

## THE STYLISTIC PECULIARITY IN THE WORK OF THE POTTER SHANYAR ABDULLAH

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### Abstract:

The purpose of this paper is to the recipient's understanding of the stylistic specificity of the works of (Shanyar Abdullah) because his ceramic works constitute an aesthetic phenomenon that occupied an important space in the field of contemporary ceramic discourse. Through the presentation and analysis of models of his artistic style, including the understanding of mechanisms, relationships and their organization between the privacy of ceramics and how to integrate with the aesthetic and cognitive phenomena, and based on the nature of the study of the subject, as the research community included (15) models, a sample of which was extracted in an intentional way as it reached (3) models In kind, it covered the limits of the research by adopting the descriptive method and the analytical descriptive method for the purpose of its analysis. Researchers reached conclusions, which expressed ideas and contents based on the awareness of the stylistic specificity of the works of (Shanyar Abdullah).

### Introduction:

Art is characterized by an important factor which is style. It is mental assimilation into the reality of applying concepts and in the process of revealing and clarifying the aesthetic values. The style possesses the building and establishment of its unity as an

aesthetic element, after its material embodiments and mental perceptions are saturated with a great deal of experience, experience and practice, achieving harmony and coherence in the structure Artwork. Each artist has his own style of expressing his idea that lies behind his artwork, as the stylistic privacy of each artist is subject to many variables and transformations that fall under the burden of social, environmental, religious, economic and other variables. Which in turn plays a prominent role in shaping the artist's creative and artistic vision. Artistic methods depend on expression that depends on the feeling and emotion related to the artist's subjectivity, through which he conveys ideas, meanings and different connotations. All of this contributed to the development and emergence of formal characteristics in the works of the Potter (Shanyar Abdullah), which were characterized by different artistic methods, which focused on the creative performance, which calls for showing the stylistic features of the Potter's work, which calls for skills that require privacy on two basic levels, the first is the privacy of thought and mental awareness, and the second is the privacy of creativity Performing and technical.

**Research problem:**

Aesthetic ideas represent cognitive monitoring of the changes that arise from the diversity of production methods for ceramic works and their changes associated with the formation of concepts and the deepening of relationships, elements and artistic perceptions, to consolidate a certain style and for a certain period of time, then search for new aesthetic theoretical premises for another style According to the development taking place in the fields of knowledge, the purpose of which is to reach new results in thought on the practical and artistic levels. From here stems the research problem with the following question. What is the stylistic specificity in the work of the potter Shanyar Abdullah?

**Research importance:**

- The stylistic peculiarity in the works of the potter, Shanyar Abdullah, as the research reveals to us the technical dimensions and aspects of the potter's experience and shows the stylistic peculiarity that is constantly emanating and renewed.
- It benefits art connoisseurs, those interested in it, specialized researchers and students in the field of plastic arts in general and in the field of ceramics in particular, by directing their eyes towards the stylistic diversity of the works of the potter (Shanyar Abdullah) at the level of theorizing and aesthetic and creative application

**Research objective:**

- Identify the stylistic specificity in the work of the potter Shanyar Abdallah.

**Research fields:**

- Objectivity: a study of the stylistic specificity in the works of potter **Shanyar** Abdallah.

- Temporalism: from (1969-2021) because these products embodied a clear stylistic diversity with the development of techniques of presentation, implementation and experimentation in the works of the potter.
- Location: Iraq

### **Theoretical framework:**

#### **Read the concept of stylistics:**

The style has wide uses in various fields of life, and it was called the performance methods that distinguish the artist from others, such as the style of the age, the style of life, the style of art and others, and it is used to denote the various life experiences, all of these propositions led to the difficulty of finding a specific definition for it.

Therefore, the concept of artistic style includes the composition of the elements, the study of their relationships, the characteristics of the artwork that includes expression, and even the technical topics dealt with in the artwork. Style is an abstract and complex concept within a way in which one can diagnose the artistic schools and the time period to which they belong, but in terms of the artistic structure of the concept of style, it refers to the interconnectedness of artworks and their qualities. And artistic style refers to the compatibility between the idea and its expression, it is the absolute quality in the communication between emotions and ideas, or the result of the artist's success in forcing the subject to match his experience and as a result that the expression of style can be seen as an expression within a symbolic language<sup>(1)</sup>.

