

THE STRUCTURAL DIVERSITY OF ART DECO IN MODERN EUROPEAN CERAMICS

Ibrahim Qassem Mutlab Dagher⁽¹⁾ , Assist. Prof. Dr. Assad jawadabudmoslem⁽²⁾

**⁽¹⁾ Master. Student. Faculty of Fine Arts , Department of Plastic Arts
/ University of Babylon, Iraq.**

⁽²⁾ Faculty of Fine Arts , Department of Plastic Arts / University of Babylon, Iraq.

**Ibrahim Qassem Mutlab Dagher , Assist. Prof. Dr. Assad jawadabudmoslem ,
The Structural Diversity Of Art Deco In Modern European Ceramics ,
Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(8), 4910-4927. ISSN
1567-214x.**

Abstract

The purpose of this paper isto know the structural diversity of Art Deco in modern ceramics,The limits of the research were limited to the study of German ceramic formations between (1920-1945),The research procedures included (18) works by European potters, and the research sample was represented by (3) ceramic works, these models were selected in an intentional way, as the analysis of the sample models was based on the descriptive (analytical) approach. The most important result of the researchers that the colors applied to the ceramic shapes gave a new rhythm that helped diversify the structure of the ceramic composition; Structural diversity is achieved in the art of modern European ceramics according to the effectiveness of the visual construction (form and content) of the ceramic formations. In addition, they are the conclusions the technical aspect took an important role in showing the symbolic semantic dimension as well as verification of diversity in the European ceramic composition with the currents of modernity at the level of form.

Research problem:

Art in general and plastic in particular, is a means of expressing human social, psychological and economic problems, and the historical eras of art witnessed clear transitions in the field of knowledge and aesthetic development, which was associated with the specificity of phenomena that carry aesthetic and artistic connotations, and on this basis, the first products of art were the interpretation of Sadiq about the depth of attachment to the prevailing motives and intellectual influences at the time.

After the First World War, an economic depression prevailed in the world, as well as political and intellectual shifts that led to the emergence of a number of intellectual changes. These changes contributed to the development and change of ideas in the world. (Eugenie, Guimard and Caictor). They have greatly influenced the crystallization of the ideas of the current, and this group had a great impact on the emergence of Art Deco. They sought to highlight French art and present it to the world as an example of elegance and beauty. In 1925 he organized the (International Exhibition of Modern Industries and Art), which contributed to activating the future of French arts, in the world of commerce and business. The movement was initially called the contemporary style, but the name Art Deco was not launched until after the 1925 exhibition. The researcher found in this art an important space for a scientific and artistic study about everything that was said and written in (Art Deco) that requires research in this field and identifying its most important artistic connotations and aesthetic characteristics, which can be limited to the problem of the current research through these following questions: What is the structural diversity of Art Deco? In modern ceramics? What are the mechanics of art deco work in modern ceramics?

Research importance:

- This study represents a new reading within the field of modern ceramics.
- This study helps us to see the artistic methods of Art Deco.
- It represents an indispensable aesthetic value in art.

Research objective:

- The current research aims to know the structural diversity of Art Deco in modern ceramics

Research fields:

- Objectivity field: The objective limits represented all the artworks of Art Deco in the field of modern ceramics.
- Time field: (1920-1945) at this time, the popularity of Art Deco reached its peak.
- Spatial field: Europe.

Structural diversity conceptually and technically:

Diversity represents the multiplicity of characteristics and features, and the multiplicity of using raw materials and techniques of artistic production according to the outcomes of experimentation or acculturation between one artist and another, or between one artist and the characteristics of another era. Diversity is either in the form or in the nature of the elements that make up the structure of the art work or in the content or in the diversity of the codes reflected from the text to the recipient self, and the diversity may be in the multiplicity of materials that work in the techniques of display in the creative achievement and to give diversity aesthetic organizations often based By enriching the artwork, which makes it more influential on the recipient, as diversity activates the characteristic of creativity, which represents creation and creativity, which represents the new creation · Intellectual cross-fertilization between different civilizations contributes to enhancing the state of diversity in the creative artistic achievement and the role of the surrounding natural pressures in enriching diversity in art, given the continuous diversity of these phenomena, in addition to the

manifestations of nature that directly affect the diversity of the characteristics and characteristics of works of art and adapt them to what serves The idea that achieves the pleasure of the recipient ⁽¹⁾.

Diversity in the artwork is subject to multiple means that allow art to find a means of communication with the recipient, so the artist can find diversity through the selection of colors, size and color space. The number of shapes used by artists may be very limited, and the use of colors may be simple and direct, but despite the use of these limited means, the possibilities for the artist to act with color and shape in endless variations and combinations ⁽²⁾. The artist can combine several variations in the artwork through a tight and elaborate organization by controlling the size, color, line, shape and position of the elements on the surface of the artwork, which depends mainly on the artist's imagination in creating an aesthetic effect based on the aesthetic organization and the interconnection of the elements of the artwork within the structure of the composition, which Contributes to creating diversity within the framework of the unit. ⁽³⁾.

