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SUPREALISM IN CONTEMPORARY IRAQI CERAMICS

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Abstract:

Suprealism is a prominent sign in the modern Iraqi ceramics movement, especially in terms of the comprehensiveness that characterized the production of art in painting, sculpture and ceramics and combining them with a clear benefit from the opportunity that was afforded to him to communicate with international art, heritage and truth, and in particular through his porcelain, the realism he tried This research is an extrapolation and analysis of its foundations and elements, and the library's lack of such research.

As for the research procedures, in which the researcher specified his research community with (19) ceramic works from which the researcher intentionally chose his research samples that were identified with (3) ceramic works. Adopting the descriptive analytical method for their analysis, and concluded by analyzing the samples. Time established an urgent pressing role in its surreal themes, used the camera to record some situations and turn them into ceramic work, and a shift in its color uses between the frank, glowing truth, to a more accurate ceramic work, to the reality that bore the notions of inimitable expressionism and explicit colours. In addition, the researcher reached conclusions the characteristic of realistic reality by transferring the image with more accuracy and applying it realistically with measurements, color and reduction some things that happen spontaneously.

Research problem:

Man sought to find a parallel line to real existence in his likeness in its aesthetic and sensual form, and at the same time, currents arose that dialogues the idea and compared it in directions, as well as many schools seeking to read the exchange between real existence and aesthetic and sensual existence. The diversity of philosophies views reality as implicit and floating, and it needs to be addressed. In a way far from exclusion and marginalization, the reality in this light is no longer depicted as it is or copied, but rather targeted. Instead of depicting a readable reality that is easy and reveals its mysteries, the owners of this view sought to uncover and dissolve the critical symbols, and on it schools, ideas, cultures and artistic trends, most of them try to approach the dualism that exists between What is realistic and what is aesthetic and sensual is that the role of the artist is one who reconnects real life with artistic life through the photographic machine that transmits the image more precisely than reality and color adjustments to create a more effective reality and influence the viewer. What ceramics also adopts is rivers by form, content and colour With aspects of life that are mostly derived from reality and through what is new and beautiful, and based on this, the researcher finds a problem by solving the following question. What is Superrealism and how was it used in contemporary Iraqi ceramics?.

Research importance:

The importance of the research is evidenced by the fact that it searches for the general concept of Suprealism in terms of its origin and how the features of this rich term are classified. It also examines the extent to which the features of the Suprealism have been realized in ceramics in general and contemporary ceramics in particular. Blending the picture and coming out with a contemporary ceramic work

As for the need for it, this research may be of benefit to students studying in Faculties of Fine Arts and Institutes of Fine Arts who throw works on this study area, as well as to some potters in imparting the Suprealism identity of their ceramic works, whether on an academic or commercial level.

Research objective:

- The present research aims to identify Suprialism in contemporary Iraqi ceramics

Research fields:

- Time: 1980-2020
- Spatially: Iraq
- Objectively: Superialism in contemporary Iraqi ceramics.

Theoretical framework:**Suprealism and its artistic and cognitive representations:**

The human mind relies in its transmission of accidents, shapes and images the finite precision, but despite this accuracy, we do not find it keen to support the idea itself, but we find the idea tainted by a large number of artistic and intellectual violations, and thus the artist takes the meaning in transmitting reality more than a doctrine, style and

school of salvation from the trust of the transmitted from reality and our example On that, it is a multiplicity of transferring the image and event from the daily life of art, such as naturalism, realism and others, for example, realism was a simple example that transmits the tree through its manufacture, while nature was transferring the tree to the artistic meaning in the same natural composition and referring it to the artistic meaning so that the recipient lives in himself, and these forms allow us cases, schools and terms. It is developed from its predecessor, where the Suprealism that has perfected in the realistic transfer to the transfer of superreactive art appeared to us and achieved the accuracy in conveying the idea without the previous breaches of it superrealism here (which tries to reproduce the real reality more precisely than what would require the wanting eye. For all the details and details expressing the detailed realistic aspects).⁽¹⁾

The literary and artistic fading doctrine is considered a large part of the cultural presence of the era in which the sect, school, or current adopts the type of art presented, and as we have previously mentioned, natural realism was pioneers and history without names carrying the culture of this artistic doctrine's generation, and Suprealism also establishes a culture that shows its features and its role that reminds you, Without it, its pioneers are defined as the culture that seeks to produce a false, rather artificial, reality that seeks in turn to market something better than the truth, which is the ideal partner with America, the land of falsification of history and nature.⁽²⁾

Perhaps the proverb is closely related to Suprealism in terms of the relationship shown between the two parties, its origins, and their reality as well, as Suprealism (an artistic movement that appeared in the late sixties of the twentieth century in America and Europe, and has different names, including: hyper-realism, media realism, and photographic reality).⁽³⁾

These intellectual artistic designations that carry boldness in proposing and exaggeration are concerned with the type and form of depiction of reality, and here is meant boldness because of the role it represents in terms of the competition of adhering to the forms of abstraction and the form and production of painting, sculpture and the rest of the arts that accused him of reactionary form, and this is what called the artists of Suprealism after they reached their goals in (Their use in their realism of plastic elements is as much clarity and descriptive as it is expressive.

