

## **Expressive discourse in the ceramic scene of the work of the artist Nasser Al-Halabi**

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### **Abstract**

The purpose of this paper is to learn the ceramic scene of the work of the potter Nasser AlHalabi. The research determined the limits of the work of the potter Nasser Al-Halabi and for the period from 1996 to 2016. The research sample was selected from it (3) three ceramic works from the works of the potter Nasser. The method of analysis was followed in the descriptive approach. After analyzing the sample samples, a number of results and conclusions were drawn, the most important of which were: First, the expressive vision in Nasir Halabi's works is critiqued as an effective approach that extends through its converging forms, images of expression and the accumulation of cognitive memory. Secondly, the expressive predicates are embodied in the products of ceramic sculpture in the works of the artist Nasser Al-Halabi as indicative cases that extend to emotion and conscience and the spread of pure humanism.

### **Research problem:**

The art productions in general, and the plastic ones in particular, were associated with the characteristic of expressive discourse about the artist's subjective concerns, and touching the privacy of the visual vision carried on those products, by evoking the data of research and experimentation in the nature of semantic patterns, through which the artist creates expressive formulas, framing the relationship between artistic production and Its implications are expressive discourse, which takes various descriptions according to the nature of the expressive discourse associated with style, the idea of artistic work, technology, or the building mechanisms of organizational elements and foundations.

### **Research importance:**

The importance of the current research lies in the following:

The research represents an analytical reading of the data of the expressive discourse and its semantic loads in the products of contemporary Iraqi ceramic sculpture, which allows researchers and specialists to see the specificity of the relationship between the art of ceramic sculpture and its formulations and the treatment of its functional buildings.

### **Research objective:**

- Learn the ceramic scene of the work of the potter Nasir al-Halabi. Fourth: The limits of research **Research fields:**

- Objective field: the ceramics of the works of the artist Nasser Salim Al-Halabi
- Time field: 1996-2016
- Spatial field: Lebanon **Theoretical framework:**

### **Expressive Discourse (Concept)**

The connotations of this term run on two axes, the first of which is represented in the stylistic linguistic study known as Discourse Analysis, and the second is with some uses in poststructural criticism, especially in neo-historicism, which is known as cultural studies. The term discourse refers to: "It is the language used, and it means a process of exchange of ideas." The discourse may be what

affects a party, by conveying a specific message, to achieve a process of communication, and communication is not achieved unless the message is absorbed, and the mind is aware of what is perceived outside, and from the succession of perceptions, the contents are absorbed, and the discourse performs its communicative means <sup>(1)</sup>

They also see it as a context of meanings, excluding consideration of the technical and institutional processes in which the discourse is embodied, and in comparison with what has been discussed in literary texts, the discourse is a method of forming sentences for a sequential system that leads to the formulation of a total system that forms a text and then forms a discourse according to a sequential system, and here Discourse can be likened to a significant set of performance produced by signs, "The concept of discourse has acquired distinct importance as a tool for analysis, and it is a transition from the centrality of language to the concept of discourse as a transition from the structure." <sup>(2)</sup> The study of discourse is the study of the way meanings are formed, their motives and their functions. Concepts and strategies are created through discourses <sup>(3)</sup>.

The research in discourse has taken a broader stage to include non-verbal signs, and therefore each signifier is a form of discourse, or part of it or it stems from a collective unity whose semantic structure is a deep structure and part of a code. (Greimas) has demonstrated that any discourse can be understood as a narrative structure, and the connections between the representatives of the discourse can be known through its semantic structure <sup>(4)</sup>.

Or it is "systems with strategies and rules representing practices, and they regularly compose topics to talk about." <sup>(5)</sup>

Expressive discourse is an important source and a translator of many cultural concepts, which are the environmental components and their contents in the language of music and singing, being embodied in the delivery of the expressive vocal language, addressing the human mind, with a subjective vision that needs translating intentional meanings. Music and singing, however, what establishes the concept of discourse, are the sciences that work to establish it and set its principles and procedures. "As for the expression, it is a set of connotations, among which is the aesthetic connotation in the artwork. It qualified it to bear a unique pattern that does not simulate the dimensions of tangible reality, but rather reveals to us its emotional dimension, with a specific aesthetic pattern that explains the creative process through living the creative experience". <sup>(6)</sup> Expression is a relative process that depends on experience and the use of reason and knowledge of the means according to the ability of each performer, and a general concept can be given.