The artist must have the ability to find diversity in order to arouse the interest of the recipient. Unity must include a complexity that challenges the beholder to involve him in investigating a meaning that he feels is there in the artwork, and both of these factors, unity and complexity, we call the important diversity in the artwork. Judging the artistic effect depends on the artist's skill in combining the elements of his work in a unified whole, and his imagination, which adds diversity to the basic unit of work ⁽⁴⁾.

Diversity comes in the second stage after unity in the importance of the series of aesthetic relations. Diversity is one of the most important principles of excitement, surprise and vitality in the form. The importance of diversity in the artistic productions of different civilizations in time and place cannot be exceeded. Civilizational differentiation between nations, as the various features have an impact on the statement of identity in the design because the latter is subject to different standards, values, customs and intellectual beliefs ⁽⁵⁾.

Diversity works to break the monotony of unity despite the fact that unity is one of the most important components of artistic work that reflects the cohesion of the elements and the premise of this is that man, by his nature, seeks diversity and does not live with boredom and monotony and is in constant need of interactive relationships with life and participation in his environment and society, its effects and feelings, and on this The foundation shows the importance of diversity in adding effects and vitality to the artwork ⁽⁶⁾.

Constructivist: - Constructivism of the artwork

Every structure has foundations on which it is based and is the reason for its durability and strength because the organization of the elements in the artwork is like an interconnected system of relationships based on foundations that support and increase the strength of cohesion between the elements. In a new form dominated by the aesthetic characteristic, which often reflects positively on the content to take an influential and expressive character at the same time, and this means that the organizational foundations help to make the artwork a readable and clear language, including the formation of structures that these foundations give ⁽⁷⁾.

The creative work that the artist creates challenges the traditional aesthetic form by creating new things or systems in which he uses all his imagination, knowledge and skill, and relies on firm foundations and facts related to harmony, compatibility and balance (Artwork), And (Santiana) talks about the beauty of the form, saying: (It is not easy to refer the beauty of the form to the beauty of the elements that compose it, because the lines differ in their effect on the soul according to the different proportions between them. Houses built of marble are equal in their beauty. If we take, for example, a group of short, meaningless lines, and organize them in different ways to represent the human face, we will have different aesthetic values⁽⁸⁾.

The relationships between the elements in the structure are parallel to the importance of the elements in them, and for this, we can say that the true nature of things does not lie in the things themselves, but in the relationships that form between things and then realize them ⁽⁹⁾. The structure denotes a system within which the element is determined by situations and differences, where the systems are a system of relationships and rules of synthesis and exchange linking the various boundaries of one group so that these relationships and these rules hinder the meaning of each of the elements ⁽¹⁰⁾.

If the organization of the elements of shapes, lines, or colors is not tight, then it is difficult to perceive it as a specific thing to organize the elements that make up its movement. It involves the artist's experience and thus forms the foundations involved in the formative relationships with expressive, functional or aesthetic goals, in a way that gives a creative achievement that includes artistic aesthetic meanings and goals ⁽¹¹⁾.

The structural components in the painting is its visual design formula, or it is the special organization of its shapes, lines, colors and other components in a special expressive style, as it is the formal organization that gives the painting its completeness and its special presence, which in turn gives a special visual sense of place, mass, movement and light, which forms Special forces of harmony and tension in the painting even when this painting tells a special allegory ⁽¹²⁾.

The aesthetics of constructing the artwork is defined as the consistency of all the vocabulary constituting the shape of the body and the relationship between this vocabulary to reach an integrated structure, so that any addition or deletion has a negative impact on the aesthetic and visual considerations to perceive the shape and that the constituent elements of beauty consist of two formats ⁽¹³⁾.

The artist develops his own style through his composition of the artwork and his exit in an integrated structure for this (creative achievement) and this is done through the artist's dealing with the elements and in a coordinated manner. His own experiences about the structure of his artistic work. Lines, colors, shapes, etc. and what they consist of linear or chromatic forms are among the important matters through which the artist can identify the special ways and methods through which the artist thinks, then through their paintings and their special structure, and the role played by drawing for the elements from Through the systems that take place on it inside the painting, the drawing and according to the way the artist distributes it, it gives us the general character of that artwork and its own style that characterizes that artist ⁽¹⁴⁾.

The composition of the artistic work is done through the selection and organization of the formative elements (line, color, texture, mass, space ...), where, through their combination in a specific format, the organic structural unity, balance and interactive rhythm of the artwork are obtained, defining the artist's specificity, goals and purpose ⁽¹⁵⁾.