Significant their direct means are the mechanical function of camera photography, the slides transferred to the screen...

Thanks to this means, the artist reveals the reality surrounding him, what he cannot do with the naked eye, explains in the process of conveying reality)⁽⁴⁾

This characteristic of the photographic image has taken root in modern currents in terms of the development of the god itself, its accuracy and its distinction of the pictorial objects and its dazzling and revealing uses of facts through to zoom, for example, etc.

The idea does not renew the questioning of reality, and dazzles us with its thumbs, and it ends

Especially, a new field of encounter between objectivity and subjectivity. However, the truth apologizes for the photographic image, as every one finds in it only what he wants to see.⁽⁵⁾

And if the effect of the photographic image on the form and style of art, we find that Suprealism came after the throes of the transition from an art that has its presence and at the hands of artists who enriched the artistic movement, and art moved from (pop) to Suprealism in the works of (Malcolm Morley) which is codified by the method of straightening the painting, i.e. by analogy, where it was based on the type of illustrations in travel brochures, such as the ship of the phrase ocean in a sea, let alone a blue one without blind imitation of the distortions caused by cheap methods, not usually the production of color. Not only that, but we find Suprealism on top of other art platforms, where it is referred to as an art closely related to sculpture more than others, for using the features of clarity in his depiction of carved objects.

There are sculptures by which natural sizes are used in the same size in reality, as well as with various materials such as wax, which helps to show the sense of touch from the external appearance by giving it the sense of sensing, all of its other arts through the sense of sight

Disneyland city, The incident in America, if this city is considered a microcosm of reality (an imaginary world), where the noise, buildings, and what accompanies it are represented by neighborhoods, if it gives the person a character with a feeling of waiting, for example in queues, where this city gives an example of the United States of America, including its congestion, idealism and valuable features, it goes out to the recipient By simulating through open space, this is a perception of a real city, not the reality but what is behind the reality). And when you talk about concepts and images of reality that is certain, we will find axioms in this regard, where we find shapes, sizes, colors and diversity, and by intuitions I mean all that is agreed upon without departing from the norm, which supports the act of realism that Suprealism seeks, i.e. the excessive realism that begins in practical and cognitive lines that show what it is one With superrealism, that is, they take a single approach, one of which is that we live within a daily aesthetic hallucination in hyper-realism, for it is reality itself produced according to a manifested model to reach a more realistic visual than reality in itself, and establishes it (amhaz) also as a term that proposes in its epistemological and contiguous sense several meanings and seeks stability His future work considers it a new and different attempt to solve the issues at hand, exemplified in the late sixties by hyperrealismle which was described by various epithets, realisore informative, and photorealisme ... Maclean, at its beginning, this new realism appeared, represented by the works of Essence, Cluse, and Morty, as if it was just a reactionary movement against abstraction and rationalization in painting in the sense that the supreme hyper-realism did not come without the insistence of the A cognitive and artistic gloss that has an empirical relationship to what preceded it in terms of abstraction. Rather, we find that technical judgments have been made mature in the exaggerated reality photography by explaining it and the expression of the questionnaire, a media operator and the development of photographic and cinematographic images that prompted the attempt to create a new spirit of art and that the researcher's mind comes to mind. Media and photography have approached, as they find that the answer is (yes) similar to arts from other arts.

Contemporary Iraqi ceramics:

