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Performance Openness in Contemporary Ceramic Formation

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Abstract

The research problem marked (operative openness in contemporary ceramic formation) dealt with the nature of the performative openness and the technical expansion to produce contemporary artworks, and the nature of the materials taken as components of their sensory structure, and the research came from four sections: the general framework of the research and the research problem and the need for it were identified with an indication of the importance of its existence. And then defining the goal of the research represented in defining the performative openness in contemporary ceramic formation, followed by laying the three research boundaries (objective, temporal and spatial) after which, then defining the terms related to the title. Then presenting the theoretical framework and indicators that resulted from academic theorizing of the topic. The researchers have identified two implicit titles within this framework to ensure that the research topic is read in accordance with its various definitional frameworks. The first topic is the concept of performance openness and the second topic is the scenery of performance openness in contemporary ceramics. As for the third chapter only for the research procedures, by revealing the studied community and the selected sample from (3 works), then determining the methodological research tool, followed by the sample analysis. The fourth chapter included the research results, conclusions and recommendations from them.

1. Introduction

1. 1 Research Problem

The current intellectual and cultural dialogue arena witnessed an unprecedented state of openness in the previous stages of human civilization thought, as the artistic openness in general witnessed a state of extremism and a

displacement from the established and fixed context of the aesthetic and artistic consciousness that dominates a large area in time and place, which caused the creation of concentrations and radicals. The artistic movement and the artist's performance have the artistic work in its time, temporal and stage obstacles that managed to renew the value of the artistic product, and to resolve the aesthetic significance resulting from the state of exchange and participation between the sender and the recipient, given the artistic openness characterized by the methods of art in line with the changes of the times in the dialogue of the recipient and addressed in his sense visual and intellectual through its presence in space and assuming the existence of openness in the performance of a ceramic form that differs from other systems, and the effects of art recently of openness and new approaches, related to ceramic forms on artistic contexts in American and contemporary European ceramics, which is characterized by the nature of plurality and diversity of the artist's styles.

Accordingly the current research came to study the performance openness in the contemporary ceramic formation of the permanent potter's desire to change the fixed structures and deviate from the ordinary, trying to approach the world of unlimited beauty in his ceramic product, considering the art of ceramics through its interference with the arts has become more dynamic and effective, so this study came through the overlap between the neighboring arts to get rid of the limitations of the art of ceramics and make it an art that carries a discourse of aesthetic value.

In addition to that the researchers found that there is a necessary need for this study and created an important space for research among the knowledge and intellectual gaps associated with the topic and thus embodied the following question: What is the performance openness in the formation of contemporary ceramic?

1. 2 Research Importance

The research establishes the study of performance openness in the formation of contemporary ceramics and its effect on the construction of this ceramic text in addition to the current research's contribution to enriching the public library and the plastic art library in particular, to enrich it with such a study in the field of plastic arts, perhaps for the benefit of academic scholars in this field.

1. 3 Research Aim

To know as the performance openness in contemporary ceramic formation.

1. 4 Research Limits

Thematic boundaries: a study of contemporary ceramics and spatial boundaries: the United States of America(2005-2010).

1. 5 Defining Terminology

Openness is the rejection of fanaticism and mental inertia, liberating the mind from old ideas and giving the mind the freedom to discover facts and develop academic and creativity, and it reflects this mental factor and interest in culture and the high degree indicates that individuals are imaginative innovators who

search for information on their own and pay attention to art and intellectual openness and is related to creativity intelligence and imaginative ideas.

A performance can be an individual or a representative piece performed by a single actor, and it is a form of art in which works of one meaning are presented in different artistic styles simultaneously or sequentially in front of the audience, the recipient, or the viewer in all kinds of art. Performance is the process of employing all body devices that embody the emotions and emotions of the recipient's visual value through the artist's artistic movement and emotions. The performance is also related to the work of the actor and knows him, Sami Abdul Hamid and Asaad Abdul Razzaq. It is the actor's mission to convey the ideas of the author of the play or the work of art to the audience or audience and create aesthetic values in the imagination of the viewer. Performing openness, in this study, is the liberation of the mind from closeness and stagnation by revealing artistic development and mental treatments down to the behavior of the artist in the formation of a state of interaction between what the artist and the audience present in the way of showing the artistic form in a place and time.

