



Alienation in the Plastic Arts: Ceramics as a Model

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ABSTRACT

The current research is concerned with studying (alienation in the plastic arts (ceramics as a model), as alienation was studied in terms of its effect on the artist, which in turn had its effect on the artistic work in formation, to be spatial discrepancies and displacements whose vocabulary is mixed with oppositions, disruption, and displacement, which create an apparent formal defect according to the contemporary perspective, with The development of technology and technique. Alienation appeared to be found in form in the plastic arts in general, and one of these arts is ceramics. Alienation in ceramics broke the traditional pattern and transcended the vocabulary of work associated with intellectual and conceptual transformations that resulted in the elements of alienation, including the art schools that brought about a shift in the artist's concepts toward rejection. Everything that is familiar and traditional, as the artist sought to search for the idea that is different from the concept through the influence of the potter, which was achieved as a result of communication between art and society, which gives renewed concepts to the idea to achieve alienation according to the transformations of ceramic art, and the idea from which the potter started and developed treatments for reality through research was adopted.

Keywords: Alienation, plastic arts, ceramics

INTRODUCTION

Plastic arts in general and ceramic art in particular. New procedures and standards were used in the contexts of artistic achievement according to new mechanisms and ideas based on difference and heterogeneity. Ceramic kept pace with the changes and events of each stage and gave new visual texts through alienation. The current research is concerned with studying (alienation in the plastic arts and ceramics as a model) and focuses on accordingly; the researcher formulates her research problem with the following question: What is alienation in the plastic arts (ceramics as an example).

The importance of the current research lies in shedding light on the ceramic achievements achieved by contemporary Iraqi potters that bear alienation, whether in subject matter, element, or style. The importance of the current research and the need for it to provide benefit to researchers and scholars in the field of plastic arts, especially ceramic art, is highlighted. The aim of the research was to identify alienation in the plastic arts, in addition to the limits of the research, which included studying the uses of alienation in the works of Iraqi potters within the period from (2007-2019).

THE THEORETICAL BODY

Alienation in the plastic arts

Contemporary fine artistic productions in general, and ceramics in particular, have formed an important field in the production of artistic works with multiple experiences, culture and practice through the transformations that affected the artist and the change in the social pattern, which created different works of art. Contemporary arts are characterized by pluralism and continuous change due to their connection through their integration and keeping pace with scientific developments. And intellectual, which went beyond the limits of what was known and went out of the ordinary.

Whereas the plastic arts had the most prominent and influential role in all fields through creativity and aesthetic transformations at the level of artistic work, and contemporary artistic work achieved a qualitative breakthrough through changes and its commitment to the craftsmanship of reality, research, experimentation, and the formation of new forms that are not devoid of aesthetic innovations and an attempt to create elements. Renewed and contemporary through interaction, diversity of intellectual styles and influence have become

described as intellectual effectiveness. Breaking away from the limitations of the artistic work is through it a different and multiple artistic work. The artistic work is limited from the traditional side. The artist has departed from the traditional works and created works of art for himself that have a renewed nature. The artist's skill in creating shapes with transformations departs from the accepted reality through. His use of innovative methods, tools, and approaches to research (Al-Jaza'iri et al., 1979). And one of the foundations of alienation is the reliance on many concepts, including the researcher in the following chart, scheme no. (1). There are also several schools on which alienation was based, which changed the intellectual contents of the artistic work, and the most important of these schools are.

