenta como el resultado natural del desarrollo histórico, intelectual y filosófico, y que se ha reflejado en la mayoría de los campos de la ciencia, entre ellos el campo de Bellas Artes.

- b. Las artes, desde un punto de vista moderno, se consideran una forma de intelectualidad , pues es una producción cultural occidental que entra en el contexto de la evolución de la intelectualidad estética occidental, cuyas propiedades y características son independientes del individualismo del artista. Se base a la intelectualidad estética. Lo que interesa en la forma artística, es su contenido intelectualidad de la obra artística, lo que ha reflejado a través una gama de tendencias y escuelas artísticas.
- c. La apertura del pensamiento y el cultura con el que se ha caracterizado el siglo XX, derivado del desarrollo y generalización de los diferentes medios de comunicación, han dado la oportunidad al artista cerámico iraquí a encontrarse con otros artistas del resto del mundo, así se produjo una revolución en la obra de los artistas cerámicos iraquíes al ver las experiencias artísticas diferentes a su conocimientos estéticos.

2. los elementos archivísticos de las obras: imágenes y otros elementos grabados.

3. las entrevistas personales realizadas por el investigador.

4. los folletos que archivan las actividades artísticas o las exposiciones: boletines, invitaciones y críticas sobre esas actividades.

5. las visitas de campo realizadas por el investigador.

La forma de investigación:

- se basa en el método descriptivo-analítico analizando las muestras
- se basa en la jerarquía del tiempo según la fecha de la obra

Segundo capítulo: estudios anteriores

Este segundo capítulo, hemos especificado a los estudios anteriores. Así, presentamos un recorrido de los estudios e investigaciones más destacados, son tres que están relacionados con su tema de investigación. Los estudios fueron resumidos y discutidos por el investigador, aclarando los puntos de encuentro y los de desacuerdo con su tema. La discusión afirmó la originalidad y la novedad del estudio basado en la influencia que el arte moderno ha tenido en el arte cerámico iraquí contemporáneo. Los estudios tratados por el investigador son:

1" Master de la investigadora:

La unidad ambiental y natural y sus sistemas de emplearla en la alfarería Mesopotamia y la cerámica contemporánea iraquí: Master, la Universidad de Bagdad Facultad de Bellas Artes, 2002.

2 - Thamer Yousif Hammadi Nassiri: Unidad y diversidad en la escultura cerámica contemporánea en Irak, Tesis de Master de la Universidad de Bagdad, Facultad de Bellas Artes, 2005.

3 - Enas Malek Abdullah Al Beshare: El cambio en las signos de la cerámica contemporánea iraquí y el modo de su funcionamiento. Universidad de Babilonia, Facultad de Bellas Artes, 2006.

Tercer capítulo: El marco teórico

El tercer capítulo ha sido especificado por el investigador al marco teórico del estudio, constituido por tres apartados principales que son la estructura de este capítulo, como base y pilar intelectual, que nos ayudará para realizar el cuarto capítulo

relacionado de analizar las muestras elegidas de la cerámica contemporánea iraquí, aborda este capítulo los siguientes apartados:

Sección I: El modernismo: introducción general del concepto.

Este apartado es una introducción, inducción y análisis estructural del modernismo en su contexto filosófico general, incluido una visión histórica de los orígenes del movimiento modernista occidental y su desarrollo desde el comienzo del siglo XVI, en medio de la disparidad entre las opiniones de pensadores y filósofos en cuanto a la identificación de la historia, de los orígenes y finalmente del proyecto de modernización, algunos de ellos ven sus inicios se corresponde con la creación de la teoría de racionalismo filosófica de Descartes, filósofo alemán, y algunos de ellos lo vinculan a los logros de la Ilustración, etc. Vio el investigador que, a pesar de las diferencias y las distintas fechas indicadas para la aparición de la modernidad occidental, podemos limitarlo entre finales del siglo XVI hasta principios del siglo XX, , con la excepción de que todos los las propuestas de reconocer el hecho de que la inevitabilidad del proyecto de modernización en diferentes tendencias y niveles de pensamiento filosófico, en la política, industria, sociedad, áreas de letras y las artes en general, así se puede decir que la mejor fórmula para determinar el apareamiento de la modernidad occidental es a través de un estudio minucioso y una seria consideración histórica importantes que contribuyeron a la cristalización del proyecto modernista occidental, desde el comienzo del siglo XVI hasta el momento de volver a todos los conceptos anteriores y las creencias religiosas cerradas que restringe el movimiento del progreso científico y el conocimiento, y que según Hegel ve un punto crítico de inflexión en la conciencia de la historia de la ruptura de los tiempos modernos con el pasado por una parte, y la revolución del conocimiento en diversos conceptos

intelectuales, críticos en el plano de la teoría y aplicación a la autoridad del rey y la Iglesia Católica .

