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Visual Discourse in Postmodern Ceramics

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Abstract

The present research deals with (optical discourse in postmodern ceramics). The concept of discourse represented an important axis in contemporary human, cultural and cognitive studies. Art had its share in abundant aesthetic and nutrition studies, which it considers as a facet of cognitive and creative communication, both the sender and the recipient to understand, decode and reproduce his texts. Expressive self-oriented and always towards the other and the post-modern ceramics methods and techniques to highlight this discourse, reinforced by a set of methods and creations ceramic. The present study is summarized in two chapters: Chapter I: the general framework and includes the problem of research and its importance and the goal of the research, which is summarized (reveal the semantics of optical discourse in post-modern ceramics). The limits of the research were limited to the study of ceramics done in America for the period (2000-2010). The second chapter: dealt with the first two (the concept of discourse), and the second (trends in the art of ceramics in post - modern arts). The third chapter contains the research procedures, including the research community, its sample, the research method, the research tool, and the analysis of (5) contemporary American ceramic samples from the research community of (50) ceramic works. The descriptive approach - the method of analysis based on the indicators resulting from the theoretical framework as a tool for the analysis of the research sample. The fourth chapter contains the results of the research. 1. The semantics of the discourse are linked to the individual potter's emotional self, subconscious and psychological emotions within the framework of reading a number of products. 2. The visual discourse in the ceramic text is manifested by the flexibility of the visual language and the multiplicity of meanings ie through the participation of the recipient in the composition of the ceramic text.

Conclusions 1. Postmodernism has contributed to the removal of the discourse of traditional structures and replaced them with a discourse not related to the aesthetic phenomenon in order to reach the greatest possible unusual in dealing with art and ceramics in particular and regarded as a deliberative value in the postmodern society. 2. The postmodernist discourse demonstrated a technical and stylistic diversity that paved the way for the diversity of ceramic currents in the United States of America to transform the political, economic and technological shifts of American society.

Keywords: optical discourse, ceramics, postmodernism.

Discurso Visual En La Cerámica Posmoderna

Resumen

La presente investigación trata (el discurso óptico en la cerámica posmoderna). El concepto de discurso representaba un eje importante en los estudios humanos, culturales y cognitivos contemporáneos. El arte tuvo su parte en abundantes estudios estéticos y nutricionales, que considera como una faceta de la comunicación cognitiva y creativa, tanto para el remitente como para el receptor, para comprender, decodificar y reproducir sus textos. Expresivo, con orientación propia y siempre hacia el otro y los métodos y técnicas cerámicas postmodernas para resaltar este discurso, reforzado por un conjunto de métodos y creaciones cerámicas. El presente estudio se resume en dos capítulos: Capítulo I: el marco general e incluye el problema de la investigación y su importancia y el objetivo de la investigación, que se resume (revela la semántica del discurso óptico en la cerámica posmoderna). Los límites de la investigación se limitaron al estudio de la cerámica realizado en Estados Unidos para el período (2000-2010). El segundo capítulo: trató los dos primeros (el concepto de discurso), y el segundo (tendencias en el arte de la cerámica en las artes posmodernas). El tercer capítulo contiene los procedimientos de investigación, incluida la comunidad de investigación, su muestra, el método de investigación, la herramienta de investigación y el análisis de (5) muestras de cerámica americanas contemporáneas de la comunidad de investigación de (50) trabajos de cerámica. El enfoque descriptivo: el método de análisis basado en los indicadores resultantes del marco teórico como herramienta para el análisis de la muestra de investigación. El cuarto capítulo contiene los resultados de la investigación. 1. La semántica del discurso está vinculada a las emociones psicológicas, subconscientes y psicológicas indi-

viduales del alfarero en el marco de la lectura de una serie de productos. 2. El discurso visual en el texto cerámico se manifiesta por la flexibilidad del lenguaje visual y la multiplicidad de significados, es decir, a través de la participación del destinatario en la composición del texto cerámico. Conclusiones 1. La posmodernidad ha contribuido a la eliminación del discurso de las estructuras tradicionales y las ha reemplazado por un discurso no relacionado con el fenómeno estético para alcanzar el mayor potencial inusual en el tratamiento del arte y la cerámica en particular y considerado como un valor deliberativo en La sociedad posmoderna. 2. El discurso posmodernista demostró una diversidad técnica y estilística que allanó el camino para la diversidad de las corrientes cerámicas en los Estados Unidos de América para transformar los cambios políticos, económicos y tecnológicos de la sociedad estadounidense.

Palabras clave: discurso óptico, cerámica, posmodernismo.

Chapter One

Methodological framework for research

1.1 Research problem

The postmodernist movement was born of a number of concepts that have aroused and continues to arouse controversy and sharp intellectual debates since it was officially entered into circulation and officially baptized at the beginning of the second half of the twentieth century. European modernity and its legitimate heir. The postmodernist movement has undergone significant transformations and intellectual journeys, while the postmodern visual discourse has seen cases of extremism and displacement from the entrenched contexts in the aesthetic and artistic consciousness that dominated the European mindset, which has been dominated for decades and large areas.

The concept of discourse was an important focus in contemporary human, cultural and knowledge studies where the concept of discourse was discussed from linguistic aspects related to the mechanisms of dialogue and participation between the sender and the recipient, which represent the two sides of the communication process, and art had its abundant share of aesthetic and critical studies, which is a facet of knowledge and creative communication Which both the sender and the recipient understand, decode, and reproduce always self-directed and self-directed texts. Each letter has a message, meaning and understanding process. Artistic messages are a

process of transformation that aims to produce significance by understanding and analyzing the intrinsic relationship between the signifier and the signified, the elements involved in the formation of the artistic discourse and within the limits of the contemporary critical vision of postmodern arts and its achievements in the field of painting, sculpture and ceramics. The artistic discourse goes beyond the traditional understanding of the fixed relationship between form and content to rise to more open horizons through the diversity of materials, means and techniques and the ways of their formation and formulation. The contemporary American potter created vast spaces that paved the way for his excellence and spread locally and globally and the breadth of his influence, reinforced by a range of ceramic styles and creations of a large number of post-modern artistic currents in American ceramics loaded with many semantic dimensions, hence the problem of the current research can be summarized as follows:

- What are the implications of the optical discourse in the postmodern American ceramics?

1-2: The importance of research and its need

The importance of the current research is reflected in the light of the semantics of visual discourse in art conceptually and applied to ceramics and specifically postmodernism.

