Social Communication in Conceptual Works of Contemporary Ceramics[1]

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ABSTRACT

Contemporary ceramic art and intellectual trends, where the ceramic form became interactive from society and mixed with the environment, and in conceptual art, the concept or meaning behind his work is more than his aesthetic function, this study forms four chapters. Its first chapter is concerned with the problem related to the research, its importance and limitations, and it defines the terms used. As for its second chapter, it is related to the framework of theoretical research and previous studies, and the concept of social communication is dealt with in its first axis, while its second axis deals with postmodern ceramics. In the third chapter, the procedures that were taken to implement the research are explained, where the research category of (15) potters was formed, the study sample and the tools used, the descriptive analytical approach was determined, and an analysis was conducted on a sample of the research consisting of (3) ceramic samples. As for its fourth chapter, it includes a review of the results, recommendations and conclusions.

CHAPTER I: INTRODUCTION

In early history, art did not care about its aesthetics and philosophy as much as they cared about formation and making it for a functional benefit. With the passage of time, the potter-craftsman became interested in the history and events of the era because of its durability, strength, and resistance to climatic conditions. The pottery went through the ancient civilizations, developed in idea, and the potter's ideas and philosophy differed when it fell on the human philosophical thought in contemporary pottery. addressed to the community itself. influenced by modern art movements, so that the contemporary potter tends to embody his diverse and emerging ideas that reflect the political and economic changes concerned with the new expression of contemporary thought. Then he merged freedom of expression and formation with philosophical aesthetics in the art of ceramics. Art has become a tool for expression and understanding and a means of recreation and sharing emotional feelings. This raises the question about the role of communication and social discussion in contemporary conceptual ceramic works.

Research Importance:

Increasing the plastic dimension of ceramics by integrating it with social communication as a contemporary philosophical thought that gives ceramic works a philosophical value, in addition to opening knowledge horizons for researchers and scholars to enter the fields of plastic arts.

Research Objectives

Learn about the concept of communication and social discussion of conceptual works of contemporary ceramics.

Search Limits

1- Thematic boundaries: It includes the study of the social communication of contemporary ceramics and conceptual art.
2- Objective boundaries The production of contemporary potters who employed social communication in their ceramic achievement.
3- Spatial boundaries: a study of the works of potters (1), Yatasegawa, 2) Jongjin park, (3) Kathvyn Hean
Temporal boundaries: - 2019-2021, since this period witnessed a clear change in the diversity of styles, ideas, shapes, and ceramic techniques in general.

CHAPTER II: COMMUNICATION AND SOCIAL DISCUSSION:

The dictionary of Ibn al-Manzour explains that communication means the interdependence of the parts of a thing, sensually and morally (Ibn al-Manzour, p. 1128). Depends on the nature of the group, organizations and societies that have a significant and direct impact on the behavior patterns of individuals (Karabieh Amina, 2017, p. 127).
Procedural: It is a social process of connection that enhances the social structure and social relations between the artist or the potter and the community, despite their differences that represent these relations artistically.

The First Axis: - The Concept of Communication and Social Discussion

Communication and social discussion is a basic concept that is concerned with the process of developing socialization and portrays the conditions in which people are linked by common social, cultural and artistic relationships. Social communication is an expressive image of relationships between members of society, and the concept of communication refers to the level of closeness and cohesion of relationships between individuals (Bouloudani Khaled, 2018, p.68). This represents the concepts of social communication in building the theory because it reflects the multiple aspects of the social and artistic phenomenon, especially when this theory is in the prime of its inception, as it needs abstract concepts because it includes intellectual formulations of accurate observations related to the phenomenon of social communication. Penetration into the particles of the phenomenon, which is the ability, is not available in abstract concepts, so it was protected by the procedural. As for the abstract, it includes texts and abstract ideas that refer to general characteristics of the phenomenon under study that do not reflect that by the closeness and interdependence between individuals in goals, behaviors, and inclinations, and the degree of attraction of members of society to divide their desire to help. others, support them, and exchange their technical expertise among themselves, if it can be said that by increasing communication between the members of the community, it leads to the achievement of common goals among its members and an increase in the ability to communicate between friends, neighbors and relatives socially. between individuals, which includes cooperation between them without competition (Berludani Khaled,2000, p.72), Thus, the members of society must work to develop awareness and transform it from false, unrealistic awareness to real, realistic awareness by understanding the importance of difference and its important role in enriching the creative diversity among the members of society, as it strengthens the concept of sharing in life and stems from the conviction that life is not yours alone or mine alone. And that differences in opinions does not mean that it is considered a conflict between members of society, but rather this difference in opinion may be a source of strength for this society (Layla, Nadia Nasr Muhammad,2021, p. 412), It can be said that art represents the culture of the artist, his opinions and ideas of his own, and the heritage of his land to communicate it to his society, thus addressing the social problems passing through his society, and that art is a kind of recreational and educational activities at the same time, it supports the discharge of negative energy from the artist in a deliberate way and helps cooperation between members of society as well To increase the rate of production per capita based on communication and social cooperation among them.