2. Theoretical Background

2.1 The Concept of Performance Openness

The performance openness constitutes a general space for the structural processes of organization and composition prepared to prepare the aesthetic requirements of the human being, and to depend on the factors of openness that are related to the nature of the artist's performance and the goal of his path, and other factors such as the environment and society have an influence in determining the form of performance, it is "the outcome of the interaction between the nature of the individual and his origin And the position in which there is the activity he shows in conducting the operations necessary to complete the goals and end the performance process (1).

Thomas Gilbert refers to the term performance, saying that it is not permissible to confuse behavior with achievement and performance, because behavior is what individuals do As for the performance, it is the interaction between behavior and achievement, it is the sum of the behavior and results that have been achieved together and the reality is that the performance precedes the action shown by Human behavior, as it begins with the birth of the idea and its synthesis within the scope of mental perceptions, and then its representation through sensory experiences to complement its cognitive energies (2).

This energy has its range through a comprehensive vision, capable of creating Its cognitive space that permeates the hidden side of the soul and existence, and thus we find the plastic artist distinguished from others in that energy or imaginative ability that has been focused on its outcome in the field of creativity, meaning that the performative openness in the artistic form is distinct from other performance processes by the breadth of the axis of imagination, it is the summary of the development of the artist's mind and materialism (3).

Therefore, we find that the processes of performative openness in art are nothing but a reorganization of the material reality and its transfer to the worlds of artistic innovations through its reproducibility, which moves it away from the ordinary in the environment and achieves for the recipient the desire to enjoy the new art, and the more performance experiences the artist approaches achieving his goal, clarifying and acquiring artistic development His message about his daily reality and his culture as a whole, performance in general is an organization that falls on matter or nature, as this organization in the state of art occurs in a way in which art expresses its subject through a unique special experience (4).

Each work requires its own concept and sometimes several concepts, as happens in contemporary arts, through its adoption a diverse group of components that continue to change and evolve with changing conditions, place and time. Openness considers performance to be one of the concepts that is dynamic and not static in its cognitive content, and this is due to the economic and other developments that have characterized the movement of human societies. That is, an artist, especially contemporary artists, borrowed vocabulary from previous performances, which continues to increase with the accumulation of artistic processes. It is possible to notice parts of works dating back to the beginnings of artistic history that appear within new works whose role is limited to showing the displacement of formalism, and thus the vocabulary of previous performance is subject to other formulations by those working in contemporary art by taking advantage of the development of technology (5).

If the artist can present, through his cognitive and sensory experiences, creative symbols that the performance gives them renewed meanings, they are reconstructed when needed, which causes a shift in the formulation of the symbol in terms of form and performance, as well as openness in meaning, especially with postmodern thought, as it is not possible. Interpretation is based on a prior methodology that extracts final indications from beneath the surface of the texts. Rather, it must be ascertained what Derrida called "fertilization" by means of which it is possible to break the relationship with idealistic traditions that still show justifications for the domination of metaphysical ideas and their control of existence. Art, like the rest of the knowledge of this stage, does not pay attention to the metaphysical meanings of the previous symbols and forms, and neglects their themes to account for the new composition and openness of performance and its contemporary concepts (6).

As it seems that there is a state of interaction between what the artist proposes and between the form and his audience, it is a concept based on many propositions of discrepancy between one thought and another, and a different behavior and activity between one artist and another, meaning that the artist lies in his interaction with his recipient through artistic achievement and subtraction according to the initiation towards a mind (7).

The recipient, his excitement, and the creation of surprise in him, while dealing with the fulfillment of the renewed always the creation of the new, so that the performance openness is independent and has a special interactive vision, and openness performance emphasizes interaction that emphasizes the audience

and artists that occur in all of these arts, and it occurs in particular in the performing arts that it includes theater, art and formation, and that the extension of thought reveals the interaction between the artist and its recipient since the days of Greek theater and Aristotle's writings, especially drama and theater (8).

Openness of performance is in a continuous and renewed dialogue in all arts, especially that an attempt in art is plastic. The project of not opening up to performance produces intertwined and comprehensive studies between the artist's thought and the way he accomplishes the artistic work with how to think and express with how to put the style and a special mechanism on the phenomenon of performance (9). When performative openness emerged as an artistic phenomenon in the 1970s, it had a close and ambiguous relationship with the widespread experimental form of conceptual art. This term derives from Marcel Duchamp's definition of an artist as a person who chooses his material or experiences for aesthetic considerations rather than as something through the traditional raw materials of art. Performing openness is a phenomenon that is generated from the artist's application with the emergence of the first idea (10).

