

Employing of Woman's Shape in The Contemporary Art Formation. The Potter, Khalid Jabbar, as a Prototype Model

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Abstract

Artistic formation is a deep term that deals with creativity in every detail. It represents a product of a variety of arts, such as painting, sculpture, ceramics, and other applied arts. It may be in the form of a figurative creation, or in the form of an artistic composition of a three-dimensional ceramic or sculptural model, to be formulated based on previously identified considerations by the producer; an artist or a craftsman.

The great diversity in the architecture of fine arts in general has caused chaos in the structure of contemporary art formation in particular. The construction has become devoid of the basic elements and ingredients in society. It deals with everything that is marginal and simple. It sheds light on empty metaphors. In spite of the rapid steps that moved art to and from a different stage by all standards, it still retains important iconic symbols circulated throughout history, such as the shape of woman as it has not and will not abandon it for its active role in the social system.

In light of this, the research consists of the methodological framework starting with the problem that revolves around several questions - based on the experience of one of the contemporary artists; the potter Khalid jabbar like; Did he employ the shape of women in the ceramic product for his work?, What is the reason for his use of the shape of women?, Did he base his ceramic patterns on intellectual, aesthetic, historical values, traditions, customs, or heritage?, Did he base his works on purely materialistic utilitarian values? Is there a diversity in the shape of women in the ceramic product of the works of Khalid jabbar ?

The questions allowed the two researchers to study the employment of the shape of women in one of the types of contemporary art formation through reviewing the employment of the shape of women over time and extrapolating the employment of the shape of women in the experience of one of the contemporary potters in several sections in chapter two dealing with the theoretical framework. The present study ends with many results and recommendations.

Keywords : *Plastic art, the shape of women, the potter Khalid jabbar .*

Introduction

Art is generally a means of knowledge. It is a form of social activity because it represents an aspect of social life. It reflects human life and society in every time and place. So, plastic arts are creative discourses in different life situations (Atiyah, 1985: 15).

Art is the means through which the artists express their aesthetic emotions, whether in nature or fiction to transfer it to others (Hassan: Platt, 38). Man practiced art over the history of formation in all its forms. So, the plastic models varied with the variety of contents and ideas. They were habits and traditions of people who sanctified beauty, magic, and rituals. It is a message that carries intellectual and cultural contents representing the structure of that society. Art has been a subject of concern to people all over the years (Fisher, 1982: 15).

Artistic formation is that art in which the content and form appear in a state of coherence and interdependence regardless of the type of artwork; drawing, sculpture, ceramics, or any other applied art (Eid, 1980: 45) Throughout history, formation arts were distinguished by a number of basic features, such as employing the shape of woman because of its active role in the social structure, such as providing stability and the necessities of daily life for the family. The role of women was not the particular to an era, but it was as deep as history and still exists until today. It was implemented in many different forms according to the experience of the artist who personified her; a mother sometimes and a wife again.

The problem of study

The problem the current study is determined in the following questions:

1. Did Khalid jabbar employ the shape of women in the ceramic product for his work? And why?

2. Did he base his ceramic patterns on intellectual, aesthetic, historical values, traditions, customs, heritage?, or on purely materialistic utilitarian values?
3. Is there a diversity in the shape of women in the ceramic product of the works of Khalid jabbar?

The significance of present study

The present study is significant as:

1. It is a cognitive achievement benefiting students of plastic arts, students of ancient history and design, and students of Faculties of fine arts and their institutes.
2. It sheds light on the impact of employing the shape of women over time on the contemporary art formation.
3. It identifies the effect of employing the shape of women in the works of the contemporary Iraqi potter Khalid jabbar.

The aims of study

The present study aims at:

Identifying the effect of employing the shape of women in the works of the potter Khalid jabbar.

The limits of study

The present study is limited to studying the employment of the shape of woman in the female ceramic models of the potter Khalid Jabbar from 2013-2018 in Babylon/ Iraq.

The methodology

The present study follows the descriptive and analytical method based on reviewing and analyzing a number of fine ceramics works that represent the experience of one of the contemporary Iraqi potters Khalid Jabbar as an integral part of the theoretical framework.

The community of study

The study community consists of a group of contemporary plastic works; ceramic models by the potter Khalid Jabbar with modern techniques, and implemented in his own way and style, which are commensurate with the message he transmits, it is the outcome of his personal experience that the researchers were able to see through an interview conducted by one of the researchers with the potter Personally.

