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**THE AESTHETIC DIMENSION OF SPACE IN  
CONTEMPORARY CERAMICS**

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**Abstract:**

The purpose of this paper is to identifying the concept of aesthetic dimensions in contemporary ceramics. As well as Identifying the aesthetic space and its concept in contemporary ceramics, and Confirmation of the effect of aesthetic space by reading a number of paintings of an aesthetic nature and contrasting space. Art in general, and painting in particular, was and still represents a sophisticated type of social awareness capable of depicting the dialectic of the conflict between man and himself and between him and the surrounding world. For this reason, it was agreed that art has the property of documenting its victories and defeats, as well as its beliefs through the forms proposed in this period of a time or that.

The human arts in general and the plastic arts in particular are related to references and contexts of knowledge that discover their local identity in relation to the civilization that arose under it and are considered its roots, and it is quite clear that the most important cultural elements that helped the growth and development of peoples is the creation of writing that has great importance in guiding aspects of life different.

Through the different eras of the development of the art of ceramics, which formed a basic material in the production of works, but it formed infinite connotations in the use of crafts, and pointed to the possibility of the potter to manipulate the shape of the crafts through its shape and form, and the employment of the colors that he uses through his ceramic work. The fine movement in Iraq benefits students. And art connoisseurs. The Fine and Aesthetic Library sings in art institutions in Iraq.

## Introduction:

The term aesthetics raises a major question, a philosophical delusion, how can we put beauty and the feeling of it as a science by which the truth and error of this emotional beauty are measured, and then what are the steps and measures to reach the feeling of beauty, and who allowed himself to set rules and steps, and are they inherent to all people in every time and place.

Researchers differed in determining the real beginning of aesthetics. Most researchers prefer aesthetics to the eighteenth century with Baumgarten, among them Mujahid Abdel Moneim Mujahid in writing (Studies in Aesthetics) pg. 16, Amira Helmy Matar in (Introduction to Aesthetics) p. 8 and Muhammad Ali Abu Rayan (The Philosophy of Beauty and the Rise of the Arts) p. 23 and Najm Abdul Haider in (Aesthetics: Its Prospects and Development) p. and Charles Lalo (Principles of Aesthetics) p. 58 and the book (The Foundations of Marxism-Leninism) p. 37.

On the other hand, we find other researchers who did not succeed in saying that the beginning of aesthetics with Baumgarten and researchers enriched the definition without referring to the beginning. For example, you see Henri Lefavre (in Aesthetics) saying that there is a problem in determining the true beginning of aesthetics (Diderot can be considered an innovator of modern aesthetics, his analyzes of details, his writings known as salons, his writings on the subject of photography, and his comprehensive criticism of lexical tendency still retain great value)<sup>(1)</sup>.

Roger Garaudy returns it to the Renaissance (the science of aesthetics, which has become traditional since the Renaissance, was based on a perception of the world, man sees that man as an individual is the center and measure of things, and he resides in a world in which the place is determined at once and definitively by Euclid's geometry And Newton's physics, and the laws of The perspective legislated by the Renaissance expresses that perception of the world and man. In this context, the painter reconstructs the tangible phenomena, arranges them and organizes them according to marginal laws that change the laws of the mind at the same time<sup>(2)</sup>.

Jan Bertamly differentiates between beautiful and beautiful and beautiful and believes that the definition of aesthetics is the study of the problems created by production and meditation, and we refer to them as works of art. This definition does not include an explanation of the meaning of beauty and beauty. Beautiful things, and the two ideas of the beautiful, the beauty are Minoran ideas that require the adoption of Minoran positions, so he rejects them.

The word beautiful in the broad sense means any applied value, but in the narrow sense that we confine it to here, it means a special value in the middle of other values, this understanding of the beautiful as the maximum unity consistent with the maximum multiplicity that has been felt since ancient times... until it became in our present time a normal idea, and this understanding generally attempts to explain the applied categories, which we are trying to distinguish here from one point of view and without referring to the inevitable differences, so we can blame some of these statements for their distance from the facts. And to accept arbitrary applications. And from this cancelling the definition that Didor said: "Beauty is a relative term that indicates the ability to have desirable relations in our souls. Beautiful in art, but we add to Didor's statement that a beautiful work of art does not require that there be always a beautiful soul behind it<sup>(3)</sup>.