The artist is that individual who uses the various forms of life as a material for formulating visions that can be enchanted in the depths of himself, and whose embodiment depends mainly on tangible formal elements that are summarized in lines, surfaces, blocks, colors and shadows, through which the artist composes his own language in which he expresses. About himself and his conscience ⁽¹⁶⁾.

Structural elements of the artwork:

First - the point:

The point is the simplest picture of the artistic unit, and it is the effect of an influencer that occupies a space of the place, by repeating it, that produces the artwork, and it is of two types, geometric and written. It is characterized by (a precise location that has no dimensions) ⁽¹⁷⁾.

Second, the line:

The line is the oldest means used in artistic formations in general and (the lines are the guide that leads the eye to the center of attention in the image) ⁽¹⁸⁾, and this is one of the means of sovereignty to direct the sight on it so that it is a factor of domination over the rest of the parts. ⁽¹⁹⁾.

Third - shape

The form as seen and known in nature, reflects the light and emerges clearly against a contradictory background, as it is possible to touch and feel its shape, texture and weight, and we can revolve around it that the complete process of knowledge is a complex part that has not been fully explained, due to sensory perception, but it is known that responding to the shapes of things is one of the levels of growth Humans' first cognition. ⁽²⁰⁾ The shape arises from the succession of a contiguous and successive group of lines, as this leads to the formation of a homogeneous space that differs in the appearance of its outer limits according to the formation of the line that arises from its repetition and according to the direction and system of movement. Each of these spaces has an integrated entity that consists of a set of parts that acquire the character of shape. Forms in art take a number of classifications, including geometric forms, abstract forms, natural forms, objective forms, non-objective forms, representational and non-representational forms ⁽²¹⁾.

Fourth: size

Size is characterized by relativity according to its largeness or smallness within the design work. When we compare things with our sizes, those sizes seem large or small compared to our sizes. In the design work, the sizes are previewed in relation to the space they occupy in the design space, and size is important in art to enable the viewer to realize the dimensions of length, width and thickness. And that it solves a certain part of the surrounding space, and the volumes are theoretically distinguished by the surrounding lines that give each design composition its shape as well as by the

types of contrast, light and dark tones, and that the relationship of the different sizes with each other or with other elements constitutes one of the most vital corners of the general design. ⁽²²⁾

Fifth: texture

It is an expression that indicates the surface properties of materials and this characteristic of the surface of the material we recognize it through sight and make sure of the presence of this property through the sense of touch, the sense of sight and touch confirm the existence of this characteristic, and the surface touches are classified in terms of degree into smooth, rough, regular and irregular textures It can also be classified according to type, so it can be real, natural, artificial, or illusory. ⁽²³⁾

Sixth: color

It is that physiological effect resulting from the retina of the eye. The color element is considered one of the important elements in building the shape in the plastic arts. It determines the shape and contributes to its formation. Color is a means for the development of all other elements. ⁽²⁴⁾

Seven: space

Space represents the space that surrounds the form produced by the artist and differs from the form in its visual qualities, but it is less important than it, as it defines and confirms it through its contrast with it. This is what we see in stereoscopic formations, in which space is unlimited, and the other is perceptually imaginary, which is what we distinguish by flat designs, i.e. two-dimensionality, in which space is an expression of the distinct part with limits ⁽²⁵⁾.

Theoretical framework:

Stylistic Diversity in Modern Ceramics

The intellectual developments that took place in the twentieth century resulted in the emergence of various methods in the field of art in general and ceramics in particular. And functionalism in art in general, especially ceramics. The potters began to reverse this development through their artistic productions, freed from the shackles of the past, affected by the currents of modernity, as these currents carried in its folds a variety of methods and new ideas that clearly contributed to the production of works of art with aesthetic and expressive values.

Many potters have embarked on unique frameworks for the methods that serve as a malleable tool in achieving the ideas pressing on the imagination of the modern potter through a long series of works of art. A basic test in unleashing the intellectual imagination in absorbing the requirements of the times on the intellectual and aesthetic level. The potter left the previous customs and traditions that were involved under the cloak of simulation and imitation, because these frameworks and methods lost their role as a force in development and progress, heading towards renewal, innovation and experimentation, establishing various methods that fit with the new thought that was able to put an end to functional and traditional forms and the trend towards aesthetic and expressive values.

The currents of modern art had a clear impact on changing the paths of the plastic arts through the diversity of styles and techniques and the avoidance of craft

forms by examining the experiences of artists who exercise an influence on artistic activity from Expressionists, Futurists, Russian Builders and the Bauhaus who appeared in Weimar, Germany and who worked to present a new expressive vision About the zeitgeist.⁽²⁶⁾ The signs of change in modern European ceramics stemmed from reviewing artistic experiences.