No researcher or scholar specialized in ceramics can avoid mentioning that porcelain is an integral part of a person's life and is one of the oldest things he knew. Rather, it is considered a partner in the manufacture and drawing of history. He used to make and use pottery, whether as for eating or preserving food, and that porcelain has an extended history that depends on the method of its preparation and its forms, and this history establishes the concept of development for this type of art and its development depends on changes that occur in one way or another in ceramics, so the quality of ceramics develops in terms of controlling the nature of Raw materials added during the manufacturing process, the properties of viscosity, cohesion, strength and temperature, and with this development, many characteristics are monitored, which can be controlled using methods used for good, which aid and give the work more beautiful, and the artwork does not come except through ideas and needs. Perhaps the accepted concept is that ceramics is a word that means clay that was burned in the fire, and it is a pottery work that is decorated with colors of dyes, which are various shapes made from specific clays that have prepared within a line Scientific instruments, and hence this artistic work is related to concepts that have undergone contemporary color and realistic need, and this link makes the researcher explain that ceramics have a contemporary presence, and this means that contemporary art is that human activity that takes place today and is devoted to production bearing the artistic description and similar topics, the need and art, that the Iraqi ceramics and the date of its emergence Adjacent to Mesopotamia, which establishes a good environment for the rush of many to document the history of ceramics, its currency and its development, but the student here puts his contemporary beginning as mentioned in his title defining the contemporary presence of ceramic works and the names that contributed to the emergence of this art that did not become an argument but rather moved further in its concepts except for the principles The aesthetic also, as it is considered the beginning of the art of ceramics actually in the year (1956) at the hands of the British ceramist The teacher instructor at the Institute of Fine Arts and the founder of the ceramic branch, who produced the first piece of ceramics from a simple oven inside the institute and brought back the Fine Arts Festival in Baghdad, was repeated in many arts in terms of start, foundation and infusion of new blood to create a generation that has the responsibility to walk ceramic art, relying on thought, innovation and liberal methods In contemporary times, this generation was apprenticed at the hands of the Cypriot (the Anthony Kra Lambos - Academician of Ceramic Art in 1907) who actually contributed to the advancement of ceramics, ⁽⁶⁻⁹⁾.

This contribution is considered to be a clear explanation of the era in which art and ceramics are produced in particular, so this era must be characterized by features that have a great impact by these names and the most important characteristic of this era (and perhaps the most important characteristic of the aesthetic transformation of contemporary ceramics in modernity, as an attempt to which the artist is heading in It was revealed by the unfamiliar aesthetic truth, the search for an unusual meaning and its explanation in the language of art).

Theoretical framework indicators:

- Supraealism is an attempt to reproduce the real reality in a more accurate manner than a passing eye would require, so I confronted reality with the eye of an observer who is aware of all the details and details.
- Suprealism is a culture that seeks to produce an artificial reality that in turn seeks to market something better than the truth.
- Suprealism, Hyperrealism, Media Realism, and Photographic Realism.
- The photograph is the basis of the idea in Suprealism to renew the questioning of reality
- The surrealist aesthetic artist must be aware of the facts, convey the faithful of the details and a true messenger, not the product of realistic art that transcends and moves away from artistic joints far from the intention to create beauty.
- Ceramic properties are important and can be controlled by using methods and experience to produce more beautiful work of ideas and needs.

Procedures of the practical part:

Research sample: The researcher chose his research samples in an intentional way. The reason is due to their availability and closeness to the researcher's goals more than other

Research community:

The research community consists of (19) nineteen ceramic works submitted by a group of Iraqi potters, and the researcher has also approved the opinions of experts supporting the research community through the form submitted to them work name, Artist name, Year of production, and Measurements.

Search tool: The researcher adopted the indicators that emerged from the theoretical framework as three research tools.

Research Methodology: The researcher adopted the descriptive approach in analyzing the samples in order to reach the required results.

Sample analysis:**First sample:**

work: defensive bomb - 1983

Artist: Chniyar Abdullah

The description of the figure is realistic representing a defensive grenade, It has a spherical shape in the middle.

It extends with an elongation at the upper region and is above it in a cylindrical shape that emerges through a ring shape on the left side, and offset on the right side is a shape that is closer to be a lever and the outer wall is in the form of squares and rectangles separated by clear and intersecting lines between them and a cylinder from the top attached to the circle or ring while the right side Glazed lever in walnut greenish colors as shown in Figure (1), and this realistic description is an important part of the realism of the work and its contemporaneity as a political symbol inspired by the lived reality, and this realistic picture is a manifestation of superrealism that tries to reproduce

the real reality in a more accurate manner than it could require. The fleeting eye, in facing reality with the eye of the observer who is aware of all the details and details, and the value of the artwork lies in the period of completion of the work within the Iraq-Iran war, which lasted eight years from the year 1980-1988 artist chose the defensive bomb instead of remaining weapons that are not present because they represent mental awareness and physical strength in using them, meaning it is a necessity to overcome caution in the way of defending it., and the artist wanted, through his choice of work, to inaugurate the surreal beauty, to be aware of later. Decent and faithful conveyor of details and a true messenger not a realistic art product that transcends and moves away from artistic joints far from the mechanism of creating an exotic beauty in the heart of the selected shapes, the artist focuses in a currency on not pulling the safety nail, as it embodies the upcoming victories and control over the battlefields and the confidence existing between the people and the heroes of the battle and psychological secrecy experienced by the artist.