1. Provides a philosophical and cognitive reading of a number of ideas and concepts, specifically the concept of discourse, both philosophically and critically.

2. It represents a scientific addition benefiting researchers in the field of philosophy and plastic art in general and students of ceramics in particular.

3. The present research establishes an aesthetic and technical study on American postmodern ceramics.

1-3: Research Objective

Current research aims to:

Revealing the connotations of visual discourse in postmodern ceramics.

1-4: Limits of research

1. Objective Limits: The present research is determined by studying the semantics of optical discourse in the postmodern American ceramics.

2. Spatial boundaries: United States of America (California, New York

Washington).

3. Time Limits: The current research is determined for the period (2000-2010) (*).

1-5: Defining terms

Firstly, the speech :

a. Linguistically:

سراف Ibn Faris (speeches) in the whole language is known as (command and speech) all the words between you and the other. [1, p. 295]

□ As in the lexicon of the mediator, speeches: speech: became a fiancée .. His address (s) and speech: a word and an incident and addressed to him .. And separation of the speech, preferably from the discourse: in the dear download (and brought him wisdom and separation of speech). [2, p. 243]

B. Idiom:

Discourse as Foucault sees it: A complex network of social, political, and cultural relationships in which how speech is produced as a discourse involves both domination and risk. [3, p. 89]

وكو Foucault also defines it as: a term that expresses all individual, social, or institutional mental production for a period of time or knowledge discipline. [4, p. 8]

□ It also promises to be “knowledge systems that define the type of practices that achieve social control and domination within specific contexts”. [5, p. 23]

C. Procedural Definition:

Visual Discourse in Postmodern Arts:

Letters and intellectual contents loaded on visual art forms linked to the rest of the knowledge systems in the environment and age and lead to the production of ceramic structures of aesthetic and philosophical dimensions reflecting the thought and culture of postmodernism.

Chapter II

Theoretical framework

Topic: The Concept of Discourse

The question of the analysis of the visual discourse in order to extract the meaning or substance that is a fundamental pillar of the contemporary

(2) d. Majid Khidr, d. Saman Abdullah, Graft Crime, Tikrit University Law Journal, Volume 4, Issue 29, 2016, p. 46.

This explains the disparity in the provisions and controls of the crime of graft in the various laws and their provisions vary according to those legislation.

critical effort, and the question of the search for meaning is the cause of confrontation and the difference between the various monetary approaches with different cognitive origins and different philosophies, so critical efforts focused on the issue of analysis of the discourse and its elements. The linguistic scholars agree that any human discourse can be described in three levels: Secondly: the level of vocabulary and grammar, and thirdly: the level of discourse, and these three levels are the relationship between (form or form) on the one hand, and components on the other hand, and offset at the level of visual discourses (plastic) first: the color level, then the level. The optical units and their ascending structure in the process of embodiment, then comes the role of the discourse or content of the artworks, as the artist works on the drafting of optical units and artistic elements according to his own vision and artistic style and uploads the message, code or letter addressed to the recipient who is decoding and understanding messages. And open. The night of the content of the visual discourse. [6, p. 13]

If the work of art has aesthetic and structural specificity, and the work is not merely a reproduction of reality or conveyed from the outside world, it is loaded with many messages and contents are not definitively definitively inaccessible directly by the recipient or once confronted by the beholder of the artwork, these marks and messages are subject to the requirements. Drafting the visual text in accordance with the rules of the artistic and literary game, a variety of ramified rules have many ramifications subject to many of the necessary harmonics to create the necessary alignment between the visual mark and semantic content. [7, p. 528]

The manner in which a visual discourse is presented to the recipient has rules and principles that the artist must observe and follow in order to achieve the desired visual reporting process successfully:

First: Design

It is intended to organize the process of communication, where the artist must know the nature of the presentation through which the art will be presented or the topics covered by the exhibition in general and the nature of the presentation if it is purely aesthetic or to put forward new experiences.

Second: Participants

It means that the artist introduces himself through his work and tries to make his speech understandable to the recipients, and the recipient must be at a level that allows him to understand the work and be conversant with the visual language presented in the exhibition and work.

Third: the goal

It is intended that each work of art has a purpose, it is either aesthetic purely or includes new experiences or be pre-determined by various religious or ideological occasions.

Fourth: the key

It is intended for the artistic uses of colors, elements and shapes that allow the recipient to understand and interpret the visual discourse through the keys of the meanings of colors and shapes presented by the artist in his work.

Fifth: the channel

Here, colors are used as a conduit between the work of art and the viewer, where the artist must understand all the characteristics of colors well and its role in the process of embodiment to be a key to the receiver to help him to understand the work of art, and may be accompanied by the presentation and understanding process lecture by the artist or written criticism read by the receiver to facilitate the analysis of visual speeches .

Sixth: The content of the message

The content of the message is included in the analysis of letters and perhaps the content of messages in the form of technical signs and symbols, which is important for the recipient where he must receive certain content in the message and through the contents of different messages has the general meaning of the visual discourse.

Seventh: The body or form of the message

The rules for the construction and installation of shapes in the painting are included in the process of building the public discourse of the artwork, and are essential for the smooth delivery of the visual discourse to the recipient.

Eighth: Usages of interaction

They are the norms and methods of dealing with the work of art, from the way it is displayed in the museum, the general atmosphere of the place, the style of illumination, the works on display and various other special details that display the work and present it to the viewer. [8, pp.

The diversity of artistic buildings and the different performance styles of artists affect the process of communication and the understanding and analysis of visual discourse, because the production of artwork is subject to continuous processes of transformation and transformation throughout history and affected by shifts at the level of forms and content, and perhaps the contents of the visual discourse more affected by modern variables and stylistic shifts. When a number of artists can gather around a particular

artistic style for long periods of time, the content of their individual works and speeches varies from artist to artist, period to period, and even to work. As for the public and the recipients, it is always relevant to the context and aware of it. It is subject to the aesthetic standards stemming from the same context, influenced by it and measures and understands the works of art based on these contexts, which artists and critics codify, justify and explain to the recipients in order to establish and define the visual artistic language. Prevailing in the current aesthetic field. [9, p. 48]