Sobre la base de la fe y la razón como la piedra angular de la salvación en el modernista proyecto de renacimiento, hemos referidos a los más importantes logros del conocimiento científico, y la filosofía que han contribuido a la consolidación del proyecto de modernización en Occidente, que tuvo un reflejo evidente en las artes de la modernidad más tarde, y que incluye un grupo de invenciones e investigación científica aplicada, como el descubrimiento las leyes de la luz y el color y la máquina fotográfica y la invención de la imprenta por Johann Gutenberg en 1450 y el descubrimiento de la teoría de la gravedad y las leyes de la física cinética Newton Yitzhak (1642-1727), y la evolución del estudio de la historia natural "de las especies darwinismo" de Charles Darwin (1809-1882) y las teorías del psicoanálisis Sigmund Freud (1856 - 1939), y las propuestas de Francis Bacon (1561 _ 1626) para establecer un nuevo enfoque científico basado en el entendimiento materialista de la naturaleza y su fenómenos, y el establecimiento doctrina del racionalismo, "" de René Descartes (1596 _ 1650), que cuenta los fundamentos intelectuales de la Ilustración, que se basa en el principio de sospecha de la sistemática o la sospecha de incertidumbre mental, cuyo objetivo es liberar la mente de las creencia anteriores y otras autoridades de referencia, de acuerdo con el principio de "cogito" (estoy pensando ... yo existo), y dio lugar a esta afirmación la tesis filosófica del valor del ser humano y la exaltación del valor de sentidos como una manera del conocimiento, hasta llegamos a la tesis filosófica de KANT que fue presentada por la crítica de la mente pura. A continuación hemos examinado las características más importantes provocados por el proyectó modernista con

explicaciones de cada atributo, que a su vez se refleja en todas las estructuras cognitivas como refleja en la actividad artísticas de la era moderna, que son:

1 - la autonomía 2 – la racionalidad 3 - el nihilismo

Después de esta introducción, ha intentado el investigador dar una definición del concepto del término la modernidad con referencia al término inglés (Modernism), que se refiere a la visión significativa y métodos modernos, y tratando de acceder al concepto filosófico a través de la revisión de muchas de las definiciones y conceptos de diferentes intelectuales como: Macfarlanes, Bárbara, Terry Smith, John Bordeard, Vatimo Gianni, Paul Ricoeur, Hockey sobre Richard, Alan Turín, Daniel, y otros.

Con un problemático de determinar la definición estándar de la noción de la modernidad como resultado de la variación y la divergencia de opiniones, actitudes y opiniones de los autores e investigadores en el concepto de la historia de la modernidad, de esta forma, llegamos a una conclusión, indicando un acuerdo y el consenso es unánime en el concepto de la modernidad, es decir, más allá de la tradición fórmulas y estilos típicos del antiguo estable de la comunidad, para crear visiones nuevas, se extiende a las diferentes tendencias y niveles, incluyendo el pensamiento, la cultura, la política, la industria, la literatura y las artes en general.

Luego enfocamos al proyecto de modernización en el ámbito de la innovación, estética y artística occidental con el propósito de la incorporación del modernismo en las artes, empezó la iniciación de la modernidad en la realización de obras literarias, que comenzó con los poemas del poeta francés Baudelaire quien se rechazó a simular la naturaleza en sus poemas y resistiendo el enfoque clásico de la literatura occidental,

después las poemas de Rambo y Mallarmé, y la experiencia de Goethe (Fausto) en escribir las obras teatrales.

Llegando a la modernidad en las Artes plástico, que era una reflexión y interpretación clara, que presenta una ruptura del pensamiento clásico, y el triunfo del ser humano que puede expresarse libremente lejos de los estereotipos y el espíritu colectivo que prevaleció desde muchos siglos al arte europeo, con respeto a los logros de la mente y el sentido de los derechos humanos, como modo de expresar y construir el conocimiento como base que se nota su clara influencia de los logros de la moderna científica, filosófica, y intelectual, que produjo el arte lejos de la simulación y la tradición, dominada por la tendencias experimental, quien le gusta la forma más del contenido, escapando de la narrativa, valores religiosos y éticos, bajo el nombre "el arte por el arte", de esta forma se produjo las tendencias y las corrientes artísticas que resistió el estilo clásico de expresión.