As for Herbert Reed, he believes that the term beauty is relative, because the sense of beauty is a very volatile phenomenon, which appeared in the course of history in faces that were not defined at all, and we're always deceptive. He believes that the confusion of concepts is due to the misuse of the words art and beauty by saying that everything that is beautiful is art, and everything that is beautiful art, and ugliness is the opposite of art. This impression plays the role of an unconscious watchdog, especially when art does not contain beauty, and as a result, it comes to art, whether from the historical (past) or social angle, we find that art was or is It is often nothing short of beautiful<sup>(4)</sup>.

The word beauty and beautiful, does not indicate the aesthetic aspect and does not express an aesthetic view of a person. When I say a beautiful proof and a beautiful stroke, I express admiration for something that has done it well, regardless of the description of this act because it is aesthetic, intellectual or physical. When we say about a woman that she is beautiful and has a beautiful day, this is just an emotional reaction that has nothing to do with aesthetics, meaning there is no relationship between the aesthetic aspects and describing things in nature as beautiful<sup>(5)</sup>.

The word beauty is one of the perceptions that have been severely deformed, by many centuries of reflection on the theory of aesthetics. He believes, i.e., Colngood, that it is not an English word, but rather a vernacular that spread in European civilization. He says if we go back to the Greek language, we will not find any connection between beauty and art. To call something beautiful in Greek means to describe it as admirable, excellent, or desirable.

The poem or the painting may undisputedly be described in this capacity, but its enjoyment of this right is similar to the enjoyment of a shoe or any simple made thing.

When we talk about and enjoy art, we use three main terms: art, aesthetics, and beauty. One of the important aspects of our mission is to reach clear and precise meanings of the words that people use without accuracy and thought. People often use the terms (artistic), aesthetic, and beautiful, each in place of the other. They express their admiration for a subject that has been put into a clever and wonderful design, and they say that it is highly artistic or aesthetic to a far and beautiful extent. However, this use is regrettable because it mixes three types The facts are different from each other<sup>(6)</sup>.

Determining the meaning of the beautiful, the beauty and the aesthetic is an issue that has puzzled researchers and philosophers, each of which has a different definition from the other. The reason for not finding a comprehensive definition of beauty and beauty is due to:

- Using the word "beautiful" to refer to many things that bear the connection to beauty in their view.
- Emphasis on the role of beauty in evaluating reality and artistic works, but the difference lies in the identification and importance of the saying beautiful and its foundations and sources<sup>(7)</sup>.

There is no beauty that exists by itself, but there are things we mean and decide whose beauty is incalculable in nature and society. And beauty is a perceptible quality in all things, phenomena, and concepts, just like courage, because courage and

what takes its course, people do not see courage because courage represents a tangible material thing such as a tree or a chair. What is true of beauty in this respect is also true of art and people. People do not see, but rather see works of art, hear about them, read and derive from their common characteristics the term art, which is awareness, acknowledgement and belief in it or taste it, and therefore it is not without relativity<sup>(7)</sup>.

**Research problem:**

Since ancient times, man has sought, through his artistic works, to create various forms, whether these forms are realistic or abstract. However, in the end, it is close to himself and desirable for him - and by virtue of the connection between the soul and what creates, the aesthetic vision is manifested as a criterion in accepting or rejecting the problem and also in the maturity of forms according to the accumulated aesthetic experience.

Therefore, ceramic art, as one of the aesthetic arts, took several directions, methods and techniques, and the diversity of ceramic works between showing the third dimension and flatness, and each type acquired its own aesthetic. In the midst of the technical and artistic acceleration witnessed by our contemporary world and by virtue of the communicative development between nations and peoples, the artist tried to generalize his visual discourse through effective technical and stylistic effectiveness. especially in modern ceramic arts.

Renewal movements have dominated the world in the beauty industry in ceramic works, expressing their relentless pursuit of the prevalence of beauty in most ceramic works and mixing it with human desires in an effort to relieve his burden. The public to establish equal relations between ceramics and the aesthetic phenomena in nature through the use of new materials and in accordance with the development witnessed by the world in all aspects of life.