Some artistic contexts may sometimes appear inconsistent with the discourse systems and standards of the era, but they soon disappear or become part of the image of the aesthetic scene prevailing in that era and place, and have to coordinate their language and public discourse according to the prevailing visual and contemporary discourse formats. The issue of visual discourse analysis remains a complex and problematic issue that cannot be overlooked or ignored, although literary criticism emphasizes the need to proceed from the text as a starting point for the correct reading of the discourse and interpretation, but there are those who believe that this is just a simple, innocent and naive reading of the work. The reading of the visual text and analysis of his speeches became one of the major problems of the postmodern world and arts, which was characterized by the diversity and openness of its readings and the multiplicity and complexity of its speeches. Deciding its visual language in one format, where the form itself to acquire a new meaning is not confined to its essence or its outer surface, but becomes a dynamic integration of internal and external has a vital meaning and effective speech affect and influenced by the rest of the speeches contents and messages, perhaps painting takes its meaning from a poem or film Film or political event. [10, p. 104]

Therefore, in the postmodern world of art has become a special visual language that must be sorted and distinguished from the other languages and methods of visual communication, and this language has the characteristics that lie in the use of art for its own elements, and therefore the postmodern artistic discourses are intrinsically linked to the mechanisms of text production and artistic methods and finally the overall context that It contains both discourse, artwork, artist, and recipient. It is often a general cultural trend that includes all the written, audio and written speeches, and that they contain and interpret them only through it, so art from the point of view of modern criticism is only a set of formats. The function that defines the total system and speaks about it and explains its philosophy, it originates from it and lives within it and change according to its variables, and

that contemporary artistic discourse is located in the middle between the language on the one hand and the outside world with all its variables and transformations on the other, and that the artist is the one who formulates his poems and works of art And his narratives and grand narratives through his own vision and self-thought, but he must use the vocabulary of the general language and phrases to formulate his unique artistic speech. [11, p. 5]

The concept of discourse (Michel Foucault) was presented as “an organized practice consisting of a number of operatives or a set of operatives belonging to a single system in formation and formation and that there are different types including economic, artistic, historical and technical” [12, p. 121]. The discourse is not seen as a language, but is seen as the ability to communicate. The discourse is not meaningless out of circulation, which is the mutual societal dialogue that achieves the communication process.

Foucault’s discourse is one of the most important concepts he describes in his reading of Western thought. The discourse has relations with desire and power, which reflects their presence and their presence in a network of social practices. The same vision and the same significance, but it is just a fabric of metaphors and terms recited the color of the stage in which it was located and subject to dismantling to reflect the issues of cognitive problems and methodological and theoretical. [13, p. 118]

Until (Foucault) announced the dispersal of the self and its distribution to different positions and different locations vary according to the levels of rhetoric and verbal fields that are looking for the regularity of the sites of subjectivity is a speech outside the word is not underground simplifies the set of distinct sites for self [14, p. 89]. When entering into Foucault’s discourse itself, it is not centered, it is all surface, and it rejects every motive to search for a transcendent origin or subject that can give a special meaning to human life. It is reliably superficial, and this is consistent with the larger goal as an important thinker to increase the difference between surfaces and depths. P. 264]. Thus, Foucault’s comprehensive studies of concepts and speeches came through its examination and testing its effectiveness in the structure of society, where it focused its attention on the divergent, marginal and social structures and other phenomena as social tools that show their formulations of the social position to displace and undermine (Foucault’s) analysis of the margins and cognitive limitations. And margin center.

Jacques Derrida was inspired by the works of Nietzsche and Heidegger in their attempt to transcend metaphysics by destroying them from such disagreements, criticism of concentration, play theory, writing, attendance

and absence. All these pure data contributed to the loss of discourse and its limitations as Derrida went through these data to criticize the philosophical discourse and undermine its foundations by exposing its contradictions and playing systems as reflected on the freedom of meaning and the limitations of interpretation and confusion between artistic races there is no constant but prevalence and significance. The multiplication of meaning, play, transformation and multiple discourses in postmodern thought.

In ceramics, the speech embodied through fragmentation and exchange of centers, where the purpose of dismantling the ceramic text, which is within the mechanisms of dismantling the delivery of a visual aesthetic artistic multiple readings to contribute to open the horizons of interpretation to be a new formulation of the ceramic text expressing its interaction in the sense of dealing with unforeseen semantic. To the text and interact with it and unleash the imagination of the potter so that through these interpretations can recognize the visual discourse within the structure of ceramic text.

The second topic

Trends in ceramic art in postmodern arts

In the fifties of the last century began to papers in the West obituary of modernity and the resurgence of a new era is postmodern represents the American expression profound transformations that occurred in culture and the rules of the scientific, literary and artistic game, starting from the late nineteenth century through the events predicted by (Nietzsche) events in Twentieth Century of Humanity “[16, p. 33].

Europe emerged after World War I and II torn and exhausted and the wars have left devastated cities and societies, for this reason the artists migrated in large numbers to America and set them free intellectual space that creates art for creativity and the introduction of new, where they found in America the fertile ground for their modernist ideas towards art. A new development on the ruins of classical thought buried with the war, this migration was a cross-fertilization between the various artistic and literary doctrines, making it the beginning of the postmodern arts.

Postmodernism has been associated with the historical sociological transformations that have raided the advanced Western societies since the middle of this century, which was mainly the emergence of what sociologists called the (consumer society) society of abundance, which led some to say that consumption is the engine of the postmodern society [17, p 11] [. It is a concept with a temporal function that links the emergence of a new type

of social life and an economic system, which is called modernization or post-industrial society and a society of consumption or new capitalism in America in the early fifties of the twentieth century (World War II). [18, p. 98] Postmodernism is also characterized by different discourses to pursue all that is surprising by inventing new and varied methods and using unfamiliar techniques by introducing them to the photographic surface. This has made the visual discourse read quickly, consumed and created quickly because the materials and materials used have a special system. It possesses durability and continuity because it possesses the property of disappearing.

Art began with a more open and diverse visual discourse and more able to accommodate the different contemporary artistic views. As a result of this openness, new attempts emerged with a free nature that lost art academic character. During the emphasis no value to the values and to demonstrate the academic arts traditions.

All these changes encouraged the attraction of artists to America as both modern movements (Dada and Surrealism) extended their roots in all these artistic trends that followed and modern critical trends had an influential role on art and postmodern artists because it represents a separation from the consistency of the art inherited and linked to the ideas of The thought of nihilism and existentialism in the art of postmodernism. After World War II, America had a clear and influential role in embracing these various artistic trends and emerged clearly in being a region far from war and the blood that was left after the war.