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Postmodern Arts

Western life and reality witnessed a number of successive changes and transformations at the level of the social fabric, and this is what put modernist thought in a dilemma and a difficult situation after it was subjected to a wave of criticism directed at it by what was termed as the continuity of society (postmodernism), which came as the compelling authority of the major intellectual systems. closed, and the trend towards a totalitarian culture and the activation of the marginal ones, so the modern social perceptions, especially (rational and subjective), sparked an intense artistic wave of critic and potter by postmodern social intellectual communication in order to curtail its power and reduce the control of science and absolute judgments, determinism and certainty.

Intellectual modernity failed and was unable to achieve its inevitable promises and projects, and the twentieth century itself is a witness to that, when totalitarian systems and social communication appeared in it, so rationality, science and technology were misused, and it became a source of threat to human life and its future instead of achieving happiness and well-being for the members of society (Hassan Hammad, 2013, p. 23).The best evidence of the demise of modernity and its intellectual propositions is the devastation caused by America in the world to make sure "to the world that science has failed to reach inevitable happiness and knowledge, and the era of doubt has returned violently and revelry, doubting the ability of science to achieve knowledge" (Abdul Aziz Hammouda, 1998, p. 300), Since the late 1940s and early 1950s, the distortions caused by rationalism were publicized and exposed, and then the obituary of modernity was announced and its death announced, to begin a new phase, which is the postmodern one.

Where (François Lyotard) (1924-1998 AD) asserts that the era of postmodernism is the era of the end and demise of (the great stories / narratives / explanations) in the sense that it is an announcement of the death of the great doctrines that are represented by the doctrines of thought, knowledge and art, which tried to clarify the facts and interpret them in a comprehensive way. Describing it as an embodiment of the state of culture in society after the transformations that affected the rules of social communication and the arts, postmodernism represents a reaction against the propositions of modernity, that is, against the glorification of positivism, technology, and rationality in society with, the exaltation of unilateral progress, the recognition of absolute truths, the rational planning of social and creative systems, and the unification of knowledge production patterns, to describe the postmodern era as the era of difference and fragmentation. In communication and social diversity and determining the shape of societies (Muhammad Al-Sheikh and another, 2015, p. 11) to take the form of systems and ideas,

The conceptual trends of postmodernism imposed their presence on the map of thought as the result of a number of variables (technical, social, artistic, cultural pluralism and contrast), thus removing and erasing the separations between society, the lower/popular culture and the higher/elitist culture. In the postmodern world, there is no constant that governs the changeable, nor a mind that interprets aspects of cultural and artistic activity in an objective manner, away from bias. Just as there is no higher or lower culture, rather everything we see represents a continuous formation that cannot be explained or justified by referring to an ideal model. The meaning of social communication, nothing below the surface desires other than the surface itself, and there is nothing beneath the experience other than the experience itself (Megan Al-Ruwaili and others, 2013, p. 226).

For postmodernism to represent an open movement that accommodates all the multiple and diverse viewpoints related to all fields and domains, from present and past, new and old, national and global, it is a dimensionless modernity that breaks the collar of certainty within one identity and one dimension, overthrowing the throne of modernity with its elitism and selectivity, and moving it towards the masses. Popularity, excessive multiplicity, immanence, disintegration, sarcasm, chaos, scattering, transformation, purification, hybridity, and carnivalism, although it is not excluded in postmodernity that these contradictions or antagonisms coexist in one field or identity, to reflect the image of deconstruction and the state of fluidity and movement (Edward Lucy Smith, 1945, p. 232)).