Sección II - Las tendencias del arte moderno

Después de demostrar las corrientes históricas del arte moderno desde el impresionismo y hasta el arte del arte pop, presentamos una revisión general de las tendencias y concentrar a los puntos de partida más importante y los motivos del pensamiento, que contribuyó a la aparición, las características más importantes de la estética de cada corriente, con el fin de detectar el reflejo de las características de la estructura de la cerámica iraquí al analizar las muestras en el cuarto capítulo, además indicamos en nuestro estudio a los artistas más importantes y obras de arte que están relacionados con cada corriente y escuela de aquellas escuelas .

Sección III - el contexto histórico del movimiento de la cerámica iraquí contemporáneo.

Nuestro objetivo de la investigación, es descubrir los efectos de las corrientes del arte moderno a la estructura de la cerámica iraquí contemporáneo como arte extranjeros en el panorama artístico iraquí y la cultura visual de Irak, y revelar el grado de conservar el ceramista iraquí de la estética local de pesar de esa influencia, podemos construir esta sección, empezando por la iniciación histórica del arte de la cerámica en el territorio iraquí como una referencia legado e intelectual y estético que establece la autenticidad y las locales revelando al mismo tiempo su influencia de las tendencias artistas y estéticas que vienen desde el exterior a la estructura formalismo producido por parte de cerámica dentro de la resistencia de la herencia cultural estética, dividiendo en tres períodos de la civilización formaron la primera y segunda la época como referencia visual y estético de la cerámica mientras la última época contemporánea hemos mostrado el inicio de la influencia de las artes y tendencias modernas en el occidente, que contiene sus características estéticas al arte de la cerámica contemporánea en Irak, las épocas son:

1 - la alfarería y cerámica de la civilización de Irak antiguo:

hemos tratado aquí la iniciación del arte cerámica y su desarrollo en las épocas antiguas de Irak desde el inicio del arte prehistórico en la transición de la cerámica beneficiada a la cerámica de matiz intelectual, en la época prehistóricos había papeles como (el papel de Hassouna, el papel de Samarra, el papel de la Helef, el papel de los esclavos) es esta etapa histórica tan importante en la transmisión de las formas de la cerámica del marco de los beneficios funcionales y material exclusivo para fines relacionados con su uso como intermediario transportista y la expresión de ideas,

sufrimiento, temores y creencias de un ser humano en aquella etapa histórica, y luego combinar el artista entre el arte de la cerámica y el dibujo, como formas y escenas de ciervos corriendo y las mujeres bailando, , y se enfrentaron la cerámica con la pintura artística y la escultura para expresar los aspectos de la fertilidad en el crecimiento de la naturaleza, presentada (Diosa Madre) del papel de la Helef, así se desarrollo el arte de la cerámica a nivel técnico sobre la base de la formulación de la artista de cerámica esculturas además anade el artista una variedad de materiales en la superficie de la cerámica, y el tratamiento técnico que utiliza para presenta como en la forma de la cerámica escultada masculinidad de Samarra, y la escultada femenina de pápele de esclavas de los tiempos prehistóricos.

Continuamos con los tiempos históricos que vio en sus inicios un importante desarrollo en el arte de la cerámica y sus usos, y esto se ha debido especialmente la invención de la rueda de alfarería que ha facilitado la producción de la formas cerámicas, además de que se extiende el uso de la cerámica como formas en las ventanas de los templos religiosos como el templo Warka que demuestra el sentido estético, también tomó la alfarería en esta fase una función documental como grabaciones de los hechos y de los acontecimientos diarios por su aproximación a la escultura y al tallado, como se ve en las obras que contienen imágenes de festividades del santo matrimonio.

El final de la historia también se marca, especialmente la época asiria, se marca con la invención la técnica cerámica moldeada que permitió presentar imágenes sobre grandes murales de cerámica vidriada y no vidriada, que cubrían los muros de templos, como el Adorador del Dios Sol. Estos murales de cerámica han constituido en la época babilona un elemento estético importante, complementario de la construcción, y una

importante forma de plasmado de las creencias religiosas de la época, como se ve en la muralla de la entrada de Ashtar.