This was the main reason for the cultural openness and the emergence of multiple speeches and paved the way to break the past and go to new horizons, has been influenced by American ceramics, including several Japanese pottery and heritage, which is an influential reference compressor In the movement of American ceramic formation, Japan is considered (a melting pot of all types of Chinese and European ceramics as well as modification of the methods used in glazing), [19, p. 26] to consolidate and install a new artistic discourse in art, and under this new reality began more open art It is becoming more literary and able to accommodate various contemporary artistic views and is shifting from being a literary phenomenon to a widespread global movement [20, p. 202]. Many of the cognitive, linguistic and literary propositions centered on the concept of discourse as a term produced by the culture of the times, which achieved wide openness as it cares about the quality of the relationship between the sender and the recipient and the discourse that broadcasts. Its development

is a mission associated with various mechanisms and contexts (intellectual, political and religious) that reflect reality and the nature of thinking and culture of society “ie, the meaning that we are looking for in the layers of discourse and sediments have only the purpose and purpose for which the visual languages were Communication “[21, p. 25].

Accordingly, the American ceramic text is manifested as a recipe for the recipient, as the recipient participates in the process of reconfiguration according to his vision and deliberately describes everything, using metaphors and metaphors very strange and progressive in this great digression. It is difficult to determine the trends of postmodern ceramics because the identification would violate the postmodern hypothesis, but the subjective and informal expression (Abstract Expressionism) is the visual discourse that began postmodernism of different names. It was adopted mainly in dealing with color to the extent that makes him the champion of the new artwork in this visual discourse is to deal with the completely changing color as an independent element as well as in the way of processing and use of these colors through emotions [20, pp. 203-203]. She felt the presence of the existential thought behind the abstract expressive works in achieving the same artist by satisfying the inner needs of the artist. The contemporary potters tried to discover unity, diversity and uniformity in the different, and the disruption of inertia and persistence of color on the ceramic surface and break the intimacy and stability to become ceramics mixed blends that create various forms. That is, the reading of the ceramic text is inclusive ie look at the vocabulary of the text (abstract expressionism) through the formed vocabulary and this refers to a visual speech carrying a specific connotation between the recipient and the ceramic text. It also has the advantage of carrying encrypted contents because their work expresses the emotion or effects felt by the artist in the outside world translated in a manner in which the search for relationships, lines, spaces and colors in aesthetic formulas have a distinctive character [22, p. 19].



Contemporary potter (Zsuzsa Mongtorory), Fig. 1, and Potter (James D. Watral), Fig. 2, color is not the main role in their work, but the lines are valuable and able to be the main axis in the abstraction of the form and these lines and color spots are not based on The preparation is based on the nature of the glass used and the technique of spraying the glass spontaneously and scattered, ie there is no central point around which the text is centered, but there are several foci distributed throughout the ceramic text. In other words, what distinguishes abstract expressionism (subjectivity) in its abstract character and its transcendence of visual objects (the objective world) is that it is the informal expression that brings it together because this art is not related in its general concept in any form or reference as much as it is related to color and technology and its presence expressing emotions] 23, p 10 [.

The art that emerged as a reaction to informal drawing (expressive and abstract) is pop art, which was developed by the postwar generation and evolved into 'art of assembly' as a means of creating more circulating and more appealing artwork for the media [23, p. 11]. Pop is an attempt to remove art from its static and isolation from society, city and environment, which explains the re-synthesis of the media and the lifting of the boundaries between the types of art from painting and sculpture. He reached the public, portraying the consumer environment and mentality where ugly becomes a beauty [24, p. 226]. Through their products, Pop Art tried to reflect the reality of reality and the nature of the environment in which the potter lived after World War II. This reality was considered as essential material for all pop works in general, such as empty bottles, cans and advertisements because pop culture is the product of industrial and intellectual transformations. And social after the war. They dealt with the potters (Pop) forms related to the industrial world and the world of machine, and compiled the vocabulary of daily life with ceramic technology to convey the idea of fragmented and disjointed did not make art live up to the sanctity, and put forms closer to the plastics and sometimes move in another direction. The ceramic text was accompanied by effective and influential catalysts in the process of performance and technical construction, including repetition and longitudinal form fragmented through a series of sections or particles (not only boundaries drawn modern and infinite at the same time, but show a sequential image and many in each part of the "essence" deep subject This is shown in some contemporary potters such as Steve Smith, Fig. 3, Marc Burns, Fig. 4, and Jenny Reidmond.), Figure 5.

Pop Art is organizing itself specifically ceramics to be transformed from the moments of the language of discourse among the most work (that is, a kind of dialogues that take an internal character raises many questions that remain outstanding without finding answers, as they are dialogues without a philosophical and emotional and because they are questions Deepening the dilemma of dialogue and discourse to make it in a circular maze) [26, p. 2481].

Visual art (Op Art) has emerged within new art streams that combine common elements and then meet common goals. The intense or shiny arises that arise from the organization of lines and shapes as works require more direct interactions with the viewer [27, p. 20], meaning that the viewer's eye is a vital part of the components of the visual work. In ceramics, visual art has had an influential role in pushing forward and revitalizing ceramics in the postmodern arts, where it was reflected in works with spiral shapes or parallel lines. "They formed unfamiliar relationships and another relationship in which letters overlapped with plastic discourse in distinct cross-fertilization until it almost negated. The boundary between these two speeches "[28, p. 14]. The color overlap in the ceramic pieces generates a kinetic visual impressions of the recipient with the blended colors (glass) where the borders become open in the ceramic text, then the ideas multiply and form aesthetic and metaphorical structures towards a sign that the recipient needs to represent a rhetorical image perceived by the recipient. He also adopted in visual art the engineering unit as the basis for the construction of the photographic system, ie "in the sense that the forms used are precisely defined forms that branch out towards the abstract" [27, p. 22]. Consequently, the works of visual art are abstract geometric in shape, as in the potter's works (Anno Jakel), Fig. 6 and Fig. 7.

Among the trends of postmodern art, Conceptual Art was launched, attempting to integrate art and life, combating ancient artistic traditions and freedom from social and cultural constraints and traditional forms in a sense that does not present its work as an authority but rather presents reality as a value and the basis for this is the idea [29]. The idea in postmodern art is the tool that makes art rather than the work of art itself. It relies primarily on the language of interpretation to produce works that are far from formalism in art, thus becoming a cultural art for the ideas of its artists. Conceptual art is an artistic direction that includes all events, activities and

things. Aesthetic standards differ from those of traditional standards when judging works of art [30, p. 167]. This type of art (is intuitive includes all intellectual processes without a goal and is thus free from the skill of the artist that the idea becomes the real goal in the postmodern arts rather than the work itself is a tendency in the rejection of beauty because the artist painter and sculptor and potter Postmodernism relies on an intellectual vision of something to look at as a work of art ([31, p. 197].