What the twentieth century has reached in terms of development and acceleration in scientific thought and technology has also been accompanied by a development or acceleration in the fabric of art and its aesthetic productions and formats. Within this period, the visual arts have established themselves on a new and strange path, the direction of which may have been difficult to predict at the time. Europe emerged from the war torn apart and exhausted, and artists witnessed cities traumatized by the destruction and ravages of war. For artists to face great hardships in staying in contact with society and countries, the energies of the (Paris School) have weakened and depleted due to the mass emigration of artists, as was the renaissance of America as a military and economic power

since the early thirties of the last century and what followed, when artistic life in America - in New York in particular - was abounded with waves A succession of new immigrants and displaced persons, who quickly adapted to the new environment more easily than if they had left to other places, because the population of the United States is itself a mixture of all European countries (Edward Lucy Smith, 1995, p. 5).

The European society is an open society with its ability to absorb and accept all ideas, nationalities, changes and transformations. Transition and change have become a great authority that "governing things has made it very difficult to maintain a sense of history and its permanence, and if there is a meaning to history, then it must be found and defined from within the vortex of change" (Edward Lucy Smith, 1945, p. 230). Therefore, the task of artists - in Europe in general - after the Second World War was enormous, as it was of a variable and accelerating nature, such as the change and acceleration of the new lifestyle. Spiritual and material for the artist and art alike.

Conceptual Art

From special postmodern intellectual and cognitive sources, I tried to mix and merge art with the furnace of life, and to combat static academic traditions and liberation from social and cultural restrictions, systems and patterns, and even from art itself and its traditional manifestations and ways of consuming and receiving it. Between art and life, the artist is freed from all means and directs directly to the discovery of himself and the world, orientation towards direct work with the material of the world, to present a new realization of existence and a new concept of art, in other words, reluctance and rebellion against presenting it as a commodity that can be benefited from by selling it in the art market, as the idea or concept becomes a machine that makes art (Samar Gharib,1982, pp. 103-106)

To emerge to the art scene in (1965-1966 AD) achievements that do not have a specific function or purpose in themselves, or are related to a topic, as it seems as if they do not have a specific message under the title (conceptual art), which represents a trend that goes beyond the art of painting, sculpture , pottery, music, and other arts, and opens up to the horizons of its virgin concepts that do not exhaust the energies. "Conceptual art represents intellectual systems embedded in any means that the artist considers appropriate" (Saad Shaker Muhammad,1979, p. 19) in the form of relationships within the textual space and creates for its forms social contexts that were not known before in social communication.

Art, as the artist sees it, does not exist in things, but rather exists in the concept of the artist and the recipient alike about the artistic achievement, in the sense that plastic art issues must be dealt with with the same seriousness with which other intellectual, social, scientific and creative issues are dealt with. This led the artists to turn towards a new type of ideas and materials used in the construction of the artistic effect, in which they found consolation or an alternative to what is traditional and well-known. Identify communication between members of the community (Adel Kamel, 1986, p. 92). As the meaning opens up to multiple possibilities in which the recipient has the freedom to define its meaning, the recipient becomes an integral part of the artwork

The Second Axis: - Postmodernism

Global thought at the beginning of the twentieth century and the end of the nineteenth century witnessed a great displacement and a major radical transformation in ceramic art, the quality of the system presented by the ceramic formation. She turned towards new pictorial systems and achieved another history of receiving and receiving and in response to the aesthetic in presenting her saying of ceramics. It established its history of texts and images as a result of this formal transformation, as it witnessed a revolution against the old realistic and academic plastic methods, "as symbols are transmitted as beliefs and as historical knowledge to take the character of constancy within the combined structure with its civilized characteristics and as a social reality that achieves the continuity of patterns with its human values and may not differ from time and place, and they can differ only in the means expressed and determined by the collective behavior in its structure of the ceramic form" (Golden Man Lucian,2012, p.4).