Contemporary ceramics have achieved a widespread in recent years through those works that have a daily relationship with human life and household tools. From the earthenware and kitchen utensils, to the wall and paintings that are included in home furnishing, the idea of contemporary ceramics has spread and its entry into the world of daily human use. Through the above, we put the following question :

What are the aesthetic and semantic dimensions of space in contemporary ceramic art?

**Research importance:**

- The tremendous development witnessed by the world in the field of ceramics and the spread of ceramics on a large scale in recent years and an attempt to impart aesthetic and semantic dimensions to modern ceramics and achieve the objective equivalent between the art of ceramics and its uses.
- Space constitutes a regulator for the movement of ceramics, as it is represented by the potter's awareness of what human tastes require to establish certain aesthetics and to work within the framework of certain spaces according to the transformations of taste and keeping pace with reality and the extent of its ability to employ the legacies in that aesthetic space.
- The modern formations of contemporary ceramics suggest that objective spaces imposed by the nature of reality on the potter led to works that enjoy a wider aesthetic space.

**Research objective:**

- Identifying the concept of aesthetic dimensions in contemporary ceramics.
- Identifying the aesthetic space and its concept in contemporary ceramics.
- Confirmation of the effect of aesthetic space by reading a number of paintings of an aesthetic nature and contrasting space.

**Space concept:**

Man's constant pursuit of new things prompted him to find fundamental variables whose references are due to subjective or environmental reasons) (Between the innate desire for renewal and the surrounding environmental conditions, man's movement and his continuous pursuit motivated him to find systems for solutions and balance in the face of life variables, as the ancient man suffered from the ambiguity of the elements of nature. And the horror of its catastrophes, which led him to the walls of the caves in which he shelters from the brutality of the storms and the neighborhoods, to record them, and through his imaginary images, a fictitious equivalent to explaining what he was unable to understand or control.

The concept of space occupied a wide space from a scientific and philosophical point of view. The opinions of scholars and thinkers varied about the nature of this element, the method of its operation and its applications in all types of arts.

(a surface in which all shapes appear on the plane image and parallel to the shapes themselves, which must be flat and appear equal distances when looking at them), that space is (the ground on which the distribution of the elements, i.e. it will be the area containing them)

From a scientific point of view, space is mentioned in the dictionary of space sciences and modern astronomy as a space devoid of extension, or it is the space between stars and galaxies, and in space, there is no density and gravity. In fact, this term is only analogous, as space in the universe is not completely empty of matter. Filled with the invisible solar wind or small and minute-sized dust and gas particles <sup>(8)</sup>.

**The relationship of space to emptiness:**

From the physical point of view, space is a space that contains matter in its different physical states, and this region is usually filled with gases and dust. As for the vacuum, it is a region or space that is completely emptied of matter, and this means that space is the container that contains all the assets of nature and its contents, and this requires a reflection in the three-dimensional arts Including sculpture.

It has been shown long ago that the absolute vacuum, i.e. nothing, nothing, cannot exist in principle, but what physicists call a vacuum is what remains after the displacement of atoms and quantum, i.e. all physical fields <sup>(9)</sup>.

Space is the space in which solid bodies move without being damaged or destroyed and maintain their shape through it. As for liquids, they take the shape and volume of that space <sup>(10)</sup>.

Space before studying the theory of relativity of the German scientist (Albert Einstein) was understood as the space in this universe that is filled by (ether) and the celestial bodies swim in it, and after Einstein emptied it from the ether, he did not leave us anything to fill it with, so he likes to say that it is empty in this parts except from some of the atoms and elements here and there at far distances <sup>(11)</sup>.

And space, in general, can be understood by three-dimensional perceptions as being composed of three dimensions, and without the ether, we will realize that it is harmonious in all its aspects, except many spheres that swim in it here and there, filling the part it occupies, and if we obey some classical research in space We will conclude that it is (infinite) and then, of course, it will be infinite, and we may realize the three dimensions with our own intuition.

(Einstein) sees in the general theory of relativity that space is not harmonious, not similar or harmonious, but rather it curves around the mass floating in it. It increases around large blocks <sup>(12)</sup>. Thus, space does not have a unified form but rather corresponds to what it contains of the assets.

As for the British scientist (Isaac Newton), he says that absolute space, by its own nature and without any relation with anything external, always remains similar and immobile, and by similarity here means that it is harmonious and harmonious in all its aspects. This consistency and harmony lead as a result to the interdependence between its parts, realizing the unity that establishes the three-dimensional spatial product.