Kukan's expressionism had a clear impact on changing the concept of ceramic form and its transformation from the functional side to the artistic aesthetic side in changing the concept of ceramic shape ⁽²⁷⁾

New designs began on the surfaces of vases as new attempts to produce ceramic works that fit with the modern style by transferring drawings from the surfaces of paintings to ceramic pots to bypass the functional aspect and move towards aesthetic and expressive values. This method, which the potters followed, played a major role by adding aesthetic values and artistic richness to the ceramic form. Many interested in the field of art have emphasized the importance of intellectual cross-fertilization between artists in addition to knowledge in laying the foundations of modern arts, and this contributed to the emergence of multiple types of ceramic productions, each with different characteristics from other types. In these productions, in addition to an awareness of the many aesthetic meanings and philosophies behind this art. ⁽²⁸⁾

The stylistic shifts continued due to impact and influence, especially after the Russian Revolution. There was a radical change in the concept of art between the two world wars, from the emergence of artistic movements such as the Bauhaus in Germany, and the emergence of social artistic movements in Sweden and Japan, which established a new concept of life, which was reflected in the art of ceramics through A new look for ceramics. ⁽²⁹⁾

In the twentieth century, new laws of communication and circulation occurred for the ceramic piece and a new understanding of ceramic shapes and images, which is the result of global friction due to the development of rapid communication laws, as ceramics are no longer a carrier of contents, or an answer to moral, narrative or anecdotal implications, but have a special world that expresses the structures of independent artistic life far away. From the structures of religion and society, it became a unique formula due to this great displacement that the world witnessed ⁽³⁰⁾.

In Germany, modernity had the most influence in the German Bauhaus school, which combined handicrafts and fine arts. It was established with the idea of creating a comprehensive work of art. The Bauhaus had a profound impact on art, architecture and design. Which made the potters emphasize the aesthetic value. ⁽³¹⁾

Modern ceramics witnessed aesthetic transformations at the level of technology and form systems, and the ceramic race achieved its modernity through its continuous attempts to research and experiment in aesthetic disputes and try to discover the elements of renewal and innovation through interaction with plastic races and the diversity of styles and the mutual influence between it and those races. Exiting, according to modernity's concepts, about the limitedness of form to a multifaceted artistic composition, as a creative mixture that raises the recipient's mental storage, (the ceramic form is limited if viewed from the traditional side, and it is possible to get out of this limitation if the artist wants to free himself in composition. ...and in the face of this interesting, wide and complex art, the artist must be skilled in borrowing all the ways, tools and methods to search for the right and

appropriate face that the artist's hand and thought want).⁽³²⁾ And develops the capabilities of ceramics to express to levels that fit the spirit of the age, and this applies to the emergence and development of the modern ceramic movement, where the aspirations of the potters began because of the search for new horizons in artistic work outside traditional frameworks. They dedicated their technical and scientific expertise to reach an advanced stage in the field of modern ceramics, both technically and aesthetically.⁽³³⁾

The products of some potters tended to move away from diagnosis through abstract shapes, trying to find new aesthetic values, and the potter sought to abstraction in his ceramic works to move away from the visual recording of nature. . The artist can also start from the abstract forms themselves, away from the concept of reduction, where the abstract forms have a symbolic expressive relationship. Abstract art also has reductive capabilities in expressing deep emotional emotions more than objective art, as it has the ability to express the sentiment in a more pure and direct way⁽³¹⁾.

The stylistic diversity of Art Deco (form and content)

Art Deco is one of the most aesthetic and brilliant styles in the history of modern art that appeared in France between 1920-1940 and embraced many artists regardless of the field in which they worked in the interwar period, and that Art Deco styles were synonymous with the ideas of modern progress, Art Deco was influenced by the bold geometric shapes of Cubism, and the primitive arts (African, Pharaonic, American Indian, Chinese, Japanese, Persia, and Aztec).⁽³⁴⁾ Art Deco-influenced many arts, such as architecture, interior design, visual arts, and cinema. The popularity of Art Deco reached the era that preceded the Great Depression that hit America in the 1930s. As for many cultural and artistic movements that are influenced by politics and philosophies, Art Deco has been characterized by luxury, joy, abundance, and belief in scientific and technological progress and Art Deco has been equal to many different artistic styles.⁽³⁵⁾

Art Deco, sometimes referred to as Deco, is a style of visual arts, architecture, and design that first appeared in France before World War I. Art Deco influenced the design of buildings, furniture, jewellery, fashion, cars, cinemas, trains, ocean liners, and objects From everyday life such as radios and vacuum cleaners. It took its name, short for Decorative Arts, from the International Exhibition of Decorative Arts INDUSTRIELS MODERN (International Exhibition of Modern Decor and Industrial Arts) held in Paris in 1925. It combined modern styles with fine craftsmanship and rich materials. During its heyday, Art Deco represented luxury, glamour, exuberance, and belief in social and technological progress.