In contemporary art and ceramics, it appeared in vast and different parts of the world, but the increase was to consider the impact of alienation processes in ceramics with many aspects, as the social reality" (Philip Syring, 1992, pp. 6-7).

The procedures that are applied to the art of ceramics express the structure of its artistic form, and thus are the result of global friction due to the development of the laws of rapid communication, as porcelain is no longer a carrier of contents, or the answer to ethical, anecdotal or anecdotal contents, but art has become a single formula due to this displacement that The world witnessed it, and the dementia tries to keep pace with the times in its times, but it does not happen.

In one form and in its social dimension, rather, it treats and presents the problems of contemporary man within cosmic dimensions with an expressive and aesthetic framework that opens its horizons on the scale of the symbols inherited within the era in it "where the potter practices going to the true essence to capture the semantic and aesthetic symbols and pull them to contemporary in the creative debate" (Samar Gharib,1982, pp. 103-106), and by doing This social communication also confirms the aesthetic transformation at the level of technique and systems of forms, and the contemporary ceramic genre has achieved continuous attempts in research and experimentation in aesthetic disputes and an attempt to discover the elements of innovation and contemporary through interaction with plastic genres and the diversity of styles and the mutual influence between it and those genres. . Exiting, according to the concepts of modernity, from the limitations of the form to a multi-faceted artistic formation, as a creative combination that affected the recipient and his mental storage. In the composition ... and in the face of this art, a delicate and complex path was paved, with the effect of displacement. The artist's skill in borrowing from all methods, tools, and methods is necessary to search for the correct and appropriate face that increases the artist's thought) (Saad Shaker Muhammad,1979, p. 19) for the development of pottery's abilities to express levels that are appropriate to the era.

This is what applies to the emergence and development of the conceptual ceramic movement, where the aspirations of the potters began as a result of the search for new horizons in the artistic work outside the traditional frameworks, so this artistic attempt was born within a framework of contribution through the potters who devoted their technical and scientific expertise to reach an advanced stage in the field of ceramics and at the level of its technical aspects. and total) (Adel Kamel,1986, p. 92).

Where the social systems of the era began to reveal an emergence and transformation in the concept of ceramics, it began to enter into the events and creation of pots, and thus a school emerged as a permanent and dominant customer of the art of ceramics.

That many of the achievements of ceramics, in which the language of form dialogues with the language of technology to generate an aesthetic form that has an effect that is aesthetically transformed from the familiar languages, but that the structure of expressionism in ceramic systems often occurs as a result of a kind of implemented technique, thus complementing an aesthetic and expressive form (Amin Abbas Al-Khafaji, 2010, p. 176).

Form systems are an aesthetic revolution against the entire structure of the history of plastic art and its existing constructive and color relations, and even on the topics and ideas loaded in it as a prelude to social and human rejection (Bachelard, Gaston, 1985, p.9), this rejection came to all that prevailed, which led to the events of a major change in the systems of relations and the consistency of the elements and concepts of the structure of the plastic and ceramic system in particular, and the most effective role in opening up the material to the artist / potter and techniques based on advanced scientific theories, which resulted in new artistic movements. (John Dewey, 1963, p. 160)

With the scientific, technological and industrial development, the techniques have become open formative capabilities and options that are in favor of the image of the ceramic form and part of the visual imagery, and it has become natural when talking about an art form that is presented in an effective way by the technology, starting with the artist / potter's selection of the raw material and carrying out the executive performance operations, with the continuation of The process of interaction of his senses and his plastic ability with the material (Farouk Abdel-Kazem Ghanem, 2013, p. 53). Art tends to be imaginary or hypothetical as part of the privacy of its function, but it establishes relationships that link it to all basic functions of society, and on the other hand, it is keen on the relationship with technology in a way that clarifies the assumption as if it were the space between art and technology.

Ceramics and its Relation to Conceptual Art

Conceptual art is considered one of the directions of postmodern art and depends on the idea or concept and meaning behind the ceramic work, where the idea is the main focus of the ceramic work. In this art, the artistic work is stripped of aesthetic and utilitarian values and focused on the idea of ceramic work. His ceramic works, where the pottery form has become a philosophical value and a specific concept that is deeper than before behind the work, in order to communicate an idea to the recipient, the audience, or the community.