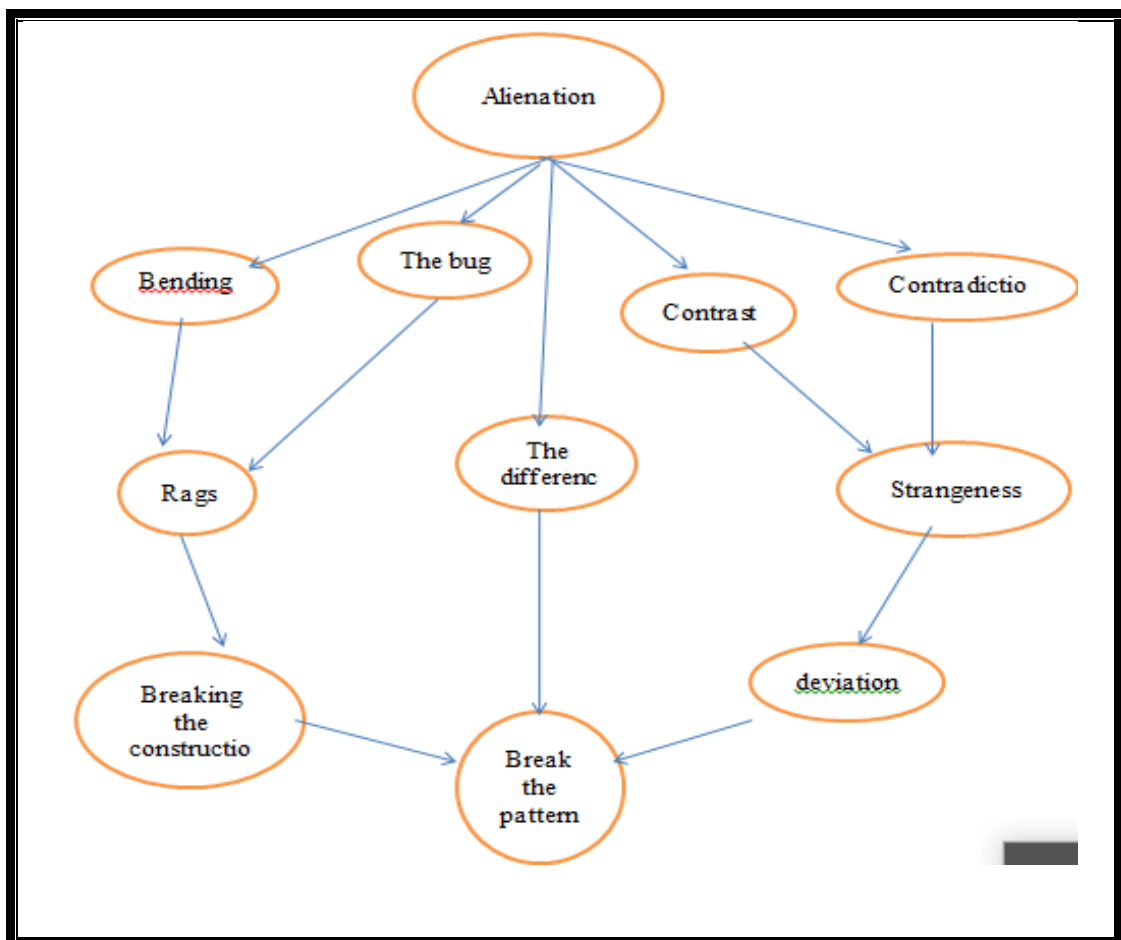


Diagram (1) by the researcher

Cubism

At the beginning of the twentieth century, the cubist school appeared, and its influence was clear in the works of contemporary plastic arts, as Cubism intended to break and demolish

formal relationships by escalating the dominance of the line. As for alienation in thought through their adherence to Kant's philosophy and his saying: pure reason in pure form and the field of pleasure in feeling that depends on the knowledge that begins with the collection of sensations into sensory perceptual samples by means of the two forms of time and space, then these sensory perceptions are followed in logical judgments by means of the categories of the mind, and after that the sensory samples and categories of the mind are united by means of imaginative planning to ensure that the knowledge matches reality. The external, which ends in the field of will. Forming a different, renewed artistic language through the alienation of form and idea, through which reality and things are formed in a beautiful and essential way, through restructuring reality in a geometric way, as the artist deliberately departed from reality through form, spaces, and his use of lines. Arcs, angles, and cones can form solid shapes.

Picasso is considered one of the most important artists of this school, as he intended to bring about alienated changes within the formal structure due to his direct influence on the changes that came after World War I. The development that he witnessed and the societal openness were an effective matter that helped in eliminating the effectiveness of intellectual stagnation and rebellion against it in order to come up with different formulas that agreed directly with the requirements are the rejection and procrastination of simulated reality through worry, distortion, and fragmentation based on absolute copying. Picasso was examining these reversals in his art, trying to employ them to his advantage by showing alienation through what he began with as the ceramic form, which was represented in a geometric way in the drawings on the ceramic surface, some of which were sculptural figures into shapes (Amira Helmy, 1998). All details of the natural human body were removed, revealing the faces and eyes that were painted on the ceramic surface. They achieved alienation and represented.