### **Expressionism in modern fine arts:**

Functional expression is based on reality, which shapes life experiences and gives images of its events that help it express, as for creative expression. Its purpose is self-expression, and this type depends on imagination and integrated artistic images that build in form and content. It bears the characteristic of innovation and creation and works to nourish the soul, elevate feelings, develop taste and elevate it <sup>(7)</sup>. Art is a human rational product and the essence of man is his mind and freedom. Therefore, the focus and subject of art are reason and freedom. It expresses this freedom with the freedom of real action. As for the mind, it is self-awareness, and it is the awareness of humanity, so it rises from the partial to the total reality. Therefore, the mind makes art absolutely perfect, and art expresses the ideas of nations, and art is the primary culture of peoples <sup>(8)</sup>. No contemporary intellectual current has reached the prevalence of structuralism in philosophy, humanities, art and literature. It has become a common state of mind in the human field. Structuralism is essentially a set of methodological steps accompanied by certain doctrinal and philosophical features. It is originally a method for analyzing human phenomena and in the second place Ideology, but it is considered an ideology because it is a state of mind rather than a philosophical school. Structuralism was born as a reaction to modernity,

as it sought to dismantle the foundations on which modernity built its comprehensive construction. It is about providing a holistic interpretation of the world and existence that makes it an ideal environment for man. This demand is of faith, as man is in dire need of faith, whatever its kind, and the desire was not satisfied by what was prevalent in beliefs and ideologies, especially Marxism and Freudian theory, as they are doctrines that lack sufficient comprehensiveness to explain phenomena and also their lack of convincing scientific<sup>(9)</sup>. Structuralism represents the serious attempt to take the new scientific and strategic positions that bring some human sciences in the pre-scientific stage to the convincing scientific stage<sup>(10)</sup>

Structuralism represents the serious attempt to take the new scientific and strategic positions that bring out some human sciences in the pre-science stage to the convincing scientific stage<sup>(11)</sup>. Knowledge in physics, mathematics, anthropology, sociology, philosophy and literature focused on the fact that the world is a reality that man can perceive. Therefore, structuralism took a holistic approach to the entire world, including man<sup>(12)</sup>. The structuralisms differed from those who preceded them and their contemporaries in their statements about existence, the self, the human being, and history and order and language<sup>(13)</sup>. Everything in existence has a structure, and anything can be explained by studying its component structure. Minds, societies, and languages are each described as a complete system so that they are studied in terms of their internal interconnection patterns, that is, they are studied as an integrated whole in the sense that they are not studied in terms of groups and isolated units or from Where its historical succession<sup>(14)</sup>, rather it is studied depending on the relationships that exist within the structure, i.e. the relationships of the parts or components of the structure with each other (the whole versus the part).



Fig. (1)

**Drawing, eye and fish engraved on the antler **Expressive discourse in contemporary Arab ceramics:****

For many years, the formal discourse of ceramics has been suffering from the confinement of its formative system to formal standards and concepts that define its entity and require a formal body that does not accept openness and is controlled by the reference establishment authority as it is classified within the categories of utilitarian (functional) arts on the basis of inclusion "in terms of the necessity of the emergence of the art of pottery and ceramics In the first civilizations, it was a purely utilitarian necessity, and accordingly, the systems of the first forms were determined, taking into account the material nature (material) and the function performed for it<sup>(15)</sup>. This is what made the formal discourse circulate in a closed field and is produced only according to precise rules. The classical formal discourse of ceramics, despite its literal creations, did not have the ritual or performative narration of use. Despite this, it constitutes the structure of the dominant and closed culture of the knowledge system of the tribal (classical) art of ceramics<sup>(16)</sup>. Modern ceramics are ceramics made in the context of the contemporary and contemporary image system, and it has been displaced and removed from its tales and stories towards a world in which the image is composed to