The artistic style of the artist is clarified and its artistic elements are defined by the succession of artistic works and the succession of experiences. Then the developments and diversities that occur in the individual style of the artist can be observed through a number of transitions and the influence of several factors, including the expansion of the artistic vision and the increase of culture by stimulating the vision with artistic works in international museums and galleries. And the artistic effects that push the artist to stylistic transformations and variations and make him look at the age to which he belongs, with the resultant renewal and creativity without limiting himself under a specific doctrine or a specific trend, noting the tangible transition of art in the world<sup>(2)</sup>.

The artwork, in its relationship with nature, is subject to a specific stylistic pattern, not just mimicking nature. This comes in one of two ways: As for imagining nature in an individual way, it expresses the artist's mood more than it expresses an ideal in art. As for the representation of nature in a simplified, schematic manner that includes its essential reality from a simulation that is more symbolic than others by objective photography<sup>(3)</sup>.

Given the multiplicity of theoretical perspectives on the concept of style and methods of describing it, the conclusion that we can reach is that the concept of style is neither simple nor superficial, allowing us to demonstrate it in an automatic way. Rather, we need a lot of effort in approaching artistic works, their formats, and an attempt to grasp their own stamps, and this concept differs in the nature of its artistic formation from one artist to another, due to its connection with intellectual and artistic theories, and techniques for each work. as well as Thus, artistic style is a way of diagnosing the relationships between works of art that worked at the same time, place or by the same

person, or the same group. Criticism gets turbulent, or leaves an opportunity for the assumption to take its role in judging the works of art in terms of the same style, or the same place and people. Artistic style is an indispensable historical means. There is no end <sup>(4)</sup>, in addition, Aristotle <sup>(5)</sup> indicates that the method is the expression and the means of formulation <sup>(6)</sup>.

Buffon <sup>(7)</sup> defines style as “the artistic system resulting from the expressive ability, and the installation of artistic elements, no matter how simplified, complex or familiar these ideas are, their value is derived through the aesthetic artistic product that carries them, and through the artist’s experience and experience in addressing Ideas are within the limits of those artistic elements, and this defines the concept of self-style technically through the movement of ideas and their intended selection in an artistic way, and their use from their general existence to their own existence in artistic work<sup>(8)</sup>. The method is everything individual, with a purpose <sup>(9)</sup>.”

When we touch on the concept of style, we recall the concept of stylistics. The idea of stylistics is modern. The word stylistics appeared in the middle of the nineteenth century in Germany, then England secondly, and finally France, and it meant at that time the multiple ways to complement the grammatical study, by studying special expressions and terms in a language. After that, stylistics became known as a scientific system, and it reached its peak at the beginning of the twentieth century until the year 1965, when it began to decline, due to the emergence of semiotics <sup>(10,11)</sup>.

Stylistics means the study of style, a scientific study, with its various representations. Stylistics is concerned with describing the style, its structure, meaning and purpose. A study of its various semantic, synthetic and pragmatic manifestations. Hence, it is interested in exploring the characteristics of the style with an inventory of its distinct specifications, extracting its artistic and aesthetic components, and showing the effects of all this on the recipient or reader mentally, emotionally and kinesthetically. All this means that stylistics is concerned with artistic genres, formulas for composing artistic texts, and focusing on the special artistic methods of a creator, and also studies the types of methods invested by the artist. And its uniqueness from other artists and creators. All functions and artistic forms are linked to the talent of the creative artist, and work on studying the style in the light of psychological and social data <sup>(12)</sup>.

Stylistics in this concept is subject to the idea of cognitive growth by recognizing mechanisms for making comparisons between the results reached by researchers, and analyzing the differences between the different methods <sup>(13)</sup>. In addition, the choice of one method over another is done according to a specific expressive goal based on structure, significance and function.