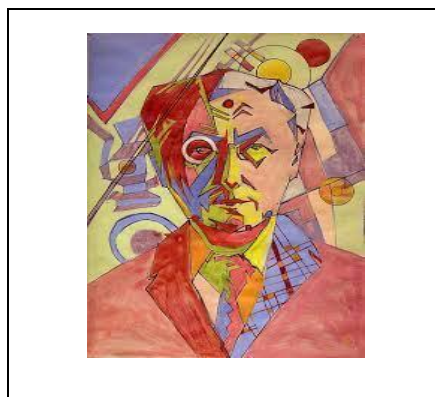


Figure 1: Picasso

With geometric lines and declaring their supremacy, as in Figure (1). We find that the artist has cited the position of scientific and philosophical analysis, which were important results in unleashing the two traits of alienation through the demolition of formal relationships through the idea of the ceramic work, and Plato's philosophy is achieved, which is based on the separation of purposiveness from beauty. And that Beauty, according to Plato, does not require benefit, but rather it is transformed into beauty that exists in itself, based on mathematical proportions and geometric shapes.

Abstraction and the dominance of color values:

This art appeared in the early fifties. This school took aspects of its approaches from Cubism by demolishing excessive formal values, sometimes reaching the point of isolation, that is, moving completely away from natural elements and searching for the artistic work through its essence through its abstract forms and the formation of forms that differ from reality, and abstraction is formed. Sensory (i.e. a set of feelings that the artist sheds in his artistic works). Alienation was found in this school through colors that continuously move from one state to another, in harmony with the formal structure of the artistic work, as in the works of the artist Kandisky, and also employing it through the formation of a different structure in his works. Artistic the researcher finds in Figure (2) that different formulas have been formulated due to the elevation of the internal content as the controlling element in the overall construction of the form despite the escalation of the characteristic (Al-Tai, 2016).

**Figure 2: Kandisky**

Geometric abstraction: Here it becomes clear that alienation has an effective role in the process of reducing visual text by documenting the characteristic of the vibrational relationship between the signifier and the signified. (The artist always presents us with pure appearances. He does not reflect to us an exact image of reality, but rather he sets our sights on a group of innovative works that are not devoid of a departure from reality, a modification of the external truth, and a modification of the objective world). The researcher sees that there are some artistic works that have changed the conventional concept by demolishing what is usual and departing from the traditional style of those works in terms of the compositional structure of the artistic work through constructivism in the artistic work through the process of deletion and addition, which is based on alienation from departing from the unfamiliar, carried out from the artistic work. It differs from others, and we find alienation noticeably present in the composition of the artwork (Zakaria, 1966).

Surrealism and the agency of the unconscious

It appeared at the beginning of the twentieth century as a school of strangeness, dreams, and departure from reality, and its interest in mental imagination to create a non-mainstream and different image, and most of its artistic works are dream-like. Most of its artistic works may not be devoid of strangeness, and it has formed artistic forms outside the conventional frameworks through departure. From the reasonable to the absurd by deconstructing logic this was confirmed by the philosopher Freud in his study of dreams and psychological theories, when he said: “When one psychological element is linked to another through an unpleasant and superficial connection, a new and deeper connection becomes between the two” (Al-Alusi, 1990). Alienation, according to this surrealist school, is intertwined and linked to the self through the repressions that the artist experiences and are instinctive motives that he expresses in his artistic works as the art of eccentricity, the art of madness through the escalation of the subconscious visual image through subconscious suggestions. Artistic work has become the basis of distortion and deletion.

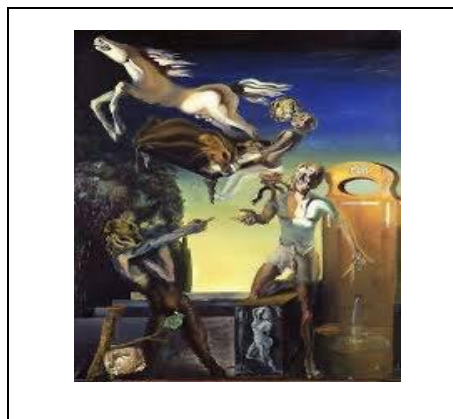


Figure 3: Salvador Dali

Addition and reduction through departure from nature created a renewed world of vicarious relationships, a world of imagination through the transmission of repressed ideas, breaking from the old conventional vision. Salvador Dali is considered one of the most important surrealist artists who expresses repressed desires that express unrealistic situations, creating works of art that are not It has limits through penetration into the artist's self, and this unconscious system is intentional in its creation, meaning that it is a form with a voluntary motive, and it is subject to the principle of choice in its formation and composition in an artistic linguistic system in order to perform its artistic and aesthetic functions. The choice of forms, their integration, and their composition in one context, as the artistic work of Salvador Dali went beyond significance. Subjectivity through what he expressed in his artistic works. Alienation has become a language that is not an abstract language, but rather a means and an end and a source of ideas that are concerned with reality in revealing repressed things, and this is what we find in the artistic products expressed by the artist in this style are through the shapes seen in these works that appear familiar and give the strangeness in their composition and excitement to the work of art, as in Figure (3).