It is not canceled because it is the basis and the source by creating new models for it under the behavior of the leading thought. The artistic vision until the artist's message is completed, and from here the work is attended by the same audience and without performing the work was not present, so the presence of what is presented is achieved and finds its completeness in its presentation. These rules provide an environment for the aesthetic dialogue that arises between the artist and the listener or reader on the mechanism of the transmission medium according to the characteristics of the performative openness in activating the meaning of the artistic form. Accordingly, performative openness becomes an indissoluble part of the process of transmitting speech in the visual field (11). He possesses an important part of the painting, and is not considered a sensory delivery factor only, but expressive of himself, as well as the ideas that are carried on him, and any analysis that does not include this characteristic is considered deficient from the overall vision. It is more than revealing modern artworks on this property. As the study of the openness of the individual performance, and the openness of the collective performance is an exploration of aesthetic characteristics beyond a mere presentation of the contextual contents that govern what is produced from the works. Considering that the performative openness is a state of freedom in which the artist reveals that the analysis of discourse, according to modern theories of communication (12).

This path in directing the gaze towards the performative openness in the visual field reveals the individual identity of the performer, and with the calculation of the package of compressors and the concept of reference that often dictates specific obligations to artists, on the other hand it shows the identity of the stage that adheres to them (13).

So that contemporary critics have come to love art and the artists, considering the performance they possessed, can be referred to, and the performance has become a direct reference to a particular artist and to a specific era or stage. The

progress of the performance being a personal signature that reveals the self, and being the fingerprint of the artist that can grow and transform, will be considered an involuntary determinant that adheres to the artist's self, and what is the process of returning the painting, even if only partly, to its origin. So that if the artist wanted to change his performance and replace another robe of actions in his artistic movements on the canvas, his artistic personality would remain clear and connected to the message conveyed by the artistic painting. This means that regardless of the mood, idea or speed of performance on the work surface, the touch remains visible as an expression of the performer, before it expresses the idea it carries the most calm and coherent types of execution reveals the touch as evidence of the sure connection between the artist and the subject the art (14).

This exceptional interest, in comparison to the previous history of art, made the concept of performative openness open and broad to include different practices based on the overemphasis factor towards it. By adding and treating materials that have become a great lexicon for the artist, they are assured that, after the rapidly emerging technologies, they are able to strengthen art. As well as the nature of the intellectual stage that secured the artist an acceptance and awareness of what is being developed on the collective taste. The accompanying performance openness in which the artist uses lighting, music, and body movements is also confirmed, which adds a temporal or spatial dimension to the work that ends after the end of that presentation, and is evoked by the visual documentation of the event as a whole (15).

2. 2 Scenery of Performance Openness in Contemporary Ceramics

Global thought witnessed in the late nineteenth and early twentieth centuries a major displacement and major radical changes in art and in the quality of the discourse presented by contemporary formation. The image of art and its ancient traditional forms to impose a new reality reflected on the entirety of the arts, including the art of ceramics, which developed with the openness of science and technology, influenced by the ideas and philosophies of the era, and the performance openness in ceramics and contemporary plastic art showed the characteristic of communication, reporting and creative development by integrating formal relationships in the artistic work and the perceived sensory reality achieved by it. References and accompanying influences, intuitive vision and emotions in the mind of the artist who always interacts with his accumulations, emotions and what surrounds but the artwork.

The genres of arts intertwine with each other to form a whole space that allows the artist to manipulate his tools and methods of display within his scenes trying to provoke the recipient, by stimulating as much of his senses as possible with a lot of pleasure and amazement. As its spectacle of performance openness is one of the styles of postmodern arts that are committed to the development of the ceramic movement and the pillars that the performance discourse provides on which the potters relied in presenting their ceramic works by gradually stripping the art of ceramics from its previous traditional function for which it was found, and shifting little by little to present a contemporary vision. In contrast to the ceramic display within scenes that diverge from the traditional and Malovian in proposition, this enabled the artist

to establish a different artistic building in terms of methods and methods of ceramic presentation, which came as a result of the openness of different techniques that clearly affected art.

With the end of the nineteenth century and the emergence of studio ceramics, which triggered a revolution in the production of industrially pottery, and the potters practically and theoretically made a connection between thought and matter, similar to neighboring arts such as painting, sculpture, architecture and music. The openings and technical transformations that appeared among European potters in the twenties of the twentieth century is a shift in the methods used in ceramic production, and these works dominate the artist's style over the way he performs, which is what happened in the beginnings of the development of the art of ceramics, then the artist gradually began to realize that there are other factors that can be to contribute to highlighting and showing the aesthetic of the ceramic work, but it is the openness of its performance.