The stylistic study focuses on the role of the recipient, and considers him to be the one who distinguishes and realizes the stylistic features and reveals their deviation or prominence through the effect they make <sup>(13)</sup>. Therefore, the concept of stylistic study assumes the existence of a number of ways to express the idea, and this is what we call the stylistic variables, which each constitute a special way to express the same concept. The different artistic methods are expressive systems that coexist within the structure of the artwork, or reflect the external relations of the work structure, and therefore they appear at different levels that take their classification, naming and expression <sup>(14)</sup>.

Accordingly, the artistic style cannot develop superficially, but it can become with a certain artistic vision, as it is necessary to diagnose a number of elements that

contribute to the formation and understanding of the style and create ways to improve it. In creating a good style, a color vision for artistic works, and the integration of the artistic work with its intellectual, emotional and aesthetic elements. Heritage also contributes to playing a clear role in showing the style by emphasizing the civilizational, cultural and social identity of all peoples, in addition to the role of individual talent and personal goals. The artist to create an effect and an artistic style that distinguishes him from others.

### **Style characteristics in Shanyar Abdallah ceramics:**

Each artist seeks, through the artistic language that he presents to his recipients, to transcend himself and contain the world around him, in order to unite him and others. As well as striving to reach the best forms of expression that take place through his constant search for everything new, which leads him to establish a stylistic specificity for him by transcending all traditional standards, to proceed from all sensory phenomena and invisible forces, "by making the invisible visible"<sup>(15)</sup> As (Paul Klee) says, investigating new forms that approach abstract forms, and thus art has acquired a personal value and unique privacy in the method of formation and artistic construction.

The role of the artist in his renewed research, which ensures for society the uninterrupted communication between the inheritance and the vision that derives its components from the present in all its forms, that is, the contemporary Iraqi artist tried to deal with this heritage with a contemporary vision to awaken and formulate the values and formulation of an existence formed with the needs of the times<sup>(16)</sup>.

When the contemporary Iraqi artist tries to draw from this abundant component of the vocabulary of human civilization, it is either to imitate the peripheral sense data, or to have a special subjective position resulting from his interaction and digestion of that vocabulary and presenting it with a purely subjective template and a special inner self-vision from his heart heading towards The outside is expressive, and as for it to depart from it relatively the objective data of the sense, and to move away from it, approaching its pure inner world that is separate - to some extent from its external world, it produces equations that balance the internal necessities that it lives and expresses by itself and for itself, then it is again. ”<sup>(17)</sup>.

When the style is a mental template in which the structures of forms are poured to express the idea, and the structures of forms are the material of the style, but the style is beyond all this, it is the method of formulating the form and the process of engineering these forms in which the form is poured. and the way of formulating the structures of forms that are the essence of the style. The style according to (Ibn Khaldun)<sup>(18)</sup>, for example, is a mental image produced by the imagination in the form of a template, thus confirming the close connection between thinking and expression that cannot be separated<sup>(19)</sup>, and if the style is a mental image produced by the imagination, it is imperative that the thinking and imagination of its owner be reflected in it, or rather his personality.

The potter (Shanyar Abdullah) is an experienced potter who was able to draw inspiration from oriental originality and the influences of the Far East and his technique without allowing it to be uprooted<sup>(20)</sup>. Although the winds of influence were strong on him, his masked characters and popular vocabulary remained, as in Figure (1), in addition to his investment in Arabic calligraphy in a modern, contemporary way and a visual vision different from the familiar, as in Figure (2). This delicate practice of mud made his works

appear at the same time as an integrated unit that allows the viewer to exist with the substance from the inside <sup>(21)</sup>.



**Fig.1**



**Fig.2**

The follower of the work of the potter (Shanyar Abdullah) finds that it has gone through several stylistic transformations. His first beginnings were with the formation of works that were characterized by traditionalism and simplicity, as in Figures (3) (4). Then, his artistic experience began to crystallize little by little to form for him a specificity that relied on the construction of the abstract geometric form that Intentionality is based on presenting contemporary modern visions. The influence of European ceramic techniques and methods of contemporary formal construction had a clear impact on his works, and the formation of new patterns, which had a clear and effective resonance, in harmony with what became of contemporary ceramic formations in the world <sup>(22)</sup> as in Figure (5).