Abstract expressionism and random action

Abstract expressionism adopted colors, lines, and shapes, using tampering with the structures of form by deconstructing the form. The idea formed the basis of alienation through tampering and rebellion. The artists of this school have creative ability and have freedom of opinion in their artistic works. The artists of this school reformulated the artistic works. The expressionist artist is an artist. A rebel imposed on the world a different and organized artistic form that created a new image, and this is what the philosopher Albert Camus affirmed (that art does not deviate from being an image of (human rebellion) the artist thus rejects the world). Where they intended to involve the recipient in interpreting the artwork through the openness of the form of the artwork, i.e. the openness of the text, it has motivated the artist to extract different formulations by exalting absurdity and rebellion, forming new outcomes far from the traditional (and escalating the random stance in his artistic productions. Abstract expressionism, through its methods, is consistent with the philosophy of the existentialists, which relied on rebellion and rejection of what society offers, and addressing the revolutionary emotional sense of the artist (the potter), so we see the existential sense present in the abstract expressionist school. The influence of the abstract expressionist school is clear

in the contemporary ceramic work, which created diversity through multiple uses of space in shaping the ceramic work, as the contemporary artist continues life by extracting different forms, as alienation we find it in the works of the potter Shinyar Abdullah through his composition of the ceramic form in a different way through achieving itself and its continuation of the artistic world because the artwork has an irregular shape, creating internal spaces and volumes (Al-Hamoudi, 2022).

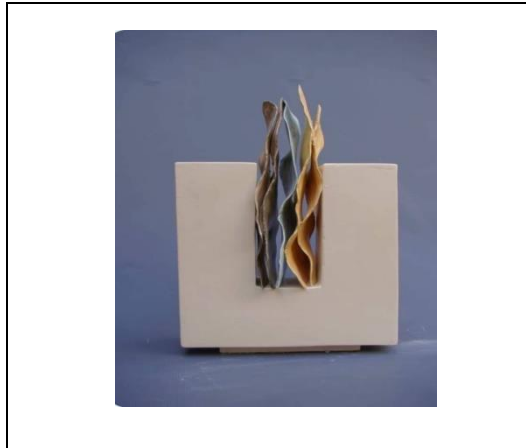


Figure 4: Shinyar Abdullah

It is defined by the mass that confines him, as alienation is present through the rejection of ancient traditions and the creation of innovative and strangely different works through the emotional force that was formed in the potter spontaneously through his rejection of reality, that is, the formation of realistic forms through the formation of a different abstract structure, forming a scientific vision based on the artist. His artwork is as shown in Figure (4)

Futurism and Dynamic Movement

It appeared in Italy in the early twentieth century. It created a revolution in the direction of ancient traditions, as it disassembles things and then reassembles them to form other different shapes and images. The artist in this school intends to reveal the latent force of its formation through its movement, the basis of their laws of life and existence. It was concerned with temporal and spatial expression through light and movement and expressing it through lines and colors, I took alienation and transformation to express the reality of the universe by paying attention to time and space, by showing shapes as they really are, harmonious and moving in space. To overlap the shapes with each other, to form other new images and they were concerned with technological development, and their works were liberated from

traditional formulations, so that the proposals of futurism had their repercussions in the plastic arts through the excessive force inherent through their rapid movement, and then the appropriate form was expanded with the nature of the living era at that time, as the constancy and stillness do not fit with this school, and artistic works with aesthetics are the basis for futurism by contrasting the present with the past by rejecting the past and finding an alternative through the aesthetics of the artistic work, as technological development is the basis of this movement through escalation of dynamism, where we find the futurist artist's themes in the essence of contemporary life is the escalation of speed and movement in their works. One of the most important artists of this school is the artist Umberto Boccioni, as in Figure (5), where we find in his artistic works speed and movement by integrating several artworks with dynamic movement that produced an image of the utmost precision and beauty, composed of exotic shapes through functional images and renewed designs. It expresses a different idea that shows the poetry of the artwork through the imaginative phenomenon that the artwork reveals, to express the performance that makes up the artwork, and the idea that is based on imagination through the creative process itself becomes the permanence of the image because there is no single image in the artwork (i.e., carrying multiple meanings, through the repetition about the joy of difference that was implicit with the artist in his artistic works. With these works, we find ourselves faced with a fervent call his formulation is shaped in this way (Al-Tai, 2016).