Other art, including language art, body art, art of the earth, are all purely ideas of conceptual art. Conceptual art imposes its value on other arts and has proved outstanding features of postmodern arts. Joseph Kozuth is the pioneer of art inference. Conceptually, he says: "Art is a language and that works of art were prepositions for language, presented within the context of art as a commentary on art" [32, p. 55]. The art of ceramics was embodied in the art of postmodernism within the artistic language of the fact that (lines, shapes and paths are sensory manifestations that cause tension) in the process of receiving and because they are sensual stimuli varying effects on the recipients, and the expression of the sense of formally depends within what depends element line and its plurality in Composition of the artwork [33, p. 1267]. In postmodern ceramics, we find expressive artistic language by all scales in which all possibilities of expression and possibilities of emotion are found. The process of receiving the text appeared different and varied in letters and words and began to show some color touches (glass) due to the experimental accumulation in the structure of the ceramic text, which came to develop the performance experience of ceramics and how Dealing with raw materials and chemicals and controlling their reaction during burning sparse in specific areas and different colors. This method was not the only one that embodies the language in ceramics, but here (delete and add) method, which made the ceramic text filled with details that increase The recipient's yearning for reading and follow-up, through overlapping, entanglement, and coalition will be about the synthesis of letters and writing in kinetic forms interfere and deepen the structure of ceramic text with adaptation of sensory scenes through the letters and this is shown in the work of potters such as: (Erindale Balacta), as in Figure (11), The potter's works (Garden treasures), Fig. 12, and Potter (Don Modden), Fig. 13, have become obsessed with intensifying the suggestive scenes of the letters in formations that depart the ceramic text from his rhyme.

Thus, we find through this discourse that the structure of these ceramic texts include hidden overtones urging the recipient to approach them deeply, in order to reveal what obscured them and written texts any process that allows the recipient deep access to the worlds of internal text as it shows us the importance of interaction between the text and ceramic work .

The body art, which is one of the trends of conceptual art, which depends on heterogeneity and difference through the use of the body as the main material of the work of art, dedicated to the state of deviation of art by keeping it away from the traditional formula and presented in the post-modern thought as if it rejects the idea of modernity which rational elements in Art has transformed the body into a dimension of the human essence. “The retreat of the human essence is in favor of God as it has been reduced to a one-dimensional form (sex, body, pleasure) by postmodernism” [14, p. 173].

Thus, we find through this discourse that the structure of these ceramic texts include hidden overtones urging the recipient to approach them deeply, in order to reveal what obscured them and written texts any process that allows the recipient deep access to the worlds of internal text as it shows us the importance of interaction between the text and ceramic work .

The body art, which is one of the trends of conceptual art, which depends on heterogeneity and difference through the use of the body as the main material of the work of art, dedicated to the state of deviation of art by keeping it away from the traditional formula and presented in the post-modern thought as if it rejects the idea of modernity which rational elements in Art has transformed the body into a dimension of the human essence. “The retreat of the human essence is in favor of God as it has been reduced to a one-dimensional form (sex, body, pleasure) by postmodernism” [14, p. 173].

In ceramics, the subject is somewhat different because the potter used clay as an artistic text instead of the body, trying to deviate from the drawing mode and at the same time keep up with the postmodernist currents by adopting (the body as the main material of the artwork, the artist / potter here approaches the occurrence and gives up all Aesthetic and moral standards) [20, p. 305]. Where the contemporary potter created a space for his ceramics to be characterized by rigorous surprise and surprise as it represents an artistic discourse (orientation in ceramic work and intensified the language of art, especially in the case of coordination (poetic) and in turn (breeding) of multilingualism, considering the end of readings is the total integration of art and life) [34, p. 5].

The process of employing the body in its works of art has implications and connotations through which it tries to broadcast aesthetic and intellectual discourse, while preserving the creative work of the artist potter characterized by postmodern arts which generates connotations in the structure of the ceramic text leading to openness in the structure The body and its limitations: as in the works of the potter (Philip Aglee), Fig. 14 and Alolaf Crestian Hetter, Fig. The age and fragmentation experienced by modern man under the civilization of consumption.

The art that crosses through the overlap and direct interview with nature and the total integration is (the art of Earth Earth) where he tried (the artist to go beyond the time of the idea of the imagined image to reach the same reality artist and scenes are invited to enter the work of art and exit like life itself) 35, P. 105 [. Thus, the works of art were removed from the scope of the museum and the walls of the galleries. It is important for the postmodern artist to keep the work (idea), (the effects of its occurrence), it is fleeting art and at the same time it is intuitive and has a direct face in life and that the recipients are free enough to choose the location they prefer to watch. the work. The potter created a kind of naturalization of his language and its connection with nature and his departure from tradition in the process of presentation to include the world that it can be considered a circumvention of nature itself through the intervention of the vocabulary of nature itself, ie (the work of art here began to exceed all the strict specifications and exceeds the laws of technical and traditional performance and in this sense, Artistic work is creating confusion for the recipient who also wants to explore the worlds of text ([36, p. 2001]. The potter also sought to utilize clay and chemicals used in glazing to form the structure of the ceramic text as well as adopting the earth as a display base to commend his artistic text as in the potter's works (Jennife Mevrd), Fig. 16, and Potter (Jeff Sabero), Fig. 17.

Conceptual art is thus a reflection of postmodernism through the quest of the potter to integrate art with life and freedom from the familiar artistic foundations as the work of art is an intellectual product morphologically translated to the ideas of the potter and sensory using any medium he sees fit to express it and this is what the potter found in clay and oxides The audacity and the adventure to discover forms that express the idea leading to the opening of the ceramic text to the possibilities and multiple meanings of the structure of the ceramic text.

At the end of the 1960s, art emerged as a reaction to pop and conceptual art, the Superealism, through which postmodern artists tried to give this stream new features to produce realism more accurately than the transient and transcendental eye could require. Reality with the mind of the observer and aware of all the details and to achieve this goal emerged supremalism (excessive realism) “by which the artist discovers in reality what is unable to the naked eye, which enables him to move this reality to a surprising degree and give the impression of excessive realism” [20, p 285].