**Fig.3**



**Fig. 4**



**Fig.5**

Stylistics in abstraction also constituted an important pillar of the artistic work, if not to say the most important of them at all, as the emergence of abstraction as a school in plastic art was built mainly on stylistic rebellion against traditional forms and complete liberation from submission to the prevailing standards of plastic achievement such as commitment to embodying and portraying the environment, visuals, and figures in formula The transfer and the consequent adherence to the rules of artistic elements... As the pioneer abstracts began to present artistic works devoid of personalized visuals and deliberately to use shortened vocabulary that may be in the form of regular or pivoting geometric shapes or formations, blocks, surfaces forming, surfaces and lines that collectively constitute a modern artistic style known as an abstraction <sup>(23)</sup>. This is what the potter (Shanyar Abdullah) adopted in the work of his ceramists in the stage that followed the stage of foundation and beginning with him.

The transformations and developments automatically overwhelmed all kinds of industrial and artistic innovations, including the art of ceramics, which took the dimension of its contemporary free horizons to the stage of modernity and beyond. In other words, from the stage of serving its utilitarian use to the stage of self-reflection and its psychological and emotional connotations on the artist and the recipient together. Then to the stage of reduction and abstraction in its formal structure within the limits of its perspective depth of one dimension. If we look closely at the work of the potter (Shanyar Abdullah), we find that these transformations accompanied him through the stages of his creative achievements, especially between his studies at the College of Fine Arts in Baghdad, and between his graduation from the University of Michigan (USA). Then a transformation followed after 2002 , and as it is known that the ceramic work is one of the arts that performs the raw material and its techniques associated with the reflection of the privacy of the self in its internal and cognitive components, the skill of experimentation and that specificity comes from a structural formative method, a technique, the artistic image, and the ceramic formal structure in its final stages, Where it bears an artistic character due to the materials that formed this art form, which formed a goal for the artist to produce the artistic material and produce it or form it in ceramic bearing special controls and certain techniques to which the potter is subject, governed, linked and interacted with. On the other hand, we find that the contents of his works are linked to the roots of origin, despite the techniques and contemporary European and Western American movements that accompanied his works <sup>(24)</sup>.

The experience of the contemporary potter (Shanyar Abdullah) is one of the stylistic experiments that were characterized by its modernity, its contradiction to the traditional pattern prevailing in production, and its ability to transform aesthetic, intellectual and technical transformations in contemporary formation. There is what frames the utilitarian function in his ceramics, with the totality of the transformations that were established through the morphology between form and content. The two contradictions is what made the potter immersed in the controversy of the opposing dualities, so his applied research became a deconstruction of the apparent structure of the ceramic artifact and the multiplicity of its manifestations and centers, so that the recipient does not neglect the visions of the difference in the external and internal structures of the ceramic surface <sup>(25)</sup> as in Figure (6).



**Fig.6**

His works were dominated by the characteristic of manipulating the abilities of attraction and fracture in the nature of the color and chemical action of glass, and here the form became static, characterized by superficiality in the law of drawing and the third dimension in the law of perspective because it possessed the mass form displaced to its geometric representation. Arabic away from the independence in drawing the letters as in Figure (7), that is, a common overlap with the organizational structure of its ceramic products. As it is clear that the concept of the form derives its structure from multiple sources, including (anthropological) reality, which is represented by the ability to connect with the smoke-filled artwork (raku technique) or the use of glass materials (such as alkaline) making his works perfect compatible with the meanings and appearance. And what we referred to of the transformations that accompanied him, the two periods before 2003 and the other after him, as his previous works carried comprehensive intellectual and political concepts and contents, so we find that the artistic product, including the ceramic, has a synthetic and aesthetic expressive activity of a familiar varied reality that is intellectually reflected in the stylistic artistic production of ceramics. Shanyar Abdullah) has embodied his works with the techniques of (various plastic genres), as he possesses artistic and creative energy that he developed through his studies outside Iraq. He is an artist practicing experimental labors, through which he was able to draw inspiration from the forms and techniques of the heritage and mix them with the artistic influences of the Far East countries (China and Japan), especially the technique of raku pottery <sup>(26)</sup> as in Figure (8).