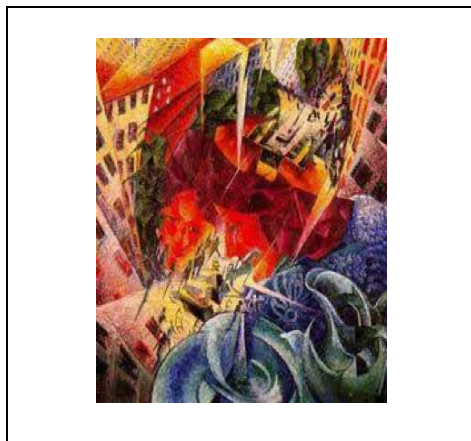


Figure 5: Umberto Boccioni

Dada and the marginalization of values

The Dada movement is considered one of the artistic movements that appeared during the First World War. It came as a response to the devastation and devastation that occurred in European societies by breaking the past and present from.



Figure 6: Hausmann

Through the explosion of all prevailing frameworks through resistance to conventional ideas, expressing a new artistic style for artistic works through demolition, distortion, addition, deletion, and departure from the proportions and boundaries recognized in artistic works, it brought about an unlimited world of relationships and elements as a result of the merging of the world of reality and the introduction of marginalized formulas, alienation from the way of rejecting aesthetic values and bringing in marginalized values to convey destroyed ideas and feelings. With the crystallization of Dada artistic thought, plastic works of art appeared with renewed formulations that the artist questioned to break out of the old traditional vision. It gives us an opportunity to create different forms by merging and assimilating their details (for every form of merging ideas leads to the emergence of a certain type of formal modification of the artistic work (Albers, 1983). As in the works of the potter Hausmann in Figure (6), we find that the artistic work, due to alienation, becomes more distant from reality through diversity and renewal in the chaos of dialectical ideas, but in the midst of contemporary life. Dada worked to remove, marginalize and destroy values and customs, and create new artistic means that express its rejection of reality by liberating the text from the conventional slavery, since alienation with Dadaism by presenting works with violent and strange expression means, which helped this get rid of censorship over ourselves (Al-Obaidi, 2016).

The researcher believes that the ceramic product and contemporary works are an imitation of intellectual pressures that completely change the structural system to become a fragile, disjointed system in which ideal values dissolve in order to exalt the connotations of complete openness and the constants of inharmonious systems due to the fragmentation of the human vision of the world and the elimination of separations. Thus, achieving chaotic reality was an important operational key to stabilizing the foundations. The Western civilizational project that believes in the formation of different forms with chaotic expression.

Visual art and the theory of deception

This art appeared in the early sixties of the twentieth century, and it is a school that called for liberation and keeping pace with development. The era possesses a dynamic movement. It is also called kinetic art. The artist created a kinetic impression in the artwork, which consists of illusionary visual sensations through the repeated pattern that forms shapes alienated from the previous and adherence to theories. Sports through geometric scenes with sharp edges, that is, the use of abstract geometric shapes. It also depends on color contrasts through the glow and spread of colors, and due to technological development, it goes beyond static colors and shapes. The latest visual art revolution is an aesthetic that is linked to the expressive quality of the recipient through the jewel of the artwork through its dynamic force based on feeling and imagination, so that the artist can create innovation, that is, creating things through relationships and combinations resulting from visual mixing and the constant fluctuation of the formal elements through the arrangement of the elements in a three-dimensional geometric form. A work of art leads to viewing pleasure depending on the recipient, as in the works of the artist Joseph Alborz, he used geometric perspective through lines.



Figure (7). Joseph Alborz

He used black colors to give a different characteristic of imagination and fragmentation, which is characteristic of contemporary art, as in Figure (7).

The researcher believes that the artwork in visual art is a repetitive art that creates the illusion of the recipient's sense of sight through a kinetic impression in the artwork, as it is composed of three-dimensional geometric shapes that give mathematical sensations that the recipient encounters, creating a vision of varying shapes, and this contrast is formed from the idea that is the basis of the arts. In the modern era, the alienation of visual art has formed due to its adherence to mathematical theories to amaze the recipient.