Concerning the absolute space, he says (Newton) that its sections are not seen in the sense that it is not something sensuous and empirical and that it is in principle without any relation with the external and real things that are within the reach of our senses<sup>(13)</sup>.

Whereas (relative) space has (it is a moving measure of absolute space and we perceive it through our sense of objects) <sup>(14)</sup>.

### **space for philosophers:**

As for the ancient Greek philosophers and thinkers, they had a vision about the concept of space, and he was one of the first philosophers to make special proposals on this subject (Capis) through the relationship between (water and vacuum).

Space is related to (Lepis) being and nothingness (water and emptiness), neither of which has more truth than reality, and nothing in the world can happen without them. About (water), or in other words, it is existence and has three dimensions and is distinguished by its size and shape, and that all of them are similar in terms of Article <sup>(15)</sup>.

Anaxmendis realized that space is (Aberon) and it is the infinite as the original substance is immortal and eternal, does not corrupt and surrounds the worlds from every side, and this aperon, as its meaning indicates, is unlimited in terms of (quantity) and in terms of (quality). The aperon does not have any specific attribute in itself, but rather resembles a mixture in which the attributes are completely equal <sup>(16)</sup>.

As for (Democritus), he agrees with Lukebus in terms of water and emptiness, that they are the basic components of existence and all things. The other are gaps in the void <sup>(17)</sup>.

Thus, both (Luqibus) and (Democritus) give a clear vision of the vast space surrounding the atoms that make up the substance in general, and that these atoms take the shape and size of that space.

Epicurus says that everything is made up of atoms in space, space is unlimited, and the atoms themselves are unlimited in number and that the worlds that are formed within the void as a result of the convergence of atoms are atoms of unlimited number, and the void is necessary and essential for the movement to occur, and the void sometimes appears equal "With space and sometimes" the part that is not occupied by bodies, i.e. atoms <sup>(18)</sup>.

As for the (Pythagoreans), they concluded that the Earth is spherical and surrounded by space from all sides, and it is most likely that they deduced that from its shadow

cast on the Earth during its eclipse, which is what they interpreted with a correct interpretation to some extent <sup>(19)</sup>.

(Pythagoras) the philosopher of the Pythagorean school concluded that numbers are the origin of things and they correspond to the finite and the infinite <sup>(20)</sup>.

And space in (Aristotle) was associated with (the physiological) , he says that we cannot perceive the form of the material form without the material, and we cannot imagine the existence of the material without the image, and the image is what gives the material existence in reality in a specific essence, that is, that The image is what determines the form of the plasmoid and defines it as an object, and that both of them are united “essentially” to be one “existent” and that each of them is incomplete in itself, lacking in the other, a search that cannot be separated from the other <sup>(21)</sup>.

### **The relationship of space with structural elements and organizational foundations:**

Space is one of the most important elements that contain the formation of the artwork, whether it is in (architecture, sculpture, drawing), as well as its various activities in all types of plastic arts, in addition to the possibility of classifying these arts according to the work of space in them, as this element took development and growth little by little according to The requirements of the era to which he belongs and his vision.

#### **Line:**

It is one of the most important and useful elements among the design elements. It is considered simple and complex at the same time. It has multiple qualities that allow it to express movement and mass in its aesthetic sense, which produces self-spontaneous movement... We find in Islamic art products two types of luck:

The first: a curved movement that moves freely and within the limits of the allocated space, giving a sense of absolute and continuity to infinity <sup>(22)</sup> and the curved line is characterized by beauty when it expresses the artist’s feelings<sup>(23)</sup>.

The second type of lines is the geometric line: its function is to define areas of fillings that form star shapes, or polygons with angles, or circles.. And the artist gives a sense of stillness and stability <sup>(24)</sup>.

The researcher believes that the Muslim artist was able to achieve a balance between the soft line and the geometric line in the design despite the different nature of each type of these lines. The structure of the linear design in Islamic art has spiritual and mystical connotations besides its formal connotations, because it has a relative world <sup>(25)</sup> and shows cases of calligraphy including Vertical, Horizontal, Inclined, Broken, Zigzag,...etc.