2 - Cerámica en la época islámica:

La cerámica islámica en Irak constituye en muchos de sus aspectos una continuación natural e histórico del arte cerámico iraquí antiguo, sin olvidar su asociación a la simbología y tendencia en el tratamiento de temas y concepciones intelectuales a parte de la importante unión y asociación entre de la forma artística y técnica como en la cerámica de Barbotin, todo ello asociado a los nuevos conceptos que introduce el Islam, basado en la unidad de la Ente Divina, observándose en la cerámica esta búsqueda del artista de la verdad absoluta de la divinidad, y ello con la creación de nuevas formas de añadir vidrio de las superficies para crear el efecto de cerámica con brillo metálico, y así contrarrestar la falta de decoración con plata y oro, prohibidos por el Islam.

3. cerámica contemporánea iraquí

He señalado en este apartado histórico el comienzo de la influencia en la cerámica iraquí contemporánea de un conjunto de factores entre los cuales, el hecho de que algunos de los más importantes artistas y con más talento se han dirigido al estudio del arte en Europa, como el sensible pintor Faaek Hassan, que pudo estudiar las tendencias modernistas del arte, y que junto con el escultor Jawad Salim, establecieron los principios para la enseñanza del arte de cerámica en el Instituto de Bellas artes en Bagdad, 1950, [con la colaboración de otros artistas, residentes en Londres durante esa época, entre ellos el artista Zaid Mohamed Saleh, y en el año 1954 comenzaron su proyecto con la creación de un departamento dedicado a la Cerámica en el Instituto de Bellas Artes, a mano del ceramista ingles Hayan Old, para ser ayudado más adelante, en

el año 1956 por el ceramista griego Valentinos Charalampos para la enseñanza de los principios del arte de la cerámica.

No podemos olvidar la importante influencia de la pintura sobre el desarrollo de la cerámica iraquí contemporánea, en cuanto a la selección de colores, lo cual se ve si observamos la influencia de Faaek Hassan quien recibió una educación artística occidental, y vemos la introducción de colores turquesas, morados y rojos, que se ven con frecuencia en la cerámica iraquí contemporánea, a parte de la influencia del escultor Jawad Salim quien también recibió una educación artística en Europa, en la creación de obras cerámicas modernas, con carácter iraquí y asociadas a la herencia cultural y artístico del antiguo Irak, como en su escultura (la mitad hueca de la cara de una joven). También vemos con claridad la influencia cerámica de Hayan Old, un ceramista inglés conocido por su alta técnica y estilo personal claramente marcado por las técnicas modernas, y las influencias del griego Valentinos Charalampos, hijo de una familia de ceramistas, capaz de combinar las figuras y colores en el llamado Arte Naturalista, combinando entre el patrimonio Mediterráneo con la cultura de Oriente Medio, con todas sus figuras y combinaciones estéticas.

Y concluyó el investigador este estudio con que el modernismo artístico occidental con todas sus Corrientes artísticas ha constituido un factor y una base estética que influyó en la formación del ceramista iraquí y en su obra, quien pretende crear una obra artística y estética cerámica moderna aprovechando estas Corrientes importadas desde Europa, por el peso e influencia de la cultura europea sobre el resto del mundo, con lo que ello supone en la modernización de la estructura cultural de todos los países, incluido Irak. Para finalizar, el investigador va a estudiar en que medida se da esta

influencia mediante el análisis de obras seleccionadas del patrimonio cerámico contemporáneo en este cuarto capítulo que va a estar dedicado al análisis, tal y como se ha indicado en el índice y metodología de estudio que aparece en el capítulo primero.

Capítulo IV: Este capítulo engloba la parte práctica del estudio. En él, el investigadora ha analizado veinte obras artísticas elegidas de acuerdo a los criterios establecidos en el primer capítulo del presente estudio, del mismo modo que se ha realizado un análisis en base a los objetivos del estudio.