Conceptual Art and the Absence of Form

Conceptual art was launched in the sixties and seventies in America to be a different creative activity in which the idea is the basis of the artistic work, so that this art's interest in the artistic work is more than the artist through its liberation from the artist himself to be a renewed creative activity. It is one of the most influential arts in the late twentieth century, which was characterized by the demolition of restrictions, customs and traditions, as conceptual art has become more realistic, sometimes in a strange way, through creative practices and the formation of new methods that seek alienation through destruction, absurdity, chaos, and the dissolution of the artistic work that raises astonishment, so that the idea becomes the basis of the artistic work that the contemporary artist creates his art in radically different ways. To constitute the most important part in the formation of artistic works.

The contemporary artist, through conceptual art, now has the freedom to choose his artistic works, in renewed and different, i.e. different, forms, based on the idea, i.e. innovation, works that attract the recipient. This art, in essence, is the art of intellectual patterns, including any means that the artist deems suitable and appropriate to achieve his ideas). Conceptual art has divided into several directions, including (art as language), (land art), and (body art), which are innovative, unconventional works of art that create new ideas that directly affect art.

Art is a Language

This art appeared at the beginning of the twentieth century, where this art was used through language to be a direct address to the recipient, giving the recipient the role to integrate ideas,

sensations and feelings in rapid and overlapping patterns, by presenting ideas and shaping them into works of art, using conceptual methods, to in turn create space. The special humanity between the recipient and the artwork. We find that this art has methods and mechanisms. To give the recipient an interpretation of the artwork without language, so that it is the artwork that opens the meaning to the recipient, and here he is free to determine its meaning, as this art depends on the idea of the artist, and the imitations are prominent in this art, as in the works of the potter Salvante Marie. We find that ceramic art in the contemporary era he is imitative in creating a language in his artistic works, which is the language of art, through the use of writings in the works (Samra, 2017).

Ceramic language is prominent through its integration into artistic works, as in Figure (8), and it carries highly expressive connotations, the basic inspiration for which is the idea of forming the artistic work, especially through the elements of the artistic achievement. The text depends on the idea, which is the creation of alienation through the relationship between language and art, so that they form one discourse, which is the main driver.



Figure 8: Salvante Marie

Body Art

This art deliberately deviates from ancient traditions, through a transition from one stage to another through the artist's abandonment of all recognized values, customs and traditions. The artist's interest in daily life became Art is life, through artists using the body in art with live models, as body art is not born today. It was used in the past through tattoos. What is

currently seen in the productions of contemporary artists has been demonstrated. From the liberation of artists to be works of art with naked bodies, that is, the liberation of performance to the liberation of the live body, we find the works of the Egyptian artist Ashraf Reda. It seems that the artist tried to break free from the restrictions imposed in the social legacy of through his artistic drawings of the body, which is covered with decorations and letters, to emphasize the dialogue between the body and the conscience, as the artist intended to continue contemporary with his cultural heritage, the artist created a new and different experience through performance (Al-Hamoudi, 2022).

Artistic, as in Figure (9) we find that this art has transcended artistic standards, as the body has become present in the arts alienation through the adoption of the body and its movements as a work of art, where the artist has become the main expression of the death of values.