The artists of supremalism relied on cognitive thinking, “the artist does not deal directly with the truth, but tries to reproduce what the eye sees” [37, p. 122]. Sobriellism invites us to read a new reality through the use of means with clear plastic ideas and at the same time expressive and significant. Postmodern potters used the stages of permanent search for new and new analogies and this embodies itself out of the ordinary and search for new values to delude the receiver and achieve his reaction by surprise in seeing the structure of ceramic text, because the value of ceramic text lies through the new vision The potter of formation and technique to keep pace with the currents of postmodernism (ie the tendency of the artist to re-create reality in order to get things better and more beautiful and exciting and terrifying and attractive than they are in reality) [38]. This is what we see in the works of the potter (Bryce Hostn), Figure (19) summoning the daily images of real consumer consumption is more like a photograph or photographic fact came as a result of the experience accumulated by the potter through the recall of such forms and conformity to reality for the purpose of creating a speech in which a kind of (dislocation) And shock by summoning reality and waste it and present it to the recipient because post-modernism calls for liberation, pluralism and expression of the perceptions of society by investing intellectual and cultural affiliations in the visions of the postmodern world, which are coupled with the reality of life and the secrets of the secrets of the selected content. Dada dealt with the re-reading of the reality of the reality and its images in new ways.

Indicators resulting from the theoretical framework

1. When the product corresponds to the recipient’s reading, the letter is a veritable consensual of the message explaining the idea.
2. The intellectual transitions that renew the cognitive structure are described as a tool of transformation in discourse.
3. Discourse A cognitive system that has a direct impact on the recipient is not necessarily the sovereign discourse is the real discourse but the dis-

course with the power to impose ideas and disguise the truth and remove it from the place of importance.

4. (Foucault) in his speech stressed the untold phenomena and emphasize the marginalized aspects and self-dispersal Valtab speech without center all the surface and rejects every motive to search for the origin or subject.

5. Postmodernism emphasizes the instability of the meaning and lack of substance, nothing under the surface and nothing under the experience but experience as it eliminates the separations between the form of content.

6. The culture of postmodern consumption is controversial and has made its philosophy a cultural focus for the marketing of art. It can be said that the postmodern consumer society is consistent with the postmodern society.

7. The features of postmodernism not content with a specific meaning in order to give the recipient the opportunity to have its own text through the process of demolition and construction to reach the peak of meaning.

8. The informal expression (subjective) is the most widespread expression, which combines the various phenomena and what is clearly manifested in expressionism and abstraction.

9. The visual art technique in postmodern arts is a dynamic structure for the visual action and the resulting effect of the executed text in the eye of the beholder and the visual illusions generated.

10. The development of visual art led to what is known as kinetic art, as the AB artists tried to move the movement in the field of visual illusion to the field of mental realism.

11. Conceptual artist seeks to emphasize the idea and interest in it, through his interest in the concept more than his interest in the result of the idea, has entered within the conceptual art the art of language of the earth and body art, whose subject matter is a means of expression like him.

12. Supremalism is concerned with reformulating the manifestations of sensory reality to the fullest extent that the human eye can record in order to provoke surprise, manipulate volumes and exaggerate its realism.

Chapter III

Search procedures

First: the research community

The research community represented the accomplishments and ceramic formations produced in the American society within the specified period (2000-2010).The researcher obtained her illustrations through what was published in books, magazines and the Internet, which are (50) ceramic works according to the rationale of the current research and its limits.

Second: The research sample

The researcher extracted her research sample by taking 10% of the research community, ie, equivalent to 5 models chosen intentionally after being classified according to belonging to the streams of postmodern arts by one work per stream and the process of selecting the research sample according to the following justifications:

1. Selected models give an opportunity to capture the implications of visual discourse in postmodern ceramics.
2. Technical and technical diversity and variation in terms of ideas and techniques.
3. These works belong to a group of well-known American potters who have an active role in the contemporary art scene.
4. Present the research community to a group of experts (*) and take their views on the selection of the research sample.

Third: the search tool

The researcher relied on the results of the theoretical framework of intellectual, artistic and aesthetic indicators that represent the semantics of the visual discourse as a guide in analyzing the research sample.

Fourth: Research Methodology

In her current study, the researcher relied on the descriptive method of content analysis.

Fifth: Analysis of the research sample

Model (1)

Artist Name: Paul F. Morris

Business Name: Disambiguated Meaning Vas

Measurement: (75□25□38 cm)

Year of completion: 2004

Yield: 500 VASES CONTEMPORARY

The technical discourse in terms of the general description is closer to the shape of a vase or animal form or the body of a woman, where the speculation is accompanied by the fact that the formative structure is working according to a longitudinal system with its curvature and bulging from the front gradient in size and the presence of the handles on the side of the text as if it were hands. The text based on the neck as if it were a head or nozzle of (won) and in multiple colors (red, yellow, green).

The visual discourse transmitted by the potter (sender) to the recipient is a form that is shifted from the traditional simulation of the classical ceramic shape, achieving the artistic effect in a region of clear visual intensity.

There is a convergence of text space in search of movement and stillness at the same time. Gives a significant depth in text production.

The language of the discourse in this ceramic text establishes a new structure of ceramic technical knowledge in terms of escalating the irregular structures of the exterior at the level of the external body of the form to establish a new structure instead of classical structures, while the method of laying glass to form morphological structures seemed random and automatic in a manner close to irrationality and chaos. The text gave a technical and visual diversity using the color (red, yellow, green), which gave the text a kind of fragmentation and plurality of focus. Any visual discourse appeared open and embodies a clear point consistent to attract the eye of the postmodern recipient.

The internal content of the structure of this text (discourse) refers to the difficulty of determining the meaning and this leads to the opening of the horizons of interpretation of this discourse and dispersal, as the glass material entered as one end of the equation to broadcast a visual speech, i.e., the form expresses a substance with the absence of content and the transformation of display techniques into an effective medium addressed. Aesthetic awareness associated with the idea and significance.

We also find through the structure of this ceramic text that the reference is represented in the presence of existential thought in the embodiment of the abstract expressionist structure and involve the recipient in the artistic process in order to break the closeness of the text and remain active and dynamic speech functions.

Thus, the elements of the intellectual and philosophical discourse of the abstract expressive arts are based on the idea of expressing the activity of the human spirit seeking an opportunity to speak freely and fluently outside the definition, rejecting rationing and open to all possibilities. Fixed limits.