The samples of study

In this aspect, the two researchers chose (9) models using the intentional method, from the works of the potter Khalid Jabbar implemented in a contemporary style to the shape of women. Three samples were selected for analysis.

The Tool of study



The researchers relied on the theoretical framework as a tool in analyzing the chosen samples, taking note as a tool to describe them so that they are compatible with the methodology of the present study.

Tracing the shape of women in pottery and ceramic products over time

Women represent half of society. They are the tool and the means. The importance of the role of women in society was and still is the main element in the circle of any training, whether the formation of the social structure of society, or the formation of the structure of artistic work because art partly tells how people lived in the past times. It is a record of their experiences and ideas (Mustafa, 1970: 6). The first use of the shape of women appeared in the arts of ancient civilizations, especially in prehistory and civilizational roles. Producers implemented the shape of a woman that is full of fertility and endless surplus giving. Perhaps, this is what explains all the ancient sculptures of the mother deities discovered by archaeologists around the world, Which date back to the higher Paleolithic and Neolithic era. They are repeated sculptures of the mother deities. They are the body of

a woman with a wide pelvis and huge breasts prominent above the chest. This conception symbolizes permanent fertility and continuous giving in the most expressive form possible. The woman took Leadership site out of respect for the extent of its convergence with nature in its containment and gift and its ability to provide ways of sustaining the human being (Al-Sawah, 2002: 14- 15- 32).

He based that artistic formation on references and concepts related to the structure of thought. The producer found a symbol in the totality of the physical appearance of women; the body and its characteristics expressing human intellectual perceptions in which he sought ideas that are related to the apparent dimension of these statues, shortened and condensed Intellectual mechanisms based on transcending the laws of similarity and satisfying his needs and expressions of interpretation, and liberating his statues from their familiar natural similarities to perform their informative discourse in their cultural milieu as symbols. They are similar to themselves in natural intent, but they are outside their realistic presence because they are summarizations of the contents represented by such symbolic forms. They moved from the scope of the particles to the totalities by transferring the representative thing from the individual to the general characteristics. Hence, the female human body manifests itself not by being naturally lucky but rather as a spiritual representation and expression. So, civilized thought found ways to achieve the characteristics of suggesting active contents in the civilized milieu (Sahib, 2007: 39).

	
<p>Statue of the Mother Goddess from Tel Halif 5000 BC</p>	<p>Venus Filendorf, carved by the Mother Gods, was found in southern Austria in 1908 and is estimated to be 23,000 BC. It dates back to the higher Paleolithic era</p>

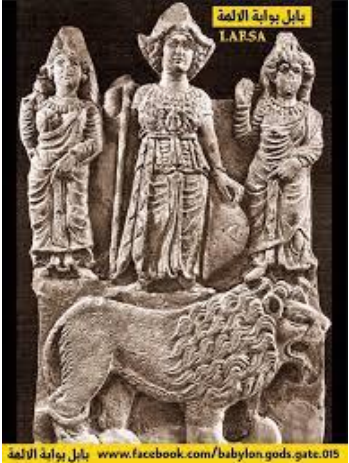



Mother deities embodiment of fragrant history at different time periods

The presence of the aura of the mother goddess in human consciousness continued even after the coup that took place from the female era to the male era as other perceptions of various forms of female gods emerged, such as the appearance of the gods Ishtar, Inana, Lilith, Isis, Hathor, the ancient Egyptian, Artemis and Aphrodite, and Greek Athena, all the way up to the Christian Virgin Mary, Lat, Manna, azza, and the Arabs in pre-Islamic times.

(----- On February 12, 2017).

		
<p>The Goddess Hathoor.</p>	<p>The Goddess Isis</p>	<p>Goddess Ishtar</p>
		
<p>The Goddess Athina.</p>	<p>The Goddess Frodet.</p>	<p>The Goddess Artimis.</p>

	
The Goddesses Lat, Mana, and Azza.	The Virgin Mary.

The artistic formation showed the shape of women in the form of the multi-indicative symbol, which was manifested in various methods in several experiments that expressed the existing and active self of the entity of women striking in the depth of history and myth, or the Egyptian plastic experiments and the experiences of the Arabian Peninsula region. The producer adopted the principle of formal matching. The expression seems to take a different direction between intellectual references and the structure of thought at that time. The form is not just a reflection of the surrounding experience but rather is a spiritual product. It is an addition to existence which is the essence characterized by awareness and will. Above all, it is the representations of human existence (Sahib, et al. 2004: 92).