Indicators on which the theoretical framework is based:

1) The characteristics of conceptual art in the constructivism of ceramic forms are overlapping with neighboring artistic genres.
2) The recipient or the community has an active role in the aesthetic reading of contemporary ceramic forms.
3) The use of modern methods of rewinding and their impact on society.
4) Achieves the artist's idea of paying attention to chromaticity and repetition in geometric ceramic shapes, which has an impact on attracting the attention of the community.
5) The potter's approach to forms of expression, abstraction and geometry, which have an impact on society.

CHAPTER III: SEARCH PROCEDURES

1- Research Category: The research sheds light on the European potters who were selected and analyzed their ceramic works.

2- The research sample: After examining, examining and studying European ceramic works, three ceramic works were intentionally selected for the purpose of placing emphasis on communication and social discussion included in them.

3- The approach used: the researcher used the descriptive analytical method.

4- Research tool: Al-Istiqadami considered the descriptive approach, as it relied on indicators of the theoretical framework as an analysis tool for research models.

Model (1)
Artist Name: Kathvyu Heavn
Size: 30 cm
Completion year: 2021
Potter's belongings
The artist's work revolves around narration and carries different cultural ideas, leaving the recipient or the audience to determine what he sees in the work. She is the one who explained that she does in the form of pottery without specific thinking, drawing inspiration from what she tried of social relations after the diseases that appeared in the world. It is evident from the pillars resting on a base One is that it is people of different lengths and curves united by standing next to each other and the band surrounded by continuous columns from the base to the top referring to this on the social communication between the people represented in the columns, as it means the common interests between individuals or a link between the community between them, as was done in the idea in ceramic forms, more important than showing artistic, aesthetic or utilitarian values affected by social relations during the period of diseases, the Corona pandemic, leaving the recipient to put it or find it True meaning of the ceramic form.

Model (2)
Artist name: Jongjin pavk
Size: 20×40
Completion year: 2020
Potter's belongings

The potter relied on a new technique in ceramics, using a mixture of paper with colored porcelain clay liquid and inlaying it with organized geometric shapes, leaving the philosophy or concept behind this work to the recipient or the community. It consists of layers of thin papers painted with a liquid of porcelain clay. The artist arranged the leaves randomly, but their outer shape is arranged in a semi-geometric cubic shape. The idea or concept behind the shape in the way of arranging different colors, thus expressing the different goals of society within the same group in the same community, they are all intertwined and continuous in the same place and the single geometric shape indicates that there is proportionality and consistency in the arrangement, so each of them complements the other part in the outer place or shape.

Model (3)
Artist Name:- Yatasegawa
Work name:- A microcommunity
Completion year:- 2019

The potter's work was characterized by privacy and individuality, which started from the self towards the community or the surroundings, so that its wings grow towards creativity within the members of the community through balance, harmony and organization among the community, so that the ceramic miniatures fly freely within a space that attracts the attention of the recipient, by activating and carrying a number of individuals that community as a result of the recipient's attention. As for the formal and color diversity that makes the society charged with movement, it is not the use of specific technical means that were able to reach the recipient or the community through deliberation, keeping pace with the community, and model audiences with readings or knowing what they see in the work. among members of society.

CHAPTER IV: RESEARCH RESULTS:

1- Discovering the designs of ceramic shapes by taking advantage of the concept of communication and social discussion.
2- Communication and social discussion in the designs of ceramic shapes were subject to a discourse of displacement from the traditional systems of thought and the construction of the form and presentation of the finished ceramics.
3- Social communication appeared in ceramics in a relationship of dialogue, communication and interdependence with the community or the recipient.

Conclusions:
1- Communication and social discussion are activated within the ceramic form, according to the nature of society within the overall ceramic images.
2- Communication and social discussion were affected visually in ceramic forms according to a structural formula.
3- Communication and social discussion contributed to showing the communication of the ceramic achievement.

Recommendations:
1- Benefiting from the ideas of postmodern trends by reviving the concepts of sociology through ceramic works.
2- The possibility of making and producing contemporary ceramic works based on the concepts of sociology based on conceptual art from postmodern arts.

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