The style known today as Art Deco (a term already coined in the 1960s) hit the world in 1925, at the Paris International Exhibition of Decorative Arts and Industry, a kind of World Furniture Fair - although it had already begun to develop several years earlier (and was The exhibition was scheduled for 1915, but was delayed with the onset of World War I). Art Deco is built on stylized, clean-lined forms from the predecessor of the earlier Art Nouveau and Jugendstil styles. Entire books could have been (and have been) written on various influences on Art Deco, which range from Greco-Roman to Egyptian to Asia. From Greek and Roman architecture came the ideals of balance and balance. From Egyptian art, two-dimensional silhouette. From Asian antiques lacquered, glossy, glossy finish. Some notable Art Deco

designers, such as Émile Jacques Ruhlmann, were also influenced in the late eighteenth century (whose beauty also harkens back to antiquity) - namely, the sense of lightness and the use of contrasting linings. ⁽³⁶⁾

Admittedly, Art Deco and Art Moderne overlap stylistically and chronologically (Frankl's first skyscraper furniture, for example, dates from the late 1920s). Of the two, Art Deco is a more familiar term. In his Art Deco chronicle of the twenties and thirties of the nineteenth century. ⁽³⁷⁾

Art Deco took its name from the International Exhibition of Decorative Arts, where Art Deco works were considered a new inspiration and true originality, a style of modern and artistic expression as it is an artistic complement to the era of the machine. One of the main distinguishing features of the style is the reliance on individuality in their artistic productions with simple and clean shapes and often have a streamlined appearance and depends on geometric decoration or miniatures of representative shapes. The colors used in this art were neutral, brown, red, blue and pastel colors. ⁽³⁸⁾

The writings of the French architect "Viollet Le-Duc" under the title "Dialogues" in the sixties of the nineteenth century contributed to creating the appropriate atmosphere for the acceptance of new architectural currents, given what was characterized by these writings from an appeal to architects to be skilled builders through: The technical in the architectural composition. Adopting a rational design path that depends on the union of form with content. . ⁽³⁹⁾

Taking into consideration the specificity and quality of the structural style, whose effects should be explicit in design treatments, so that stone is stone and iron is iron, and this was a reason for Art Nouveau to move towards new forms and abandon traditional methods, especially in arts of a character. Then it gradually applied to architecture, so the plastic arts were widely employed in the design process, and were considered important in the formation of the exterior of the building. Both the architect and the painter felt the importance of change. To find a new way of life and to invent new shapes and freer lines inspired by nature. ⁽⁴⁰⁾

Although the modern light is uncluttered, Modern pieces don't look attractive, thanks to the sensuality of their rounded shapes. As in Art Deco furniture, a great deal of color contrast is used, especially black and white, and contrasting materials - not only for different woods, but chrome, metal and plastic. Spot, glossy surfaces still prevail, giving the furniture the sheen of a new machine.

Like Austrian-born Frankl, many of Moderne's designers (K. E. M. Weber, Josef Urban) were actually German. Moderne's other major names include Paul Fuller, Donald Diskey, Norman Bell Geddes, and Russell Wright. ⁽⁴¹⁾

The indicators that resulted from the theoretical framework

- Diversity is considered a multiplicity of characteristics and features of the artistic work, either in the form or in the components of the structure of the artwork or content, or in the diversity of the codes reflected from the artwork to the recipient.
- Intellectual cross-fertilization between ancient civilizations works to enhance diversity in creative artistic achievement.

- Diversity depends on the structural elements in the artwork and on the artist's ability to organize these elements according to his intellectual and aesthetic data.
- Diversity comes after unity in terms of aesthetic values that work to achieve the element of vitality and to highlight the aesthetic and expressive dimensions in the artwork.
- Diversity depends on the interchange of formal arrangements within the structure of the artistic work.
- Diversity depends on different data, some of which are related to the environment and its intellectual data, and the other is related to knowledge, experimentation, and the artist's ability to address his artistic subjects.
- The constructivism of the artistic work depends on two main axes, the first of which is the constituent elements and the relationships between those elements in achieving the expressive and aesthetic dimension.
- The structural composition of the artwork is the special organization of its shapes, colors and lines in addition to other components according to an aesthetic expressive system.
- The diversity of artistic methods in modern art is due to the diversity of cultures and intellectual data of artists, as well as knowledge and experimentation.
- The modern potter was inspired by various ideas in his artistic productions due to the effect and influence through the neighboring arts, which formed a key test at that time in the development of the ceramic form.
- The modern potter moved away from the representation of realistic forms, moving towards abstraction.
- Art Deco was influenced by the bold geometric shapes of cubism, primitive arts and ancient civilizations.
- The ideas of Art Deco were synonymous with the ideas of modern progress.
- Art Deco represented a revolution against traditional and classical forms in the field of art in general
- Art Deco was concerned with balance, with an emphasis on vertical lines, sinuous patterns, and straight shapes.
- Art Deco was interested in color treatments, taking its bright colors from the brutal school.