So, technique is the rule by which the skill of performance openness is measured by practitioners. Art needs to determine the level of performance, and in order for this link between skill, performance and technology to be achieved, the potter must be prepared to deal with the required tools and have manual skill as well as technical expertise in order for his work to become at the level. What is required for this is that we find that the material did not stop its role as a material to form something, but goes beyond that being a means of interrogating the ceramic work through the texture and color of the ceramic body and thanks to the techniques of drilling and addition and the ability to absorb the material and disclose the aesthetic energies and express the transformation of performance that contributed to changing methods and methods in order to The achievement of creativity, and that is why the ceramic form gives the discourse the spectacle of the performative openness based on the criticism of the familiar centralism and the work on the act of uninitiated and marginalized.

Free creativity violates the fixed and traditional values in contemporary arts as a continuous departure from the fixed visual text and the transformation of every visual presence into an absence of an intellectual meaning capable of producing. Each variant through a multiplicity of meaning that does not stabilize except in the moment of vision that coincides with the vision of the most creative creative work It reproduces its meanings with each reading of the prospective recipient of the creative work, for the art of ceramics joined the performance openness in the trends, methods and techniques of postmodern arts at the level of openness the artistic performance where the traditional functional act of ceramics disappears to be replaced by the formation motivated by aesthetic perception. As the first trends of postmodernism that brought about formal changes in artistic works at the expense of content and contributed to the openness of the text that added to the multiplicity of readings through the multiplicity of functions and the free play with them, and thus abstract expressionism created technical approaches in the performative openness of the spectacle of ceramic works.

As abstract expressionism dealt mainly with colors, here we find the approach of the art of ceramics with this artistic trend in terms of the use of colors spontaneously and spontaneously on the surface of the ceramic pots using the semi-random emotional openness by pouring glass paint directly on the surface of the artwork, and the diversity of colors to achieve aesthetic and creative values through the effectiveness of the performative openness resulting from repressed internal impulses, which can be observed in the works of the potters who were influenced by the style of Jackson Pollock, so their ceramic performance came in abstract forms that depend on the automatic and innate by moving away from the classic designs based on self-emotion, the freedom practiced by expressionism in art paved the way for expressionism of popular art.

This is in art in general by simulating the things that exist in the daily reality, and usually reading reality with a different artistic and creative aesthetic vision, by drawing the recipient's attention to those neglected and marginalized things using methods of performance openness and new methods different from the previous in light of the collapse of boundaries between the different types of arts and the emergence of the so-called (art of assembly), as with the change of aesthetic discourse, the ways of performing and means of expression in the art of ceramics changed to keep pace with the spirit of the times to create works of art from pre-existing elements, as the artist's contribution in most of them is to establish links between things by putting them together, more than making things.

In the form of ceramics, color is a basic element. Referring to changing additions to the concept of development of performance openness in contemporary ceramics and the transformation of the ceramic surface itself into a painting with three dimensions bearing features and features of postmodernism, as for visual art, it contributed to adding a new performative to the art of ceramics through the abstraction that depends on the repetition of lines and colors on the ceramic work surface Based on the rules of the visual perspective to generate the third dimension (depth), which delusions the recipient of movement on the ceramic work surface, it works to distract the perception of the recipient and strive for aesthetic pleasure and pleasure events, through the recipient's participation in the visual art in embodying the ceramic works new styles have a prominent and influential role in postmodern arts, and announced the intellectual, artistic and cultural openness that was launched from Special intellectual trends that try to integrate art with life in the sense that the artist enjoys presenting his work as a commodity.

The scope of ceramics art expanded to become more than just a discussion about the relationship between color and shape, but rather to a type that parallels the written texts that serve as hidden messages that the artist directs to the recipient, just as the conceptual artist has surpassed art itself for a new vision of reality with new formulations, so reality becomes here. The main area for an aesthetic interview, after the distance between art and life was reduced to the maximum degree, and the potter was freed from all means and directed directly to discover himself and the receiving world as well as under the banner of conceptual art is the language and art of the earth and the art of the body.