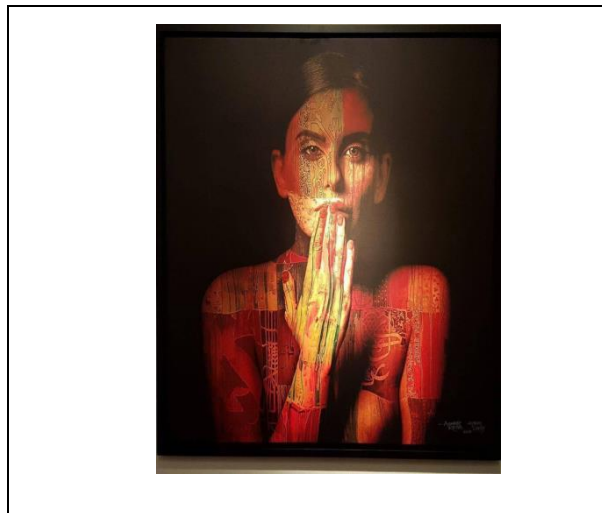


Figure 9: Ashraf Reda

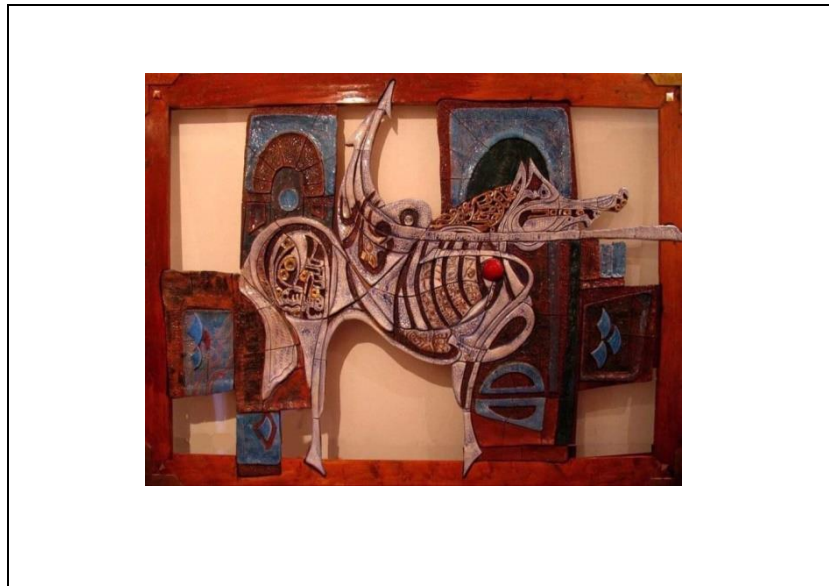
And the customs and traditions and their dissolution, and the main player, and the fact that the addition of the quality of the main player in it is the concept of alienation, which established itself to be an element of difference and revolution against the conventional artistic elements through the dominance of its vocabulary that draws the attention of the viewer. The refutation of the body (an artistic discourse whose foundation is the artistic work is an extreme intensification of the language of art, especially when it is In a state of coordination of poetry, and in turn, multilingualism is generated from it, considering the endings of the readings to be the total merging of life and art.

Land Art

The beginnings of land art were through placing quantities of pebbles and rocks in some art galleries, after which this trend was to be the direct relationship between art and nature, based on the idea, and the alienation would be from the recipient's involvement in the production of the text through the continuity of life and nature with art and liberation to give the artist the freedom to create artistic forms that differ from familiar formulations through the use of nature in artistic works were the existing choice of the contemporary conceptual artist that moves the recipient (Qasim Jalil, 2017). The artist became free to express his desire to enter into renewed works of art with a different aesthetic nature by keeping nature in the artistic productions as in the works of the artist Robert Smithson, the conceptual artist relied on different ideas embodied by nature in his artistic productions by integrating art with life that moves the recipient. This is what was confirmed by (Hans Jauss 1921,1977): "The new text brings to the mind of the reader (listener) a horizon of waiting and rules that he knows thanks to previous texts and rules that are subject to changes and diversification and modification define the field" (Abdel Nasser, 2002). As Figure (10), the idea is the basis. An artwork that simulates reality while giving the recipient absolute freedom in his interpretation of the artwork, not giving multiple readings.



Model 1



Artist name	The return	Year of completion	His measurements	Business name	Source
Ahmed Allawi	The St. Regis Doha Hotel	2010	2.0×1.80	alfaris almontazar	Potter himself

Visual description

A rectangular mural framed with a wooden frame, inside which there are shapes resembling old houses. It was formed according to shapes very similar to old Islamic doors. It was glazed with turquoise and walnut colors, and writings formed in its movements the shape of an Arabian horse and were distributed on both sides. The dots were shaped like three on the right side and two on the left side. At the bottom, for balance in the ceramic work, there is a circle on the left side that is bluish in color, while the circle on the right side is red, where the colors and shapes are mixed.

ANALYSIS

The work adopted a new formal organization. Its goal was to achieve its aesthetic function for the scenes that were linked to its reflection of the elements of its cultural heritage in a modern

and modern manner by focusing on aesthetic relationships based on processes of representation and transfer of elements of its new formulations, which were adjacent to the craftsmanship of those elements or forms. The potter achieved a new organization of the traditional forms of while introducing other elements into it or confusing it, but within the perspective of preserving the general form of the mural, the partial formal additions formulated by the potter in this mural are alien systems that gave different results in the usual and customary formation. The potter also resorted to introducing a group of lines in the middle of the mural with distinction the letters that formed the shapes lurk for the authenticity that the contemporary Iraqi potter has always searched for in light of the penetration of European trends while retaining and being connected to the ancient mesopotamian heritage. The ceramic composition refers us to an aesthetic work of art, which is part of the manufacturing aspect of the artistic event. In an apparent reading, the text appears to be directly connected to reality, but in reality it is separated from what surrounds it. This separation leads to a harmonious intellectual and emotional outcome, making all things possible. Occurrence, in the sense that it disrupts contexts. Ceramic formation operated its mechanisms according to the visual and emotional variables resulting from the potter's feeling.