Search procedures:

Research community:

The current research community included the ceramic works produced by the European potters for the limited period (1920-1945), which amounted to (18) ceramic works and according to the justifications of the topic and the limits of the research and to benefit from them in a manner that is consistent with the research objective.

Research sample:

The researcher deliberately selected the research sample models in line with the nature of the research topic, and the number of selected works was (3) ceramic models because of their relevance to the achievement of the research objective.

Search tool:

In order to achieve the goal of the research, the researcher relied on the indicators that resulted from the theoretical framework as criteria for analysis.

Research Methodology:

The researcher adopted the descriptive (analytical) method as a method for analyzing the current research sample.

Sample analysis

Model (1)

Artist Name: Charles Catteau

Subject: birds

Measurement:?

Production year: 1925

Source: www.veniceclayartists.com

General Description: A spherical earthenware pot with a large mouth, on which the shapes of birds are executed in the flight position and in a repeated manner. The position of these birds in the middle of the pot is topped by a series of connected circles, while the lower part was executed by lines that formed successive rectangles. The potter used two colors in this white-yellow-brown shape that covers most of the working ground.

Analysis: The sign structure in this model refers to the potter's invocation of an active sign within the structure of the text represented by the bird associated with ancient arts, especially African ones, which focused on the single bird as a sign and symbol of peace based on the performance of the manifestation in employing the form of the bird in a primitive way based on simplification. This method came as a means to present the primitive arts according to a modernist vision, away from the functional aspect of the form of the moment. The bird is in a state of movement, i.e. in a flight position. The movement of the wings and feet, the gestural movement of the head, and the repetition of the bird's shape confirm the significance that lies behind the appearance of the bird's shape, through which the potter wanted to evoke the symbolic connotation.



Fig. show model (1)

Model (2)

Artist Name: tullio d Albisola

Subject: earthenware (dallah)

Measurement:

Production year: 1929

Source: <https://www.pinterest.com>

General Description: A pottery pot in the form of a coffee pot with a wide base, containing an African mask and a group of oblique and curved lines. It contains several colors, including black, white, yellow, green and walnut.

Analysis: The structure of the system of this form (ceramic work) is embodied towards employing these decorations from the African primitive arts in a futuristic style, depending on the movement of oblique and curved lines to form some forms as an intellectual indication of the cosmic system in a direction that intentionally seeks to combine the forces of two pressing ideas, namely, the primitive arts and the arts of modernity on the construction of form in addition to organizing Vocabulary through its representation of reality by employing colors and lines as a means to represent a distinctive shape. The structure in this model came in accordance with a textual relational interconnected with the subject in terms of colors, shapes and lines to be all one in the production of the significance that the form of evidence carries in its folds, which gave the work an expressive and aesthetic dimension, bypassing the functional aspect of the form of evidence based on the symbols of primitive arts to activate the semantic side.



Fig. show model (2)

Model(3)

Artist Name: Gudrun baudisch

Subject: woman's head

Measurement: ?

Production year: 1929

Source: <https://www.dorotheum.com>

General description: A ceramic work consisting of a woman's head placed on a small rectangular base, and a small thing appears on her neck, which indicates a veil executed in a reduced style. The work contains a group of colors, including red, blue and white, which covers the majority of the ceramic figure.

Analysis: The constructivism of this form or model depends on the modification and reduction of some of the basic features of the female form borrowed from primitive arts, where it was implemented in a modernist style. Expressionism in color to form an equivalent and effective sign represented by the head of a dancing woman. Its formal structure represented, with the thin head and facial features as reference signals thus formed a symbolic icon indicating the full embodiment of the form of the dancing woman. The ceramic work, in terms of its general structure, refers to a group of signs that meet in the form of a woman that the potter wanted to show to make her a symbolic icon linked to social practices in ancient civilizations, especially dance.



Fig. (3) Show model (3)

Results:

- The colors applied to the ceramic shapes gave a new rhythm that helped diversify the structure of the ceramic composition.
- Structural diversity is achieved in the art of modern European ceramics according to the effectiveness of the visual construction (form and content) of the ceramic formations.
- The different modern artistic forms came in their formal features, as the abstraction, expression and realism far from reproduction in a new moulding that took its image in a purely expressive mental bouquet that blended in the aspect of beauty and functionality with a special feature that characterized the modern European artworks, so diversity appeared within the total unity.
- The stylistic work of technical and aesthetic transformations is multiple, sometimes diversity is related to technology and at other times, it is linked to form, which worked on the discrepancy in the reading level of the recipient and the connoisseur.
- The methods of glazing help to change the ceramic artwork and show it in a different way in terms of meaning and form.