As the interests of the potter (Shanyar Abdullah) seem to be a great deal of aesthetic and structural antagonism, but in fact, it is strongly linked with the active structures of the ceramic text, through symbolic and iconographic innovations, which take upon themselves to reveal the systemic abstractions of the form, away from the equation of winning the traditional meanings <sup>(27)</sup> as in Figure (9). He confirms (that the porcelain for him is an expression of the self) <sup>(28)</sup>.





**Fig.7**

**Fig.8**

**Fig.9**

The color space in his ceramic texts often takes an interest in harmony with the manifestation of the two connotations (abstract and expressive), through a complex level of structural displacement in the shapes and constructive elements for them. Realistic or abstract, it has a historical or contemporary reference <sup>(25)</sup> as in Figure (10). In most of his recent works, the potter (Shanyar Abdullah) preferred overlapping formal extractions until this feature began a codification of the style of collecting formal tension and wide color enrichments, researching in His new formulations refer to other areas in which simulations were concentrated in which details were shunned, which made our understanding of this technical modification obligated by questions about the scope of traditionalism in ceramics. Nevertheless, the symbolic word in the works of the potter (Shanyar Abdullah) emerged as a vital compliance with a phenomenon that stared at paradoxes without harmony and harmony, and thus the potter avoided a lot of added formal prolongations. In order to show us the vision through the form, and accordingly, we find that the ceramic mass appeared in its dimensions as a single symbolic word in which the empirical convictions of the potter were adapted. In Figure (11) the compatibility between what we can feel and the tremendous movement in the essence of the ceramic work, which occurs due to the potter's awareness of organizing such ceramic designs, began. To the extent that the potter drew symbols so that the details would be a suggestive scene, the technical elements he employed remained a later reading of aesthetic extraction. The new, and with this solicitation that we made in the recent potter's works, the formal designs on which the ceramic work relied scrambled to be an amazing means that freed many of the simple symbolic signs and formations <sup>(29)</sup>. From here, most of the ceramic texts of the potter (Shanyar Abdullah) were produced out of the aesthetic intensification of the image, because he believed that the level of discourse in it moves from one case to another as a result of the interdependence of the structural patterns of the image. The structure of the form, and the decoding of the meanings associated with it, both outwardly and inwardly, which enhances the specificity of the semantic pattern of the surface and the preoccupation of the image with an allegorical association, which opens sometimes to the original reference (Islamic art) and to Western art and its techniques) at other times. From here, the pragmatics of the structural systems of the image of the ceramic text at (Shanyar) took a wider range than it was with other potters, because the structure of the form with him is related to the nature of the color scheme and the related means and methods of glazing and restoring the ceramic surface according to the necessities of aesthetic communication <sup>(25)</sup>. Accordingly, the specificity

of the potter remains, is the main axis, and the nucleus around which the features of his constructive and formal style are formed to highlight the unity of the potter's style, which depends on deepening the significance in order to express the methodology and the way in which the plastic connotations are created that the potter can rely on to support his aesthetic propositions.

**The indicators that resulted from the theoretical framework:**

- The style is a set of artistic features and characteristics that dominate the style of the artwork in various ways of expression, and it is aware of areas for research in the individual style of the artist.
- The style stems from the artist's language of expression and the method of technical performance that enables him by factors of experience and knowledge in the fields of art and the resulting changes and developments.
- The style shows the first beginnings of the artist's artistic career, and then there are stylistic features that describe him and consider him a model for one of the methods that are required to distinguish him from others.
- The modern artistic methods (abstract and expressive) are the reference for the potter in the embodiment of his ceramic works, in addition to the clear influence of environmental metaphors and the nature of their reflection as ideas and artistic symbols on the ceramics achievement
- There are types of styles, including the individual style that pertains to a particular artist and not others, the style of the period, which includes what is contained in that period of struggles and harbingers within the environment, and the collective style, which means a group of artists distinguished by that style.
- The artist's style is based on emphasizing the civilizational, cultural and social identity that distinguishes him from other artists, and expresses the human being and his issues everywhere.
- The artist possesses an influential sensory energy, and its influence lies through the reflections of the environment and the resulting sensory and artistic implications. Sensory is embodied by mental images and symbols that generate the idea to be the starting point from the immaterial world to a material world. And by providing the material to be the mediator between the intellectual content and the expressive form, to subject the material to all the elements of the artistic formation that achieve the individual style of the artist and distinguish him from others.