Fig. 1 show defensive bomb

Second sample:

Work: Palette - 2010

Artist: Samer Ahmad Al-Karadi

The Palette is considered the true manufacturer of plastic art as show in Figure (2), through which the painting is, formed that follows the artist's thought and what he embodies. Here, the researcher should see that the ballet in different forms, the first of which is a painting in itself that collects the spectra of the universe, that is, it represents the whole world and when it is transformed into a piece of ceramics, it has taken the heritage of Rafidni forms The depth of the Suprealism harmony that forces the artist to put his tremendous heritage in mind, as it is the art that gives the human and civilizational identity, but embodied the ballet surrealism and the work and precision of the aesthetic artist, who must be aware of the facts, a faithful conveyor of details and a true messenger, not a realistic art product that transcends and moves away from distant artistic joints On the mechanism of creating beauty, and from here the two sides of the work met beauty and reason, since the work with it enjoyed the breadth of the artist's mind and his

extravagant vision that does not stop on coloring, but indicated through the brush and the tern that the work is a mental and spiritual industry and the work is leaning on the construction of a ceramic text that makes the work not seen as images but rather (work) This is the renaissance of ceramics in the way of thinking, The work was able to paralyze the ceramic development through Suprealism being a culture that seeks to produce an artificial reality that seeks in the course of something better than the truth in it.



Fig.2 show palette

Third sample:

Work: Military Shoes - 2013

Artist: Mohamed Shaker

The combatant depends on movement in his management of the battle, and Military Shoes is one of the important tools in this aspect, as shown in Figure 3. The fighter in his battle is ready by his warrior to face death, and the potter wanted here to document these encouraging and motivating cultural connotations for the heroes to be presented with war, and it is known that surrealism is the serious attempt to reproduce the realistic truth more accurately than what could require the passing eye, so it confronted reality with the eye of the observer. The one who is aware of all the details and details and that the accuracy of the details that the potter parted in terms of movement in form and flexibility with the enablers that the artist embodied in a hyper-realistic act, but a media-realistic and photographic realism, to be thus an interrogation of reality. The piece is expressive, but rather connects some environmental vocabulary and life symbols, represented by themes related to the sayings of goodness, beauty, glory and sublime. The artist promised this work to it is an expression of the dignity and supremacy of the heroes and martyrs, and it is a realistic idea that launches the concept of Suprealism.



Fig.3 show Military Shoes

Results:

- The superrealism is the serious product of the truth represented by the accuracy and the nature of the perceptive observer of all the detailed particles.
- Suprealism is the exaggerated realism and the culture that seeks to fabricate the aesthetic of ideas before making a marketing reality to be better than the truth
- Image is the basis of the idea in Suprealism.
- The artist must possess the tight qualities of honesty, which are adopted by superrealism, not to produce realistic art
- Suprealism relies on the experience of the potter artist as an important aspect, so that the work of the superreally is more sober, intellectually and aesthetically.
- The mind has an important place in the renaissance of Suprealism across all the arts, and it represents the kind of ceramic artistic progress
- Heritage is a partner of ceramic art
- Every ceramic work has a text that adopts a story because it represents actions and not just images

Conclusions and recommendations:

Conclusions:

- Ceramics is an integral part of human life and is considered one of the oldest things he has known, but is considered a partner in making and drawing history.
- It is time for ceramics to have an extended history that depends on the method of its preparation and its forms, and this history establishes the concept of development for this type of art.
- This art (ceramics) has not only become a need, but it has moved further away in its concepts, namely aesthetic principles as well
- The evolution of the porcelain veneer is an extension and relevance that some who seek to prove the concept and form of Suprealism are looking for.
- The Iraqi potter in contemporary production does not depart from his realistic legacy, nor does he leave his human heritage, which expresses his actual partnership in the lived reality.

- The contributing names of the potters are a clear explanation of the era in which the art of ceramics is produced, so this age must be characterized specifically by its contributors.
- To deal with the heritage with all its environmental and cultural data and at various formal levels, and if these vocabulary comes in a superficial manner that sometimes approaches the primitive innate arts, but it is manifested in the spirit of the data summoned from the popular and Rafidian heritage.
- The use of the Suprealism is considered to be part close to popular dramatic vocabulary such as Sabaa Ayoun (the mihrab in particular and Al-Hurufiyah) and Baghdadi shanashel, in addition to models of ancient walls.

Recommendations:

- The necessity of directing some research projects to study the artistic products of the Iraqi potter on Suprealism
- To develop and innovate new methods of displaying the Supraeli ceramic works, away from exhibitions, such as in the streets and open-air squares.
- The researcher proposes to study Intellectual transformations in the works of Suprealism ceramics

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