Conclusions and Recommendations:

Conclusions:

- The European potter worked on mixing his artisanship and techniques in the formal display, which has an important role in the diversity of constructivism through his skill in working and what he possesses of mental accumulations, mental experiences and previous cognitive experiences.
- Despite the formal treatments adopted by the European potter in manipulating the structure of shapes or drawing on surfaces with various manifestations, the ceramic material through the methods of formation represented an effective working dimension in the European ceramic formation.
- The technical aspect played an important role in showing the semantic and symbolic dimension
- Verification of diversity in the European ceramic composition with the currents of modernity at the level of form.

Recommendations:

- Translating books and foreign sources on European ceramics due to the lack of modern translated sources in our libraries.
- Seeking to set up international art exhibitions for the cross-fertilization of ideas between Arab and European ceramics.

References:

- Saja Rasoul. (2012).Diversity of Contemporary Iraqi Ceramics Metaphors, Academic Journal, Issue 63, Volume 2012, University of Baghdad, College of Fine Arts, , p. 32.
- Nathan Knobler.(1987). The Dialogue of Vision: An Introduction to Art Tasting and Aesthetic Experience, Fakhri Khalil, Dar Al-Mamoun, Baghdad, p. 102
- Nathan Knobler: The Dialogue of Vision An Introduction to Art Tasting and Aesthetic Experience, previous source, p. 102
- Henry Frankfurt and other. (1980). Before Philosophy, 2nd Edition, translated by: Jabr Ibrahim Jabr, The Arab Institute for Studies and Publishing, Beirut, pp. 152-153
- Al-Husseini: Iyad Hussein Abdullah.(2002) The Artistic Composition of Arabic Calligraphy According to the Basics of Design, 1st Edition, General Cultural Affairs House, Baghdad, p. 177.
- Santiana, George: Aesthetic Sensation, T. (2001).Muhammad Mustafa Badawi, Reviewed by: Zaki Naguib Mahmoud, Family Library under the auspices of Mrs Suzan Mubarak, Cairo, p. 132.
- Batoul Qassem Nasser. (2008).Lectures on Literary Criticism, 2nd Edition, The Two Sadrist Martyrs Center for Studies and Research, p. 211.
- Garordi, Roger.(1985). Structuralism, the philosophy of human death, see: George Tarabishi, 3rd edition, Dar Al-Tali'a, Beirut, p. 13.
- Dimand.(1954). Islamic Arts, Dar Al Maaref in Egypt, 2nd floor, Egypt, p. 2.
- Abdel Hamid Shaker: Aesthetic preference, a study in the psychology of artistic taste, World of Knowledge magazine, Cultural Books Series, No. 267, p. 261.

- Al-Bayati, Naseer Qassem Khalaf.(2005). Alif B Interior Design, 2nd floor, Diyala University, Iraq, pp. 25-26.
- Gatchev, Geogy: Awareness and Art, p. 236.
- Abdullah Al-Bustani, the Lebanese.(1927). The Linguistic Dictionary, Part 1, The American Press, Beirut, p. 197.
- Abu Rashid, Abdulla.(2000). Taste and Art Criticism, Publications of the Ministry of Culture, the Republic of Saudi Arabia, p. 27.
- Younan, Ramse. (1969). Studies in Art, presented by Louis Awad, Dar Al-Kitab Al-Arabi for Printing and Publishing, Cairo, p. 122.
- Younes Khanfar(2000). Technical and Engineering Rules; In drawing and design, woodwork and interior engineering plans, 1st floor, Dar Al-Rateb University, Beirut, p. 26.
- Abdel-Fattah Riad.(1947).Formation in Fine Arts, 1st floor, Dar Al-Nahda Al-Masrya, Cairo, p. 67.
- Shereen Ihsan Shirza.(1985). Principles in Art and Architecture, printed in the Arab House, Baghdad, p. 25.
- Nothan Knobler .(1987). Dialogue of Vision , 1st Edition , Fakhri Khalil , Dar Al - Mamoon for Translation and Publishing , Baghdad , pg 136.
- Khalil Muhammad Al-Koufhi.(2006). Skills in Fine Arts, Alam Al-Kutub Publishing, Amman, Jordan, pp. 46-47.
- Al-Rubaie, Rand Fakher Muhammad. (2012).The Aesthetics of Design in Rafe' Al-Nasiri's Illustrations, unpublished MA thesis, Babylon University and College of Fine Arts, p. 22.
- Fida Hussein Abu Debsah and others.(1900). Design is the foundation of principles, Dar Al-Asaar Al-Alami for Publishing and Distribution, p. 78.
- Faraj Abbou.(1982). The Science of the Elements of Art, Volume 2, Delphine Publishing House, Milan - Italy, p. 555.
- Al-Rubaie, Rand Fakher Muhammad: The Aesthetics of Design in the Drawings of Rafe' Al-Nasiri, previous source, pg. 20.
- Joseph Emile Muller.(1988). Art in the Twentieth Century, 1st Edition, Tama Farah Al-Khoury, Tlass House, Damascus, p.9.
- Edmund de waal.(2003). 20th century ceramics, thames H2udson world of art, p38 (1)
- Al-Ghoury, Hana Muhammad.(2001) The artistic values of sculptural ceramics and its role in enriching the teaching of ceramics, unpublished master's thesis, Faculty of Art Education, Helwan University, pg. 2.
- Al-Nasiri, Thamer: Unity and Diversity in Contemporary Iraqi Ceramics, previous source, p. 80.
- [https://: en . Wikipedia.org .](https://en.wikipedia.org)