**Procedures of the practical part:**

**Research sample:** The current research sample included (3) samples of ceramic works that were chosen intentionally. The process of selecting samples was carried out according to the following justifications:

- It is representative of the original research community and achieves the research objective.
- The diversity of methods and techniques in the selection of works in terms of form and expression, allowing the opportunity to know the specificity of the style in the works of potter Shanyar Abdullah

**Research community:**

The research community included all artworks published in magazines that the researcher was able to access, as well as those displayed in art galleries and social networks, as well as what was obtained from the potter (Shanyar Abdullah) through repeated meetings. The current community of (15) Ceramic work and the limits of the current research and for the period from(1969-2021).

**Research tool:** To achieve the goal of the research, the researcher identified the intellectual and aesthetic indicators that resulted from the theoretical framework, as performance sensors in building a sample analysis tool.

**Research methodology:** The researcher relied on the descriptive method, using the descriptive-analytical method, to analyze the research sample, to achieve the goal of the research.

**Sample analysis:**

**First sample:**

Work name: Girl's face

Production year: 1980

Size: 30 x 45 cm

Irregular ceramic work, shaped by free manual construction as show in the figure (10), depicting a unique subject, in which the potter treated the relaxation of creative imagination, capable of addressing the aesthetics of art. Adhesion, and on both sides of the product (right and left) an open arched cavity. Thin front plane discs in the middle to form an open cavity, leaving a trace of a potter's disc for the block, on top of the front curved flat surface two blocks resembling a boat or a crescent, one larger than the other, forming an overlapping body (the large contains the small) as if it were a reference to (hair shapes), joined between them and on both Its sides are open blocks (window). Concentration in the composition are two closed blocks (two windows) that achieve the effectiveness of visual attraction, and they are referred to (the pupil of the eye) surrounded by two rings that are incised with lines as if they are intersecting paths, which is a reference to the iris of the eye realistically quoted.



**Fig.10**

Divide the face with a mass on both sides (right and left) that extended from the area of the disc of the thin front surface to the bottom of the plane, which is suggestive of the shape of the nose. Thus an open mass (impermeable), perhaps it is a sign of an event that our potter has encountered, or it is a breach of the norm, or it is a kind of technical modification that obliges its recipient to question this kind of unreality. What our potter found was the alienation of style in form with its modernizing features, in order to get out of the obsession with static stereotypes that he worked to reduce so that his works possess an artistic specificity. Or it is a metaphor for those ancient Iraqi forms that are embodied by the sacred fertility deities, as show the figure (11).



**Fig.11**

The work was also distinguished by a tinge of imagination through its stylistic formulation, but our potter with his contemporary work has mixed the characteristic of original creativity and the simplicity of manufacture, perhaps to assure us, that we cannot neglect these archaeological products and ignore even if they are simple, because they develop a truly creative art .

As for the goal through which the potter preferred to emphasize color integration, it is “individuality” by adopting the (raku) method in the production of his achievement to highlight his authority on diagnosis, to achieve the horizons of aesthetic formation that can be created by the art of ceramics. The work embodied the skill of the potter by depicting the features of the mirror and its natural aesthetic, but it is another type of beauty that appears in the form of mass, line, surface and texture, through which he translated the passion tainted by art and creativity to display the absolute and not just the making of a woman whose physical existence was lifted.

The stylistic peculiarity of those blocks (closed and open) was embodied as an indication of alleviating the weight of the general bloc with that chromatic tyranny that dominates the work block and its formal system. As for the texture technology that gave life to the soft, coarse and grooved blocks, adding a new dimension to give the bodies of its characters an intended transparency so that the eye of the beholder navigates to the depths of the realities of the soft blocks and dives far away to coexist deeply with the different texture, so the accomplished with all these artistic elements appears as one integrated unit that allows the viewer to It resides with the block from the inside.

