

"Transformations in appearance and systems of difference in contemporary Arab ceramics"

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The search in the system of difference within the circle of ceramic achievement leads us to identify mechanisms that form the difference as a formal, conceptual or technical system within contemporary Arab ceramics specifically, especially since the cognitive thinking processes within the formative field in general and ceramic in particular are reproduced as a result of the contradiction of the previous aesthetic values from the subsequent, but there will be somewhat a reproduction of new shapes within the achievements of a single ceramist, according to his opposition to his previous achievements themselves, and this is due to conceptual transformations and technical developments in tools and materials, which allows the process of displacement towards the difference in the pattern of ceramic shapes.

That is ((the thought of man - and in the end the ceramist - is not born except in opposition to the thought of another person, if there is no opposition, there will not be a thought, but rather it is an imitation, and in the best cases an explanation and interpretation)).

This is a clear reference to the dialectical methodology characterized by the concept of difference, which operates within its mechanisms in the aesthetic field of ceramic art, and accordingly, the attempt to achieve difference from the viewpoint of the researcher in the art of ceramics can only be done unless the visionary horizons are open for the rebellious ceramist to the stereotypes of the current forms in the memory of the recipients, and by the act of a contemporary vision that penetrates the artist's mentality, consciousness, culture, and taste, in order for that penetration of vision to pave the way for a later invasion to the ceramic artistic achievement and thus the conceptual, formal and technical rebellion would be one of the most important basics of the difference as the achievements of contemporary ceramics transform when the constants and stereotypes surrounding it are overtaken. At that time, the achievement (ceramic) act is granted a flood of vitality and transformation, and in the end, a differential aesthetic value.

In order to study the difference as an aesthetic system in the art of ceramics, it is necessary to address the artistic structures of the ceramic composition, since art is a set of structural relationships at the level of the physical (technical) structure or the framing (style) or formal construction, in addition to the conceptual structure (intellectual), where these structures combine to the executive expressive charges within the conscious visionary level of the Arab ceramist, which leads ,as a result, his artistic experience towards aesthetic difference. This

cannot be done in isolation from establishment an integrated structure for the benefit of the ceramic entity product.

So ceramic in terms of an independent genus, took its independence through its technical system that gave it its peculiarity as a kind of forming arts and if we see the ceramic sculpture works, we find it refer to the form of ceramics through its apparent technology only ... and if we isolate its technique it will be just a sculptural form system.

In all transformations, the prevailing values in (the art form) become the first victim, that is, in the light of purpose of difference and change, parallel and other perverse forms grow from shapes that inflame conflict processes between the familiar and the unfamiliar. The first process in touching its impact is in the reversals of the art form, and this is what afflicted the ceramic shapes system from the difference in its formative structures.

Ceramic might be that the time ((not the most difficult and not the easiest, and many of them repeated the old saying of Herbert Reed: ceramic is the simple art because it is the most primitive, and it is the hardest because it is the most abstract art)).

Contemporary Arab ceramics has witnessed major transformations in its external systems, which made the Arab ceramics system take on its aesthetic horizons through that openness witnessed by the system of form and technology in ceramic achievement, in addition to the peculiarity of identity, emotional expression and poetic work that Arab culture is characterized with distinction.

Perhaps it is necessary to ask, are the transformation processes towards the different in the art of contemporary Arab ceramics, and what it is exposed to overtaking the past towards a different future, is just a difference in the system of form? However, we affirm that art faces a culture of difference in the means of transportation, means of achievement, and visionary and material consumption.

As the material (technical) carrier is not only a formal phenomenon, nor is it an accidental act, as ((The text does not receive the same response if it is written on a piece of leather or on paper)). This is because the controversy of the material and its treatments and its adaptation to a specific aesthetic system support the act of making the difference in the artistic (ceramic) form. As the material is an inseparable characteristic from the form, but its physical existence is preceded by a moving mental presence in the imagination of the artist, and on the basis of that mental vision of the material, the artist formulates many of his constructive formal relationships up to the difference in the aesthetic achievement (ceramic).

The culture of change and transformation with the system of artistic difference necessitates the displacement of the technical act from its intuitive potentials into the more exotic and more effective possibilities of aesthetic effect, just as the material in the artwork often moves shifting

according to the different system of form applied to it, and thus it is characterized by a kind of influence with a system of shapes that may not have the same effect on another system. ((It rejects this form and accepts that, in other words it has special formal tendencies)).

Here, we find that the characteristic that raw materials have in that they have its own tendencies towards shapes with certain structural features, necessarily means the difference of structural identity according to the difference in the shape system in the ceramic work, even the development in technical techniques and technological transformation due to scientific progress may contribute to building a transformational logic of the difference in the system of forms. The art of contemporary ceramics does not stand still in the midst of the major shifts witnessed by the means of technical expression, as new media, experimental attempts and applied multiplicity have emerged to go out from the context of the familiar circulation of technology in the art of ceramics, into another space according to what was brought about by the system of visionary difference and technical development in modernity and post modernity.