#### **shape :**

It is the sum of the structural elements that share in common, creating a visual pattern that can be received by the recipient, as well as the spatial arrangement of the colour spaces and the rest of the other structural elements <sup>(26)</sup>.

Art differed after (Rodin) and (MedradoRossoa) in form, style, as well as material, and one of the first motives for this difference, which came at the hands of the first innovators in this century, is (Pablo Picasso).

Pablo Picasso ), a pioneer of the Cubist movement, is considered one of the most active, innovative, and enduring artists of the twentieth century, who continued to practice sculpture and understand the many artistic movements <sup>(27)</sup>.

The first features of Cubism that appeared with (Picasso) were three wood engravings completed in 1907, but the first integrated Cubist piece is his bronze sculpture (Woman's Head) in (1909) <sup>(28)</sup> as show in the figure (1).



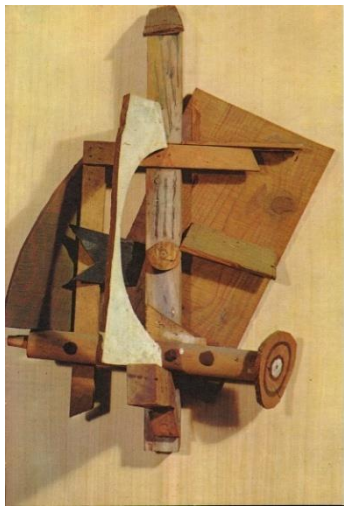
**Fig.1**

It is a bust of a woman's head. In this work, the artist embodied all the features in a geometrical form. The features of Cubism were clear in this work. (Picasso) gave importance to mass and space in the subject of the work, but the cubism (Picasso) was different from the work of the late (Rodin), which was distinguished With his interest in light and surface reflections that weakened the sensory mass, despite his emphasis on imitation of mass and space, and thus (Picasso) has rejected the multiples of perceptible mass in order to obtain pure visual effects of the form <sup>(29)</sup>.

As space is an element of composition and construction, as it turns into an aesthetic value that can be perceived visually only, but there are many factors that help to suggest space in order to achieve spatial and temporal relations and transparency in the artwork. The purpose is to achieve the main goal of (Picasso) who opposes impressionism, as he distorts appearances less than them It deviates to a lesser degree from the realistic tradition, and all those who follow in its footsteps neglect the form and the structure. Thus, the geometric form emerges to give the artwork a clear and unmistakable structure. Taking the form away from the Cubists is falling apart more and more, as it no longer allows us to identify some of the characteristics of the face, chest and hands, due to the severity of the dismantling of the form, which ends with the fragmentation and demolition of the thing <sup>(30)</sup>.

(Picasso) embarked on a new exploratory path in his sculptural material and moved to assembly, which means building a sculpture from separate ready-made materials and various things, including metal pieces, furniture, wood, strings and all means that would produce a distinctive effect that Alfred Bar called Rococo. <sup>(31)</sup> (Picasso) produced this synthesis method in 1912 his work (Guitar) as shows in the figurer (2), in order to keep space as an element that depends on taste, feeling and imagination that can be precisely expressed, as well as the work he completed in 1914 his work (Musical Instrumens) these are two cubist works built of metal sheets as show in the figure (3).



**Fig.2****Fig.3**

And wires and wooden pieces and implemented in a clumsy way, but they build the goal of (Picasso) in clarifying the main problem of sculpture, which is to confirm the sculptural space and not the sculptural mass <sup>(32)</sup>. In order to realize the problem of the artwork despite the adoption of sheet metal technology combined with various other materials.

**colour:**

Colour represents a great expressive and aesthetic energy in the two-dimensional arts, as this means the use of the color feature with its different techniques and physical effects on visual perception, and then feeling it <sup>(33)</sup> and colors have their impact on human life, some of which relax him in vision, and some of them provoke emotion in it. The colors also have special psychological meanings. White: symbolizes purity, light and peace, black: symbolizes darkness, sadness and gloom, and yellow: symbolizes the sun and gold, and is sometimes taken for deception and fraud.

And red: symbolizes rebellious emotions and activity, and it is a symbol of burning fire and danger. Red is the first color that man used in his decorations, either

blue: symbolizes friendship, wisdom and eternity, violet: combines love and wisdom, green: symbolizes growth, hope, life, fertility and nobility <sup>(34)</sup>.

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