**Second sample:**

Work name: mural

Production year: 2006

Size: 2.1mx 50cm

The compositional structure of the wall work states that it consists of three glazed clay tiles arranged adjacently, and the slab on the left side meets the one on the right in form and content within a uniform horizontal line, while the slab in the middle has shifted down the level of the two tiles on the right and left. The stylistic design of the ceramics was established according to a different vision according to a modernist perspective, in which the color consistency between white and brown contributed to the transfer of darkness to color values that have the ability to intertwine with light through a spectacle that never stops repeating its aesthetics, through images and expressions that refined the stillness of its themes, so our potter's sense of absolute comes Through infinity, where the recipient becomes an integral part of her works through his reading of the stylistic privacy presented in the ceramic achievement The effectiveness of the stylistic presentation added joy and visual pleasure through the spatial manipulation of the grooved lines and those wrinkled clay blocks through very impressive and simplistic uses, achieving through the elements of the composition a work of high documentary value and in a modern way linked to the modernist style.

As for the rhythmic repetition, it generated a sequential sequence of the presented achievement. It was employed to contribute to freedom of expression and its spontaneity and its formal and functional purposes, often allowing the aesthetic obsession to form artistic structures in favor of the artistic text and to replace it with the movement of visual performance through an artistic formation in which meditation belongs in favor of experimentation, and to achieve the rhythmic balance that extends the potter's style with specific dimensions that soon began to reveal The meaning of communication.

The peculiarity of the technical style in this achievement gave a syntactic impression, which is a kind of free play according to an intellectual, artistic and aesthetic design basis, and a self-realization that was carried out according to a free self-mechanism, which adopted spontaneity and the will of the potter, as a visual speech and a dialogic message in a visual language that achieves communication with its recipient within artistic treatments. Potter suggests it.

The aesthetic values and method of presentation involved several elements, including delving into the midst of different experimentation and experiencing the moment of aesthetic creation, whether in the aesthetic of color or symbolic reduction or acting in the presentation of the form completely freely through the space of publicity and possible fluency, which crossed with a taste that contracted with a different performance experience through the language of correspondence common.

**Third sample:**

Work name: Regular

Production year: 2020

Size: 50 x 50 x 25 cm

The owner: owned by one of the Iraqi potters

Within a basic structural reading of the work accomplished, we find that it consists of a circular geometric formation cut as show in the figure (12), forming two rectangular geometric cavities in which are fixed white paper strips in between them colored in a contrast to the color of the black work. The stylistic specificity raised by our potter tells us here that free creativity has violated the fixed and traditional values of the performative and technical ceramic discourse and its departure from the fixed visual text by transforming every presence into the absence of an intellectual signification capable of producing a different that does not settle except in the moment of vision that coincides with the vision of the creative work that It reproduces its meanings with every reading of the anticipating recipient of the creative work



**Fig.12**

The potter's departure from the functional style here is only to be replaced by creative formation out of aesthetic perception. Which achieved a visual shift in the stylistic specificity of the potter's speech by finding a new structural system in which the language of the different signifier and signified is the most likely. The potter here worked on simulating the existing things in daily life, but re-reading them with a different aesthetic and creative stylistic vision by drawing the attention of the recipient to those color clashes, to refer us to those existential struggles that cling to the function of things and combine them with experimentation and technical and stylistic diversity, establishing a new taste in presenting his visual discourse.

The color contrast has achieved added aesthetic and creative values through the effectiveness of the performance resulting from the performance technique, and the adoption of the technical craftsmanship aspect, moving away from the classical forms in which the potter depends on subjective emotion. Which the potter transformed into a cry that wanted to reveal what was going on in the same potter from the harbingers of his inner worlds bustling with those neutral colors that intend for a new imprint in the letters of his artistic style, which reveal expressive signs.