Al-Saeedi, Bahader Kazem: Aesthetic Dimensions for Mass Processing in Contemporary Ceramics, previous source, p. 85.

Adel Kamel: The Impact of Intellectual, Cognitive, and Stylistic Systems on the Path of Transformations, previous source, pg. 137.

Patricia A.Soler: Art Deco And Brazilian Modernism, (unpublished Doctor thesis) Georgetown university, Graduate School of Arts and Sciences p8 (1)

Bahaa, Dr. Reham Mohamed, The Impact of Artistic Styles in the Twentieth Century on the Art of Photography and its Relationship to the Design of Glass Facades in Architecture, Lecturer at the Glass Department - Faculty of Applied Arts - Helwan University, p. 3.

Elaine Leven.(1988). the History of American ceramics, Harry . Abrams, Inc publishers New York, , p136. (1)

Gabriele Sterner, ART NOUVEAU, An Art of Transition, From Individualism to Mass Society, Frederick G. Peters and Diana S. Peters, Title of German edition is: JUGENDSTIL by Gabriele Sterner, First English-language edition 1982 by Barron's Educational Series, Inc

Edmund de waal: 20th century ceramic , op. cit, p79. (3)

Majd Al-Masdi, Larte Deco Currents 1912-1940, p. 152.

P . Hanks.(ed) .(1974). Encyclopedic World Dictionary, The Hamlyn Publishing,London,P.1554

Lois Maarouf. (1429AH).Al-Munajjid fi Al-Lughah, 4th Edition, Dhul Qirbi Publications, Qom, p. 847.

Laland, Andre. (2001).The Philosophical Encyclopedia, Arabization: Khalil Ahmed Khalil, Supervision: Ahmed Oweidat, Volume 3, 2nd Edition, Oweidat Publications, Beirut - Paris, pg. 1324.

Jamil Saliba.(1385AH). The Philosophical Dictionary, Volume 2, 1st Edition, Publisher Dhul-Qirbi, Qom, p. 512.

Appendix (1)

Shows the research community



Fig.4 charlescattaui Fig.5 charlescattaui Fig.6 charlescattaui



Fig.7charlescatteauFig.charlescatteauFig.9charlescatteau



Fig.10tullio d AlbisolaFig.11tullio d AlbisolaFig.12tullio d Albisola

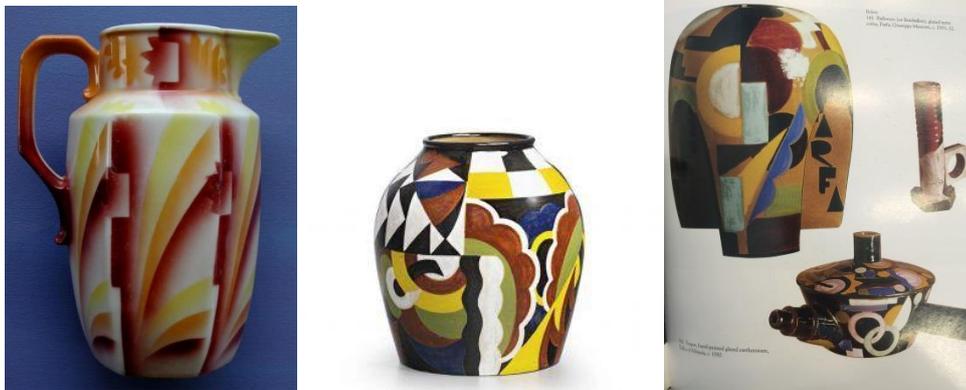


Fig.13tullio d AlbisolaFig.14tullio d AlbisolaFig.15tullio d Albisola



Fig.16 Gudrun Baudisch Fig.17 Gudrun Baudisch Fig.18 Gudrun Baudisch



Fig.19 Gudrun Baudisch Fig.20 Gudrun Baudisch Fig.21 Gudrun Baudisch