The concept of performative openness in postmodern arts led to the transition of ceramics from the concept of constants to the variables, and the recipient moved from the state of emotion to the status of the participant and the actor at the intellectual and performance level of the contemporary ceramic scene, and the recipient's movement around the place of presentation, and his interaction paves the way for further interaction between the recipient and what is presented by the place of presentation and the recipients turn into participants in the presented work, so the production of such works is a step to break into nature and show a different performance through the potter's control of the formal and material imagination to become mental images, and with the artist's intentional and realistic choice to give him a high degree of accuracy to reveal reality and embody his performance in a manner that falls under the concept of analogy where reality results from reproduced models. In the openness and diversity of performance in the executive scene of the ceramic display, from here it can be said that the performance openness is the other, transformed by continuous experimentation down to the diversity and transformation of the aesthetic display of the ceramic works.

3. Data Analysis

3.1 Research Community

The period of time covered by the research (2005 - 2010) produced a huge number of ceramic products within the trends of contemporary art, after the researchers viewed them from photographs of ceramic works related to the specific research community. On numerous photographs of ceramic works in Arab and foreign sources of books and specialized magazines, as well as what is found on art sites and the Internet, and to benefit from them in a way that covers the boundaries of the research and achieves its objectives, and the research community has been defined from different models amounting to (15).

3.2 Research Sample

Due to the large number of pottery works produced and their diversity within the limits of the current research and the large number of potters in the original community, the researchers chose the research sample intentionally, which amounted to (3) as a model.

3.3 Research Tool

In order to achieve the aim of the research and to identify the performance openness in the contemporary ceramic formation, the researchers resorted to the intellectual, philosophical, aesthetic and artistic data that the theoretical framework indicators have concluded as essential in the analysis of the research sample.

3.4 Research Methodology

The researchers adopted the descriptive approach, using the method of analysis to analyze the research sample, through a general description of the artwork.

Model: (1)

Artist Name: Clare Twomey

Title of work: Ceramics birds snatched

Working size: 5-8 cm

Completion year: 2006

Display place: Albert Victorian Museum (London)



The aesthetic aspect of the ceramic form is stated in the performative openness, and it consists of displaying a number of ceramic birds, multicolored and placed sparsely on the floor of the (Victorian Albert) museum. The potter made an encouraging interaction by urging the recipient to wander inside the museum and follow up for the completion of the display, as it is an invitation by it to the recipient when entering the museum to see these scattered birds, that these birds can be seen as a souvenir and symbols of our mysterious relationship with nature and life and these disputed relationships such as past traditions and ideas. The future process, the process of moving the two bird scenes from an open place to a closed place to facilitate viewing the show whenever the recipient wants, as it is in reality, the work is to repeat an allegorical version that controls the creativity and innovation within a specific place and time.

As the work is linked to the recipient through its expression of reality and imagination, and by its connection with the imagination, it negates reality and tends to make the imagination a new reality. Work is the operational form of the imagination, so it is an unrealistic action, and any attempt to link it to reality is to alter and replace a conceptual intellectual and change its nature.

In the recipient, the actual value of the work is represented by the recipient's direct interaction with the work through its roaming and the freedom to perform through openness on the semantic, kinetic, phonological and chromatic level of the presentation, the performance openness for an aesthetic effect that contributes to the enjoyment of the recipient.

Model (2)

Artist name: Jeanne Quinn

Business title: Balloons

Completion year: 2008

Display place: Cumber Museum of Contemporary Art, USA.



We find that the ceramic scene consists of a number of small ceramic vessels of multi-colored porcelain and sizes, some with one handle and others without handles and others with two handles, hung on the ceiling of the exhibition hall in a random manner within a specific area in the view of the recipient and placed below those vessels hanging on the floor of the hall platform to see the backward effects of the show theater. The ceramic work reflects the probabilistic character of the world in the class struggle, the random fragmentation of these pots is a visual simulation that paints the hidden models in the cave of the unknown, so the event receiving a deep reflection on the scene of the performative openness leads the balloons, which reinterprets the experience by falling and scattering these vessels on the event platform as a result of the decline of oxygen in the balloons and the disassemble of those shapes, the pottery simulation of that performance openness is evidence of creativity that breathes in the spirit of the contemporary artist by involving the recipient's senses.

The aesthetics of the performative openness in the show comes with those spontaneous and random movements on the stage of formation through what the potter has achieved, recreating times through a wonderful aesthetic moment through the relationship of place to the recipient, which made time a visual material intertwined with the diversity of raw materials. The pottery re-creates times through an aesthetic moment, through the relationship of place to the recipient, which made time a visual material intertwined with the diversity of raw materials. Deep does not extinguish in the same recipient because of the aesthetic openness of performance in the presentation of the ceramic figure.