### **Results:**

- In his visual discourse, the potter (Shanyar Abdullah) employed geometric shapes (square, triangle, circle, and rectangle) in their intellectual and philosophical dimension and their mythological connotations as a formative construct, because of their high reductive value through their philosophically oscillating formations between Platonic idealism and Aristotelian materialism, and appeared This is evident in all samples of the sample.
- The chromatic values and the cold monochromatic technique within the one piece were of great importance in achieving stylistic diversity by finding a kind of contrast within the constructivism of the achievement, as in all the sample models.
- The potter (Shanyar Abdullah) tended to embody various contents within the construction of ceramic works, which contributed to finding various methods for him within multiple artistic eras, and this was embodied in most samples of the sample.
- The shape of the color is an effective addition to the ceramics and a distinctive feature that distinguishes the potter (Shanyar) as a feature that differs from what appears from the technical performance of other contemporary Iraqi potters.
- Diversity was achieved by the method by diversifying the tactile values of soft as in the sample form (3) and coarse as in the sample form (1), and fine and coarse as in the sample form (2).
- 6- The work of the potter (Shanyar Abdullah) was distinguished by its diversity and stylistic difference, as it did not continue at the same pace where diversity in its technical performance, beauty and art, and this was achieved in all samples of the sample.
- Documenting the temporal and spatial event through the analysis, interpretation and installation of the various environmental variables in the works of the potter Shnyar Abdullah, so that these events have documentation and a role in fertilizing thought and art by making them official documents indicative of that event.

### **Conclusions and Recommendations:**

#### **Conclusions:**

- The stylistic diversity in the works of the potter (Shanyar Abdullah) was achieved through the abstract, realistic, symbolic and expressive works that are clear in his ceramic works.
- The potter (Shanyar Abdullah) took advantage of the contemporary stylistic developments carried by the various artistic currents to create a stylistic peculiarity in his ceramic works at the level of form, content and technique.
- The open spaces contributed to the process of creating a kind of communication between the ceramic work and the recipient in favor of emphasizing the aesthetics of expression and its emotional mechanisms.

- Contemporary ceramic display methods carried a lot of concepts, connotations and social, political and humanitarian ideas by presenting them in a new and different way that fits with the inputs of the era and its spatial and temporal environments.

### **Recommendations:**

- The necessity of creating theoretical and practical scientific seminars for students of elementary fine arts and postgraduate studies, in which to review the experiences of contemporary Iraqi potters.
- It is necessary for students of art, beauty and criticism to know what the study concluded, to achieve knowledge of stylistic privacy and the mechanisms of technical work in the field of ceramics.
- Intensifying the issuance of publications and magazines that shed light on the march of contemporary Iraqi potters and their entire ceramic productions, so that students who study art can communicate and learn about the stylistic diversity of each Iraqi potter.

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- Aristotle (384 - 322 BC): Greek philosopher and student (Plato), and he is the author of scientific logic, the science of philosophy (metaphysics) and the systems for the rules and principles of the science of natural science. In his time, the edifice of the origins of psychology was built = (Psychology). The key to (Aristotle's) aesthetics lies in (imitation and simulation), as art is the human being who is able to imitate and simulate. He experimented with politics, poetry, music, dance, and plastic arts, contributing theories and rules. Sculpture was a special favor to him, and he stood in opposition to his teacher (Plato) in his theoretical interpretations. (Eid, Kamal: The Philosophy of Literature and Art, previous source, p. 23).
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- Buffon (1707 - 1788): He is Count Buffon, a writer and natural scientist. He is one of the most famous writers and scholars of France. He has an article (A talk on style), one of the most important books in the history of style, and (Buffon) delivered this talk (\*) On Saturday 25 August 1753, after he was elected a member of the French Academy. (Fowler, Rogers: Theory of Linguistics and Modernity of Literature, T: Salman Al-Wasiti, Journal of Foreign Culture, Vol. 1, House of Cultural Affairs, Baghdad, 1982, p. 6).



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- Semiotics: a critical trend that appeared in literature and art and was one of its most famous representatives (Saussure), who defined the sign as a dual-building unit consisting of a signifier and a signified, and sees the series of sounds as the signifier that summons in the listener's mind a mental image that is the signified. The sign of the sign is established from the link between the signifier and the signified. (Sahib, Zuhair: Studies in the Structure of Art, previous source, pp. 284-285)
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