This visual discourse is composed of three rectangular ceramic parts. The shape of the shoe is of one size and the color of the wavy multi-coordinated and exemplary of the artistic taste, where the vision of this artistic speech raises a kind of fun and out of the ordinary, the content of this letter is contrary to its form because the title of this mural is mercury. The appearance (appearance), which is a number of shoes with very small sizes up to 8 cm, any recall of silent or marginalized forms from her penchant for real artistic aesthetic form manifestations of differences in the ceramic text i.e. the presence of the realistic form and the absence of content represented by pride Mercury as well as volumetric manipulation is a kind of

difference and is a postmodern concept.

The vision of this shoe in this measure represents a different vision and intent different from the meaning by disrupting the use of consumption to be a letter form a technical achievement of aesthetic vision through skill and technology, which makes the receiver upon receipt or taste of this speech takes in the detection and purely the constituent parts of those small forms, which creates the recipient The reaction is surprising, puzzling and meditating. The structure of this text emphasized the color interaction, which is considered the basics of visual art through the interaction of colors and the opposite. The color movement of glass penetrates the specific color mass, which generates a movement calling for continuity and the indication that allows multiple readings, which refers this text (mural) to an open speech where you find The meaning behind the form. The structure of the text constitutes a trace of the subject or idea within the limits of the composition only attendance, which enhances the idea of the discourse without the need for only the formal values, and the technical treatment of these (shoe) configurations conceal the unspoken assumptions of the receiver as a semantic speech restores the construction of the formation at aesthetic levels Together, it is technical to dismantle the physical impact of color other than synthetic analytical strategies that call for visual and existential meditation.

The structure of the visual art is of a rhythmic, illusory nature. Accordingly, the structure of the text is illustrated by seeking to let the viewer contemplate the repetition of one form and its presence in infinite numbers that generate a continuous movement with discourse derived from the form. Thus, the presence of the signifier through the form of shoe and repetition gives a visual speech in which multiple readings of the total recipients (community), that is, the structure of this text completely devoid of closed connotations and broadcast connotations (discourse) open artistic effect as a visual product. Op artists seek to provide a scientific discourse based on the priorities of engineering and human vision mechanisms and the ability to control the outlets of vision or distort it with emphasis on the recipient on the process of deception practiced by the artist on the senses of the recipient, through which the artist formulates the vocabulary of scientific discourse aesthetic enhanced by advanced technology and high accuracy.

Model (3)

Artist Name: Robert Arnold

Business Name: Positive Reinfor Cement

Measurement: (35.6□12.7□7.6cm)

Year of completion: 2008

Yield: 500 VASES

The segmented section of five pieces of metal columns of the building at different heights tied in the form of a bundle by metal wire from the top and bottom natural color of the wire (silver) or columns appeared in green, a color contrary to the natural color as if the tree shoots.

This letter indicates the restriction of the movement of construction or Sunday of consumption, the sender here sends a letter undermined by consumption. The language of this speech was represented by the precise details of this passage in a cognitive manner that constitutes an obvious presence in order to study the essence of the rigid forms through the creation of synthetic analytical approaches to dismantling and rebuilding. Any transfer of untold or marginalized to art, which is part of the strategies of postmodernism through the escalation of the value of the marginalized and unexpected and unusual to a constructive action entering the world of ceramics to achieve the presence of the absence of a time period as the use of these columns in the construction phase time The fact that the building continues with a phase and abolishes these columns becomes absent and marginal, but a positive reinforcement of the construction process and constitutes a clear presence in the support and support of the building and this made the text structure open to interpret multiple additions because the form is only a recording of reality, and the distinguishing feature of this ceramic text is the imposition of appearance The formation of shifts from the ceramic structure and thus enters into a process of debate and ongoing dialogue.



Art, such as supremalism, works fully on the consciousness of the recipient to contemplate his work transmitted from reality and is not intended to deny or exclude him, but to emphasize his presence and alert on its importance and its real exclusion, the parameters of this text generate many interpretations at the level of composition and formal performance. The visual discourse represents a significant presence through the details of the columns and wires and the process of dealing with this form achieves an alienation in the form that ceramic is not easy to control the temperature and color this requires knowledge and know-how and experience to reach the accuracy and craftsmanship in borrowing this material and at the same time broadcast an artistic content extracted From the figure, aesthetic supremal discourse is directed towards a wide audience of real-art lovers who convey the details of the sensory world in a highly skilled and knowledgeable way, and a desire to emulate and even surpass the photograph. Renders the recipient incapable of distinguishing between the artwork and the perceived physical impact.

Model (4)

Artist Name: Seann Eopqenhafen

Business Name: With Simple Words

Measurement: (65□65□10 cm)

Year of completion: 2007

Yield: 500 Ceramic Sculptures

Porcelain mural This text belongs to the conceptual art (art of language) in which the potter seeks to emphasize the idea and interest in it. The potter used porcelain pieces and glued them to the background with one size, but the shape of the writing varied from piece to piece as it began to clear the difference in the paste of these pieces depending on the subtraction of vocabulary that makes the potter enjoy the freedom and puppies to express the unusual to restore the language of the discourse. Binary list between (art / language), a meeting point of text and language by writing because it is the means that make the word clear sense of artistic expression moved from the form of language to the language itself, this writing provides the language as a series of signs that work on the absence of the speaker and these signs work on Introducing dl The machine according to the nature of the difference. The details of this speech are superficial without the purpose of internal content any meaning behind the form, but on the contrary is derived from the form where this text is filled with clear linguistic explanations that provide the elements of its existence and self-sufficiency any

relationship with the potter.

The presence of writing in the structure of the ceramic text is a threat to the centrality of the presence of the mind and there was a presence of truth, it is to disassemble writing and if there is a presence of truth, it is to dismantle the writing of all these centers and this is what (Derrida) about the dismantling of philosophy and aspirations to The perception of attendance and that the work of language prevents access to an end, he believes that we form awareness of ourselves and the world through our awareness of individual differences.

The structure of the discourse provides the recipient with a kind of pleasure and out of the ordinary that is due to the focus on the practice of reading by the recipient, a way of knowledge and a means to understand the creation of the text (the details of the discourse) .This discourse is open and meaningless and contains elements that make emancipation to form readings. The potter used a vocabulary that constitutes a clear structure to convey the denial to the recipient by dismantling the constructive pattern of the concept of singularity according to postmodernist concepts ie the content of the discourse is extracted from the form without internal content. In the circle of dialogue with the text and the search for broader horizons of uniqueness and discrimination brought by experience and how to deal with raw materials and chemicals and control their interactions. The issue of spoken language remains interpretable and rhetorical analysis that makes the word a key to many different levels of meaning. Conceptual art is oriented to the discourse of art language at several levels that cannot be definitively defined because it remains transmissible from one meaning to another because of the level of discourse and the level of the sender and the recipient.