Model (3)

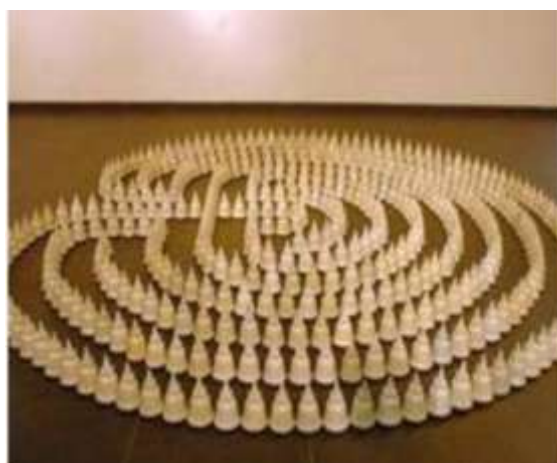
Artist name: Albert Jonathan

Title of work: Doing the bell
and performing in the universe

Achieved size: 100 bells, 25 cm high

Completion year: 2009

Display Place: Venice Gallery, Italy



Within the treatment of performance output in presenting a discourse in openness, the ceramic shape of several pieces formed an unclosed circle within which several circular rings were also not disturbing, consisting of bells aligned one side of the other and in the middle there are bells that formed an incomplete orbit with their characteristic position in the middle. Cosmic events are spirituality and self-reflection through these circular paths give the recipient an opposite visual attraction to the usual, to explore the world of secrets and symbols within a full of excitement and suspense, disregarding the aesthetics of the show.

Modernity affected the performative openness in the form of ceramics and tried to produce his being and presence in the arenas of the other, so he spread his ideas full of energy, imagination and dreams, embodied by a different performance experience based on the mechanisms of alienation and renewal in proposing scenes of performance openness and touching the taste of the recipient, and gives an important role for imagination and imagination in forming ideas and concepts, time, place and arrangement of levels intertwine in the formation of the ceramic display form in challenge to the traditional, and those changes and transformations that take place within the ceramic text are based on those substitutive relationships between the substitutive form between the fixed, transformed, and integrative form between it and the recipient and the artist's performance.

As for the perceived value of breaking those bells, it was completed with the desired artistic effect by combining the performative and aesthetic aspect, transforming the translated place of the form and the area of the text world into a mixture of visual, auditory, kinetic and sensual images that stimulate the recipients and stimulate their visions, charge their hearts and move their conscience. And here lies the value of the performative openness. As for the circular movement, it formed a communicative system indicating the infinite, as it constitutes the end point and a new starting point, and in this it is precisely this system that carries a spiritual significance. It can have an existential connotation different from the communicative connotation, which is an ideal sign. This circular motion gives the receiver a feeling of the spiritual energy of the movement of the universe. It represents a continuous movement through a vicious circle of communication within endless futility.

4. Conclusions

4.1 Results

1. The performative openness played an important role in collecting multiple ceramic pieces and presenting them within one scene, and here the performance act of multiplicity of pieces by visual openness, instead of closing in the monolithic work where the aesthetic discourse became contemporary ceramics consisting of a group of vocabulary as in all sample samples.
2. The lighting formed one of the important elements in the performance openness of the contemporary ceramic show and has a direct effect in achieving the general atmosphere, adding an aesthetic dimension through the manipulation of its intensity, color and shapes to be emphasized, darkened or delusional reflection according to what the artist deems appropriate to the nature of the presentation.
3. The work of the contemporary potter to make use of the available exhibition spaces and to exploit the walls, floors and ceilings of the hall or the various exhibition places so that the place as a whole becomes part of the ceramic work itself through what the performative openness presents in forming an appropriate environment for what the potter wants to deliver from an aesthetic discourse to the public.

4. The potter intended the narration by passing the ceramic work through multiple stages to complete the receptive process by moving the work from one scene to another through its multiple elements to unify them within one scene.
5. The aesthetics of performance openness in contemporary ceramic works is shaped by communication based on permanent dialogue between these performances and their recipients.
6. The potter intended to collect multiple ceramic pieces in one work, in order to depart from the usual and break the stereotypical shape of the fixed porcelain.
7. Performance openness contributed to presenting ceramic works that provoke the taste of the recipient and leave a positive impact on the level of observation and recipient between what is audio, visual and movement through the stimulation of the recipient mentally, emotionally and dynamically.

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