address contemporary thought. The other problem that led to this displacement is the concept of the artist or what is known as subjectivity. Specific to a community. Every day there, are changes in the system of forms and concepts, so the artistic image is expressive and cannot be expressive unless it is live or dynamic. Ceramic work creates concepts in society and creates formal relational and intellectual systems. The form, image, and contemporary ceramic work address and communicate the one who creates thought in the main, so it is in front of a commodity trading formula <sup>(17)</sup>. And they frequently echoed the old (Herbert Reed) opinion (ceramic is the simplest art because it is the most primitive and the most difficult because it is the most abstract art), but some potters have departed from this technique. Pottery is an existence burdened with its dimensions, mass, weight and circumstance. Deep in the soil and with the first civilized components of man, but in its essence it is a civilized act that is linked to the effectiveness of man in meditation and creation <sup>(18)</sup>. After departing from the familiar ceramic form represented by pots, pottery sculpture then approached the local sculpting movement, and because pottery always approaches and merges with sculpture, as (Herbert Reid) says, this is what is explained by some potters by giving the pottery character in sculpture and that the version is based on the presence of a base and a nozzle in most The work of pottery sculpture is at the same time a version on giving the pottery character the pottery cavity derived from the original ceramic form of creativity with the benefit of technology and it is part of the artwork <sup>(19)</sup> Therefore, with the art of contemporary ceramics, we seek the displacement of the formal discourse, from its reference systems (as a traditional discourse) to take a new structural system in which the language of the different in terms of meaning and significance is the preponderant, and this is what brought the ceramic model out of its stagnation towards the becoming and continuity of a renewed and continuous transformation, and this is what gives the discourse Contemporary potter is a sense that there must be a sharp contrast to the ceramic discourses that contemporary potters can produce for a purpose in eras, so that the reference of those different to the quality of life and modern discoveries or educational, technological and industrial development and the most effective role is the openness of the material to the potter and techniques based on scientific theories, which is What produced a stylistic point and new artistic movements, so the discourse of form was transformed by the openness of the ceramic genus in a very large way to the genres of sculpture and painting, so the potter tended to restore the glories of realistic discourse, as he aims to restore attention to realistic art that was marginalized by the language of abstraction in new and different buildings. Also, the contemporary ceramic achievement within the system of change and difference and by virtue of those mechanisms that occur to shift towards a visionary and intellectual difference system makes its existence an open discourse in terms of the possibilities of significance and multiple readings, and since it is like this, it is a discourse different from everything that is my heart, and with the renewal of each system the form is renewed a reading that reveals Through it, we are either a new discourse that differs in all its aesthetic data from that which we were accustomed to in a previous reading <sup>(20)</sup>.

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

1. The artist resorted to modification in order to express organic movements, and this in turn was an expressive style, in which he moved from simulation to modification.
2. The artist expressed emotional feelings or distinguished his forms in a way. In the advanced period of Greek sculpture, there are other ways to express feelings, which are through signs or signs.

3. Through expression, man was able to deal emotionally with the subject because (expression) is an authentic language that carries an artistic style and because it is also considered a human characteristic, and that the artist's style is reflected by unity in the artwork and this style represents the expressive character, which in turn reflects the comprehensive experience of this artist.
4. The diversification in color is important in showing the differences between designs that carry expressive content, and the combination of these colors creates a unified harmony that suggests various possibilities for expression.

### **Search procedures:**

#### **Research community:**

The current research community, as far as the researcher knows, consists of (100) works, produced within the time limits mentioned in the research (1996-2016), which belong to the artist Nasser Saeed Al-Halabi, and the researcher obtained them, as photographers, from the relevant sources (Iraqi potters, Books, magazines, specialized periodicals, and art sites on the Internet related to Iraqi plastic art and potters).

#### **Research sample:**

The researcher chose her research sample, which amounted to (10) ceramic works from the total sum of the research community.

- Covering the time period that falls within the limits of the research, and in a manner consistent with its representation of the potters' experiences.
- The researcher excluded the repetitive ceramic works in terms of general construction and drafting.
- When choosing the research sample, the researcher took the opinions of some of the experienced and specialized.

#### **Research Methodology:**

The researcher relied on the descriptive analytical method, in analyzing the sample models, in line with achieving the research objective.

### **Sample analysis**

#### **Model No. (1)**

Artist name: Nasser Al-Halabi

Work name: A message to all the tyrants in the world Measurement:

Ownership:

The ceramic work expresses a wall ceramic plate in which the artist draws an expressive picture of injustice and tyranny in the world. Through this mural, there is a figure in the form of a person representing the person of the prison guard standing next to the window. We see the guard in a clear picture showing details where the guard appears holding a stick or a war machine in his hand and on his head His hat and wearing a dress that has a striped from the end of the dress and the end of the half-robe of the dress also with its outline showing the guard's appearance in front of the prison room. Behind this window, there is a figure as if a person imprisoned inside the prison room, and his facial features are not clear, his hands sticking out from the window openings, holding a Cape plate on which God is greater than all those who overwhelmed and grow up. In addition, the arrogant and arrogant tyranny does not last, because God is greater than any tyrant is and arrogant.