In this regard, it must be noted that the transfer of certain materials in a way that contradicts their actions within the circulating reality, achieves a difference in the aesthetic reading system in that it stimulates the recipient to a different type of aesthetic stimulation, as well as the use of some types of stones, wood and its sawdust, sand, fabrics, paper and other materials in unfamiliar and not circulating sites or within systems of unrealized forms within reality, such as surrealist, Cubist and Dada works, Pop Art and conceptual art, it represents a research and experiment tool, and the final outcome is the discovery of difference of the various forms and techniques of the structure of artistic achievement ((The search for the aesthetic material and employing it in the artistic work does not always take the role of the chemical and physical system, but rather the system of composition after analysis ... Some fine artists have found the relationship of the material to the subject or the expressive structure due to this intentional affiliation of the material)).

And many of the achievements of contemporary ceramics, the language of the form interacts with the language of technology to create an aesthetic sentence that has an aesthetically transformed effect from familiar languages. Indeed, the structure of expression in the ceramic form is often achieved by the type of technology implemented as an aesthetic and expressive complement.

In this regard, I point out that the clay material, as the basic material in the formation of the ceramic work, has the characteristics and capabilities that give it the ability to form multiple morphological systems as a flexible plastic material, which makes it open to the horizons of structural complexity (multiple functions), in addition to its ability to accept it as the most flexible and hardest forms, which makes this material (clay) a bridge between the art of ceramics and the arts of sculpture and architecture, and this is what establishes differences in

the mechanisms of formation, which enumerates the reading systems and opens the difference towards a larger space for implementation.

There is no doubt that the scientific and mental logic enters greatly within the area of technical cladding in the art of ceramics, but even that logic has shifted towards different aesthetic results due to experimental research and technological transformation that have been benefited by studies of technical development in the art of contemporary ceramics, so that the ceramic of special effects (technically) like raku ceramics, in which coincidence plays a large role.

Here, every conversation about the different in the contemporary ceramic form system includes, in part, a conversation about the technical foundation system, as a moving concept, through which there is an evolution in the technical aspect (treatments of the clay material and the mechanisms of cladding and its components) resulting in a visionary difference in the structure of the contemporary ceramic work, especially the consumption's culture motivates creators to seek out new media of technologies to be the bearers of the new meanings of that culture, not only on the material level, but on the aesthetic and artistic level, and through that ((technology enters into the creation of what does not exist in the old forms)).

Accordingly, there is a symbiotic relationship between the type of technology and its development and the transformation of the shape structure in the system of difference of the contemporary ceramic work, through which technology, its multiplicity and the development of its effectiveness have a role in making the various aesthetic forms utter. Accordingly, researching the techniques of the formal implementation of the ceramic work in terms of (material and technique) is a permit for the contemporary ceramist artist to try all the means that would push his ceramic work towards the area of difference, and transform it from the circle of stillness, dominance and traditionalism to the area of movement, reproduction and innovation. ((The artist has the absolute right to use any technical means, and all possible artistic means through which he can take us into the path of aesthetic understanding)).

Operating a difference as a new aesthetic system in the art of ceramics according to that multiplicity in the choices of matter and its variables and the development of its compositional techniques, is not far-fetched, as art is a broad circle of knowledge whose axes are based on various intellectual and technical phenomena, moving through a system that is not without a dialectical methodology, namely the system of difference with which the artistic achievement (ceramic) turns towards new different horizons of constructive performances in terms of form and technique, as it finds its reflection on the underlying structure as a result of the transformation and difference in the aesthetic concept of the ceramic genus and its techniques of implementation.

Accordingly, the clay material and the techniques of cladding (glazing) in contemporary ceramic art have a controversial dimension in terms of the occurrence of the ceramic art technique between the physical and chemical existence on the one hand and the aesthetic level towards the creative different on the other hand, where accordingly the ceramic techniques have a role in the aesthetic work within the system of formality difference of contemporary Arab ceramics, and beyond that, there are forms that are governed by technology, as they form the main axis around which the system of difference in the aesthetic of that achievement moves, we often find in the art of contemporary ceramics a difference structure on the level of technology rather than form, and here the researcher indicates the possibility of achieving a difference and transformation on the technical side within the contemporary ceramic achievement, with his emphasis on the existence of a close interconnected relationship between the development of technology and the system of difference in the contemporary ceramic form where clay and glaze are the areas of rebellion and rejection, and the differential practice, rather than tools of application.

((We find a dialectical relationship between raw materials and their logical assumptions and their composition in contemporary formative art work)). This necessarily entails a constructive analytical mentality of shape relations and its constructions contrary to the prevailing logic with technical implementation moving away from familiar contexts, towards a systemic opposition to using raw materials aesthetically within a system of difference in the art of contemporary Arab ceramics.

From the foregoing, the contemporary of Arabic ceramics confirms to us, a clear aesthetic shift towards the aesthetic openness and the multiplicity of readings that resulted from the richness of ceramic functions and the density of expressive predicates that we find achieved sometimes with technology and at other times by the formative body of the form, and at other times by what the work carries of a content.