Due to the importance of what the arts perform in the life of society through civilizational circles or epochs, they remain interconnected through the effects that appear through the succession of times. There are certain artistic traditions that one generation inherits from another (Myers, 1966: 16).

Biography of the Potter Khalid Jabbar Aswad

The use of the woman shape was the result of the efforts of a group of artists (producers), including painters, sculptors, and potteries. The potter

Khalid Jabbar Aswad was one of those artists. He distinguished himself by showing the shape of women in ceramics in an innovative style adopting the perforation. He created spaces in the ceramic work and used Different dimensions from the visible and the sunken.

His style developed over the years with the actual practice of artistic formation. The beginning was by adopting the perforation based on the figure to show interlocking and crossed ropes, inserting the cuneiform letters to interfere with the perforation spaces, and mixing between the cuneiform and the Kufic letters. He found a similarity between the cuneiform and the Kufic letter in terms of the engineering shape and the drawing of angles in terms of general and structural spirituality.

Thus, the potter created a special style according to a special design and objective vision that distinguished him from his peers. Some critics indicate that it is a beautiful example of ceramic mixing that contains the character and style of uniqueness. The surface of a single artwork includes several visible and recessed levels in addition to perforation, which work to increase the visibility of shadow and light in the ceramic artistic composition.

The potter Khalid Jabbar achieved a multi-burning method for one ceramic model. The technical formation is subjected to three or four and sometimes five burns to achieve the desired results. As for the coloring method, it is characterized by the use of oxides on the surface of pottery and coloring in a similar manner to historical works with fixing them according to special mixes and adding a light layer over it transparent With the addition of sometimes contemporary glass in an interior that combines heritage and modernity (Interview, 2020: 10 am).

Data analysis

To identify the employment of the shape of women in contemporary artistic formation, it is necessary to identify selected examples of artistic formations. The two researchers have selected three artistic (ceramic)

formations out of nine contemporary ceramic artistic formations of pottery of Khalid Jabbar Aswad produced within different years that expressed his ideas and visions.

1. Model (1).

The artwork name: Sumerian woman.

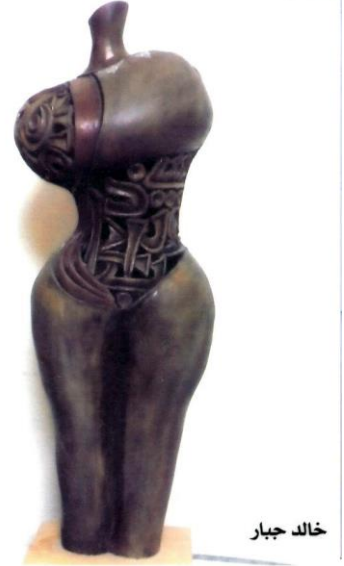
Year of production: 2007.

Measurement: 10 x 39 cm.

Name of artist: Khalid Jabbar.

Return: Personal possessions.

Models (1) represented a ceramic artistic form of the woman's shape in a contemporary style. The first model produced in 2007, entitled Sumerian princes, was a lady with a standing body with a height of 39 cm and a width of 10 cm. The



potter borrowed the external form from the mother's body of gods. So, the body's physical appearance contained exposed buttocks, a narrow waist, and a chunky high chest. It is presented in a contemporary style resulting from a marriage between the external form adapted from the fragrant history and the use of kufic and cuneiform letters, as well as applying the punching mechanism within simple details inside the letters and enclosing them with folds from the top and bottom.

The letters were more like a cover to the body that added an aesthetic value to the form. The potter also paired the ancient and the modern through the style of glazing. He used the dark colors of the group of oxides that he adopted to achieve a similar form of historical works.

2. Model (2).

Artwork Name: Pages from History

Year of production: 2014.

Size: 36 * 52.

Name of artist: Khalid Jabbar

Return: Personal possessions

Model (2) produced in 2014, entitled Pages from History, embodied an artistic composition consisting of two pieces of equal size complementing each other with a height of 36 cm and a width of 52 cm for a historical story



that illustrates the central role of women in life. The formation is pages of a book that appears as if a boat represents life. The model shows a woman sitting silently moving the rudder of the boat which symbolizes life by providing stability. The novel is evident on the page by the embodiment of the industrious man who goes hunting to provide sustenance. The woman is in the event of a movement trying to provide stability requirements. The potter's body scorpions next to it which are. The movement shows a kind of conflict between it and the requirements of life. In addition, the scorpions are a symbol that indicates the reproduction. The potter used three colors; The base is in the dark color and the event is in red oxide in reference to the legacy. The form was surrounded in blue, which indicates life.