Capítulo V: Tras finalizar, en el capítulo anterior, el proceso de análisis de las muestras elegidas objeto de la investigación, que establecen la influencia de las tendencias artísticas modernistas sobre la producción cerámica iraquí contemporánea de acuerdo con los objetivos específicos de esta investigación, la investigadora ha llegado a una serie de conclusiones que se mencionan a continuación:

- Primero: Con respecto al primer objetivo -que tiene relación con el descubrimiento de las tendencias artísticas modernistas que han ejercido su influencia sobre la producción artística cerámica del artista iraquí- la evaluación realizada por la investigadora sobre la cultura original de la investigación indica que el ceramista iraquí contemporáneo se ha visto influenciado por diversas tendencias artísticas modernistas. El ceramista iraquí ofrece obras artísticas de cerámica basadas en los fundamentos ideológicos de las escuelas modernistas y en atributos estéticos comunes. Las escuelas y tendencias más destacadas fueron: el Expresionismo; el Surrealismo; el Abstraccionismo Geométrico, el Abstraccionismo no Figurativo_ liderado por el artista Kandinsky; el Expresionismo Abstracto, liderado por el artista Jackson Pollock; el Simbolismo; el Pop Art; el Cubismo y la Escuela Futurista. Sin embargo,

también hubo algunas tendencias y escuelas artísticas modernistas que no ejercieron su influencia sobre el ceramista iraquí y que son: el Impresionismo; el Fauvismo y el Dadaísmo. La investigadora justifica el hecho de que la obra del ceramista iraquí no se hubiera visto influenciada por las dos primeras escuelas (Impresionismo y Fauvismo) porque ambas escuelas basaban su temática artística en paisajes realistas distorsionados por el uso del color, tanto si se trataba de del paisaje de una ciudad, del retrato de una persona o de un paisaje natural, cuestiones que los ceramistas iraquíes no abordaron ni en sus temáticas ni en sus contenidos artísticos. En cuanto a la ausencia de una influencia del Dadaísmo, la investigadora considera que es posible que aquello se debiera a los fundamentos ideológicos adoptados por dicha escuela, que se centran en el desmantelamiento de los valores estéticos y la lucha del arte contra el arte. Una de sus conclusiones más destacadas fue alejarse del concepto tradicional de obra artística, sobre todo del concepto tradicional de sustancia y material utilizados en la obra artística, hecho que requiere, en muchas ocasiones, que el ceramista use una sustancia diferente al barro, lo que no se opone al concepto de obra artística cerámica.

- Segundo: El segundo objetivo está relacionado con el descubrimiento de la manera en que el ceramista iraquí contemporáneo se ha visto influido por las corrientes artísticas modernistas a través de la indagación en los principios estéticos, las particularidades formales y los principios y conceptos generales en que se ha basado la estructura formal de las obras cerámicas a lo largo del análisis. La investigadora ha llegado a la conclusión de que el ceramista iraquí

contemporáneo adoptó varios de aquellos principios y conceptos para llevar a cabo su labor artística, de los cuales los más importantes son:

- Ofrece una obra artística basada en el artista mismo y en su conciencia estética, expresando su individualidad, lejos de la imitación directa del mundo objetivo y de las formas realistas, lo que concuerda con la tendencia modernista occidental del arte. Con esto, el ceramista iraquí se alejó de los conceptos clásicos y académicos de los trabajos artísticos y trató de centrarse en la estructura formal del trabajo artístico, que manipuló a través de la modificación y la reducción, otorgando importancia a los elementos formales como las líneas, los colores y las texturas, consiguiendo con ellos efectos artísticos claros gracias a las tendencias de las artes modernistas. Dichos efectos fueron los siguientes:
 - a) Presentó obras basadas en la fuerza de las líneas y en estructuras geométricas generales de la forma, dejando totalmente de lado la utilización del color, acercándose sus obras, en ocasiones, a la Escuela Cubista y en otras, a la Escuela Abstracta Geométrica
 - b) Ofreció otros trabajos basados en la delicadeza de las líneas y en la modificación de las formas, que expresaron los sentimientos íntimos de su alma y sus emociones, lo que acercó su obra a la Escuela Expresionista.
 - c) Aportó otras obras que se caracterizaron por una atmósfera de extrañeza y de fantasía en la configuración, lo que evoca a la mente las estructuras formales de la Escuela Surrealista.