Artist Name: Lydia C. Thompson

Business Name: If You Come With Me

Measurement: (99□38□43 cm)

Year of completion: 2008

Yield: 500 Ceramic Sculptures

The potter's will found in the human body a way to break free from the traditions of postmodern art, but in a different form than what was known in painting. The potter lost the human body using clay material and chemical technology in glazing to represent a fundamental shift to what art and intellectual disclosure can be. The conceptual impact in questioning the structure of the body, the text between the body of an artistic speech embodying the body of an African man can be identified from the features of the face (eyes - nose - mouth) a large size embodies the situation of waiting and waiting and the text is based on African ritual practices and primitive where the potter tried to split the face and Fill in colors using the body as the pictorial surface to try to combine the flatness with the sculpture. As for the details of the speech, the colors have fragmented on the structure of the body and the multiple centers of foci through the color spaces on the face and around the eyes and remained the body color (blue - black - white) in addition to the color of human brown perennial.

The ceramic text tries to transmit an artistic and intellectual discourse and at the same time enjoys the spirit of innovation and escape from the old classical visions to achieve the features of postmodernism. Form without entering deep structures (internal content) to achieve astonishment and impact in the same recipient, the difference and contrast offered by the potter in the currents of postmodernism in the conclusion on the same conceptual art to broadcast the rationale of the postmodern visual discourse and its intellectual and social pillars is certain to break elitism Art for art It tries to convey through his speech ideas and concepts through the body as the body intermediate material between the artist (potter) and the recipient in the postmodern arts subject to the subjective will of the idea because it is the mechanisms of art concepts and the pillars of discourse.

The body language addressed by the conceptual art is able to penetrate the human sense in the easiest and closest ways to the same and to recognize the recipient who feels through his body in a sense and realizes the visual discourse of the art of the body through his senses and through the sense of the presence of his body in the world and thus raise the body's discourse to the level of existential discourse The human soul is surrounded by every aspect.

the fourth chapter
research results

1. The semantics of the discourse are related to the individual and emotional potter's subjectivity, subconsciousness and psychological emotions within the framework of reading a number of products.
2. The role of discourse varies according to the technical and artistic context in the formation and formulation of the distribution of vocabulary such as color, texture and movement. The interaction of the whole art is a symbolic and essential symbol in how to communicate as in sample (1, 2, 3, 4, 5, 6).
3. Visual discourse appears in the ceramic text through the flexibility of the visual language and the multiplicity of meanings, ie through the involvement of the recipient in the composition of ceramic text, where such participation is active in the multiplicity of aesthetic and artistic discourses.
4. The postmodern visual discourse is manifested by irregularity and objectivity through the fragmentation of functions and the dismantling of the meanings and infinite content as in sample (1-5).
5. The significance of the visual discourse was the efficacy of the imagination and the visual discourse based on realistic images where it is established according to the principle of fine simulation as in the sample (2-4).
6. Color is a sensory medium loaded with pure expressive values by creating an impact in the mind of the recipient by organizing the elements of its internal structure and its aesthetic harmony with the general form (1, 2, 3, 4, 5, 6).
7. The rhetoric of the visual discourse was expressed through repetition of some technical elements (calligraphy, shape) as in (3, 4, 5), generating a kinetic impression and visual illusion in which the ceramic text is liberated from traditional concepts to open the horizons of multiple reading and dismantle the logical meaning of the text.
8. The embodiment of the speech in the use of vulgar, secondary and unfamiliar vocabulary such as knob, cigarette, metal columns and construction wires as the sample model (2-4) based on the irrational approach in the organization and arrangement of objects on the surface of the ceramic text and the technology had an influential role in this.
9. The rhetoric of the speech was the overturning of the formal system of ceramic text and the emergence of somewhat strange ideas that embody conceptual art whose purpose is to search for new values that show the ceramic text as an idea as well as adopting an unusual formal language, which is just a means sought by the potter to express his ceramic text as an

intellectual system. And artistic as in the model (2, 3, 5).

10. The art of the body in the sample (6) in the postmodern ceramics formed a point of difference since he used clay material to show the emotions of the body and not the human body to cope with the postmodern currents and time must confirm his presence on the American art scene specifically and high-level technology elevates as a visual discourse.

11. The postmodern discourse relied on the shocking and surprising factor in order to break the ordinary and break the horizon of the recipient's expectation. Thus, the ceramic text oscillates between being a ceramic text as a recipient itself and that it is not enough only for the recipient's intellectual and intuitive participation in the technical process as in the sample model (2,3). , 4, 5, 6).

12. Postmodern discourse appeared through the ceramic ore in a manner that mimics the original form and high technology as a result of experience and know-how and scientific accuracy of the glass technology that qualified to reach at this level and this is clearly evident in the research sample.

13. The technique of drilling and addition in the postmodern ceramic text has shifted to the surface based on glass technology in the areas on which the meaning is based or which is intended to be prioritized in the ceramic text to arrive at a new meaning within the postmodern currents as in the model (1, 3, 6).).

Conclusions

1. Postmodern artists were interested in involving the recipient in the process of artistic discourse as an important element in the process of artistic production, especially visual art, and the visual interpretations that occur within the mind of the recipient.

2. Postmodernism contributed to the removal of the discourse of traditional ceramic structures and replaced them with irrational features of the aesthetic phenomenon in order to reach as much unusual as possible in dealing with art and ceramics in particular and consider it a deliberative value in the postmodern society.

3. The postmodern visual discourse demonstrated a technical and style diversity that paved the way for the diversity of ceramic currents in the United States of America's political, economic and technological transformations.

4. The visual discourse contributed to activating the role of the recipient for the perfection of reading the ceramic text for postmodernity, relying on technical developments such as glass, spraying methods, oven and degree

of burning, all of which paved the way to stimulate the imagination of the recipient to read the ceramic text new decisions.

5. The art of ceramics in the conditions of the postmodern world has made an important transition that has enabled it to contain a large number of other arts within its creative field and to introduce new types of materials and techniques within its vast building and aesthetic spaces.

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