3. Model (3)

Artwork name: Gypsy.

Year of production: 2014.

Size: 22 * 41 cm.

Name of artist: Khalid Jabbar.

Return: personal possessions.

Model (3) produced in 2014, entitled Gypsy, embodied an artistic formation consisting of two asymmetric pieces in size complementing each other with a height of 37 cm and a width of 24 cm. The potter quoted the external shape from a selfish body that represents containment in every sense. The body of the Gypsy woman was a bottle that contained everything surrounding it. The interior is cut and visible, full of writings that show the ability of this woman to contain. She is an open woman who does not hide anything and does not look bad. The potter used his constant method of mixing cuneiform and Arabic letters in Kufic script as well as applying the perforation mechanism within simple details within the letters. The letters were more like a body covering that adds an aesthetic value to the formation. The white ball above the artistic formation was like a purposeful message that shows that this black-skin gypsy carries a clear white heart inside the person who does not reside in the color of the skin but in the heart. He decorated the model pottery with a ring like anklet like the fixed feature of the gypsy. He used dark colors to denote the color of the black gypsy.



The Results

1. The potter Khalid Jabbar employed the shape of women in the artistic ceramic formations of his works in a contemporary style because he was influenced by her effective role in the social structure.
2. There is a diversity in the shape of women in the ceramic product of the works of the potter Khalid Jabbar whose a creative and innovative style.
3. The potter Khalid Jabbar based his production of the ceramic artistic formations on intellectual values that bear the ideas and interpretations of society and intellectual values that combine the past and the present.
4. The potter Khalid Jabbar based his production of the ceramic artistic formations on aesthetic decorative values that highlight the beauty and femininity of women.
5. The potter Khalid Jabbar based his production of the ceramic artistic formations on his style that reflects the aesthetic value of the product as an artistic composition.
6. The potter Khalid Jabbar intends to highlight historical values that combine heritage, customs, and traditions.
7. The pursuit of personal benefits was not the goal of the productive potter Khalid Jabbar. Rather, it was to highlight the importance of the mother woman, wife, and daughter, a symbol of giving and containment and exerting effort for stability, and to show it in the way that it casts.
8. The purposeful technical formation showed the importance of the message transmitted to the recipient in various forms as he highlighted the role of women in the depth of history and in the present time.

Conclusions:

- 1- The employment of the woman's form in contemporary artistic formation relied on the experience of women in society and the artist's or producer's vision of this experience based on his experience.

The recommendations

1. The two researchers recommend shedding light on the aesthetics of employing the shape of women in contemporary art formation.
2. The two researchers recommend shedding light on the employment of the shape of women in contemporary formation within the art of sculpture and painting by looking at the experiences of the most important contemporary artists, sculptors, and painters.

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One of the two researchers interviewed the potter Khalid Jabbar Aswad on 1/6/2020 on Monday 10 am.

The study community

	<p>Artwork name: A Sumerian woman's head. Year of production: 2005. Size: 22 * 38 cm. Artist's name: Khalid Jabbar Return: Personal possessions.</p>
	<p>Artwork name: A woman's pride Year of production: 2006 Size: 12 * 42 cm. Artist's name: Khalid Jabbar Return: Personal possessions</p>
 <p style="text-align: right;">خالد جبار</p>	<p>Artwork name: A Sumerian woman. Year of production: 2007 Size: 10 * 39 Artist's name: Khalid Jabbar Return: Personal possessions</p>

		<p>Artwork name: Gypsy Year of production: 2014 Size: 22 * 41 Artist's name: Khalid Jabbar Return: Personal possessions</p>
		<p>Artwork name: A mother and two kids Year of production: 2014 Size: 25 * 34 Artist's name: Khalid Jabbar Return: Personal possessions.</p>
		<p>Artwork name: Umm the abaya. Year of production: 2014 Size: 29 * 32 Artist's name: Khalid Jabbar Return: Personal possessions</p>

	<p>Artwork name: Pages from history Year of production: 2014 Size: 36 * 52 Artist's name: Khalid Jabbar Return: Personal possessions</p>
	<p>Artwork name: Woman's shadows Year of production: 2016 Size: 22 * 73 Artist's name: Khalid Jabbar Return: Personal possessions</p>
	<p>Artwork name: hijab Year of production: 2018 Size: 11 * 46 Artist's name: Khalid Jabbar Return: Personal possessions</p>