The artist's ingenuity and talent in showing the facts through his ceramic work to show a true picture stemming from the bitter reality that the people were going through at the time. And the light walnut in the plate that the prisoner carries so that the phrase appears clear on the plate, and the base

of the mural bears a dark walnut color, and the edge of the mural on the right side is black to give a beautiful view of the mural.

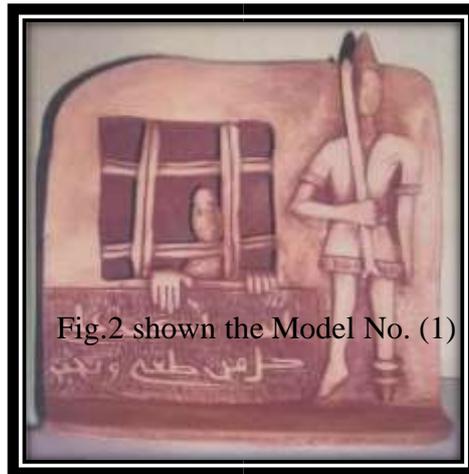


Fig.2 shown the Model No. (1)

**Model No. (2)**

Artist name: Nasser Al-

Halabi Work name:

Persistence and Truth

Measurement:

Ownership: private collectables

The ceramic mural expresses a group of people gathered together standing in front of a wall, holding a plaque on which insistence was written in their hand, and a person from the group holding a plaque with his raised hand raised to the top, a plaque on which he wrote: "Leave." As for the four people in the first line looking at their right side, one look expresses their determination to show the truth. The hand of the first person appears with his hand holding the board from the bottom on the left side, and the other appears from the movement of his hands that he is holding the board with his left hand from the top and the right from the bottom. They are chanting and chanting leave, and the wall behind them is in a semi-circular, arched shape, and there are irregular rectangles in the wall that show the shape of the wall.

As for the mural, a whitish turquoise balloon and the lines of the rectangles appeared in black to show the aesthetics of the ceramic shape. The light green color appeared in the middle of the painting and at the end of it in the center. Leave in an artistic way.



Fig.3 shown the Model No. (2)

**Model No. (3)**

Artist name: Nasser Al-Halabi

Work name: Baghdad, the capital of Rashid

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10.5281/zenodo.6331625

Size: length 42, width 25

Completion year: 2005

A ceramic work that resembles the face of a human being with hidden features. His head is completely covered with pieces of cloth wrapped around the head and neck. We also see lines outside from under the cover, like the hair that surrounds the face, and the eyes appear as if they are covered with a piece of cloth, and the mouth appears also covered with a piece of cloth, and the nose, cheeks and chin appear. Clearly and at the end

The carved has curved lines written between them in a sculptural way, ceramic Baghdad, the capital of Rashid, the color of the sides of the panel from the right side The cyan color is light white and the left side is blue to black, and the color of the end of the plate is indigo to black to show the aesthetic of the plate.

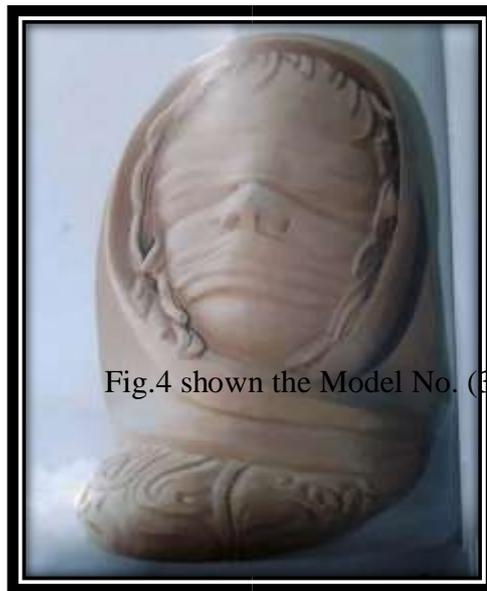


Fig.4 shown the Model No. (3)

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