- d) Intentó plasmar en otras obras la cuarta dimensión (tiempo), con la repetición de movimientos, lo que concuerda con los principios ideológicos de la Escuela Futurista.
- e) Se centró, en otras producciones, en la musicalidad del color y su relación estética, de acuerdo con la Escuela _ Abstraccionismo No Figurativa.
- f) El ceramista iraquí intentó ofrecer una obra artística cerámica similar a la del artista Jackson Pollock, que utilizó en sus pinturas la asociación libre y espontánea, lo que acercó su trabajo artístico a la Escuela Expresionista Abstracta.
- g) Añadió algunos materiales y objetos a su obra artística, en líneas con las Escuela del Pop Art, que permite al artista la utilización de materiales ajenos al ámbito de la obra artística y su estructura orgánica tradicional
- h) Por otra parte, la mayoría de las muestras del estudio indican la influencia de diversas escuelas y tendencias artísticas modernistas sobre el ceramista iraquí en su construcción de las estructuras formales de un mismo trabajo artístico, dando como resultado una obra artística cerámica híbrida en cuanto a términos de tratamiento y estilo, hecho que en la mayoría de las ocasiones complica los procesos de clasificación de los trabajos artísticos cerámicos y dificulta saber qué escuela modernista ha ejercido su influencia sobre el artista. Sin embargo, la investigadora considera esto como un aspecto positivo que favorece al ceramista iraquí y su experiencia, ya que esto indica que el ceramista iraquí se ha imbuido de aquellas extrañas escuelas y tendencias artísticas y no las imita con crudeza, sino que ha intentado aprovechar los conceptos y fundamentos ideológicos y

estéticos generales de aquellas escuelas que sirvan a su mensaje y contenido ideológico en la realización de su trabajo artístico. Esto puede observarse por la armonía de la escuela imitada por el ceramista en el contenido y mensaje de su labor artística, como su influencia, por ejemplo, por el Cubismo cuando presenta el retrato del guerrillero ,con toda la rigidez y la fuerza que ofrece el Cubismo, basado en la geometría de la forma y en las líneas esbeltas, o su elección de la Escuela Expresionista, cuando trató temas emocionales como las relaciones entre hombres y mujeres, tal y como aparece en la muestra número, etc.

Tal y como muestra el análisis, el ceramista iraquí quedó influenciado no sólo por la manera en la que lleva a cabo el trabajo artístico modernista sino también y, como consecuencia, por la forma general del trabajo artístico modernista, en la que el ceramista intentó ofrecer un trabajo artístico cerámico influenciado por la tendencia cubista así como por el arte del collage, en particular, sin necesidad de pegar objetos en su obra cerámica, sino procurando imitar el resultado estético que se produce cuando se pegan y añaden objetos a una obra.

- Tercero: El tercer objetivo está relacionado con el alcance de los efectos de las tendencias de las artes modernistas occidentales en la estructura de la cerámica iraquí contemporánea a la luz de la polémica entre herencia y contemporánea. Se ha podido observar, gracias al análisis de la mitad de las muestras examinadas – a saber, que el ceramista iraquí ha presentado obras artísticas cerámicas basadas totalmente en los conceptos, principios y características estéticas generales de las artes modernistas occidentales, ya que están desprovistas de toda referencia ideológica y estética relacionada con la civilización y cultura árabes del ceramista. Por otro lado, las otras muestras , revelaron que el ceramista iraquí

había presentado una obra artística acorde con la visión modernista de los pensamientos iraquí y árabe contemporáneos, pues presentó obras artísticas cerámicas que combinaron el modernismo –en su imagen occidental- con la herencia cultural del artista. En este contexto, el análisis ha revelado un intento por parte del ceramista iraquí, de utilizar y añadir elementos y particularidades diversas que expresan la peculiaridad de su trabajo y de su identidad árabe, haciendo que en su trabajo artístico exista una armonía entre la propuesta modernista y la visión árabe contemporánea. Los elementos y particularidades más destacados son:

- a) Empleo de palabras y textos árabes legibles, utilización de textos coránicos -, o des textos poéticos árabes, . En otras ocasiones, empleó caligrafía árabe y textos ilegibles. Otros trabajos incluyen textos cuneiformes, , con el fin de otorgarle a su obra artística su identidad árabe y oriental.
- b) Utilizó, en otras obras, componentes, estructuras formales y detalles relativos a su herencia cultural tanto en la composición general de la obra , como en el contenido ideológico de la forma humana, . También utilizó detalles y otras partes en la estructura de la forma humana de manera particular, especialmente los ojos, que se asemejan al tratamiento que el artista iraquí hace de los ojos en las esculturas antiguas, . También se ha de tener en cuenta la colocación de siete ojos y la forma triangular utilizada, muy recurrida en el arte iraquí antiguo.
- c) Emplea el color dorado y el turquesa Ambos colores están muy presentes en el arte islámico, simbolizando pureza, pulcritud e inmortalidad.

- d) Utiliza ropas tradicionales árabes, que arrojaron sobre sus personajes un espíritu árabe y oriental.