Model 2



Source	The return	Year of completion	His measurements	Business name	Artist name
Potter himself	Special collectibles	2019	30×65×80	Science	Laith Abbas

The Description

The ceramic work consists of two mythical, imaginary figures. The left side appears and the figure resembles an imaginary animal and appears to be a female, while the right side represents an imaginary, unrealistic male, with earthy colors to be close to the color of the soil, the golden color, the light blue color, and the black color.

ANALYSIS

It appears that the potter is trying to combine two ideas on which he based his artistic formation, as the first is evident in an abstract structure on the one hand, and on the other hand, the potter has linked it in an unrealistic style with a contemporary style that is stable and based on the unreal, and it is considered an appropriate synthesis that confirms the potter's interest in unrealistic data that has gone beyond familiar. The mechanism of forming the work and its system constituted a violation of the recipient's expectations, which was built on an image that was intertwined and connected with the self through the repressions that the artist goes through and to be instinctive motives that he expresses in his artistic works as the art of the grotesque, the art of madness through escalating the unrealistic image to express his collective memory and conjure it within him. Starting from his imagination to expand with ever-renewed perceptions that enable him to build a new, alternative world and existence within an aesthetic expressive context that is not devoid of aesthetic value by reformulating the realistic form into synthetic diagnostic objects and translating them into a contemporary visual image to express his psychological tendencies. Despite the sensual constructivism of the text, it appeared on the bias. However, the potter succeeded in creating an aesthetic distance between unreality, that is, what is unfamiliar, and what is artistic, by highlighting what was absent in its presence and bringing it to the focus of awareness and attention to play a new role by borrowing surrealist art forms, when the work has a functional performance and is presented as a work of art. It has contemporary artistic features, becoming a work with an artistic entity that performs the idea more than it does what the expatriate potter Laith Abbas was influenced by and emulated.

The alienation in the ceramic work has the ability to lead the recipient to contemplate and introspect the meanings that can be perceived hidden behind the iconic image by shocking the recipient and attracting him towards thinking and contemplation, and for it to become an intellectual system that provides another understanding and assimilation of knowledge and awareness of the hidden meanings of unreal forms. This is actually linked to the role of alienation: to express Freedom of ideas, while creating an atmosphere of surprise and shock for the recipient at what he sees, which gave the recipient greater flexibility in reading and interpreting the ceramic artifact, opening himself up to wider ranges of the apparent meaning of the artistic form, acquiring a dialogical language with broad meanings.

Model 3



Artist name	The return	Year of completion	His measurements	Business name	Source
Walid Rashid	Special collectibles	2007	23×28×20CM	alfada' albaydawiu	Potter himself

The Description

The artwork represents an abstract ceramic work in a geometric shape consisting of three. In the middle there is a circular space cut into two halves by a straight piece of ceramic. The left

side at the bottom contains the shape of inverted triangles. The right side also rests on a triangle-like base with a right angle, glazed in one color.

ANALYSIS

The ceramic installation adopted a modern identity, which is the geometric construction, as a desire on the part of the potter to demonstrate a break from the familiar and common heritage systems and move towards a new horizon that breaks the stereotype of the past by escalating visions of alienation, which made the installation stand with a visual interaction parallel to the idea of difference that was raised by contemporary data after the World War. Second, we find that the achievement was based on a high experimental ability to transform the aesthetic intellectual references into an abstract visual scene to translate the creative imagination that the work has reached, to make the recipient break the horizon of expectations as a result of the manipulation of the design structure, which transforms between simplification and complexity, which forms alienation as an existential god that rises to distinct levels that convey a rhetorical language loaded with external impressions, shapes, and meanings to push the ceramic work away from what many potters have long held to, in addition to the color treatments that aroused the mind of the recipient due to the potter choosing one color for his work. It gave a rhetorical image that represents images of circumvention of the environment and heritage despite the dressy modernist character and what it carries. From high symbolism in order to extract an optimistic textual structure that combines abstract thought and symbolic signs, just as the ceramic work aspires to the highest pure expressive means that expand the boundaries of alienation for the recipient by inviting free contemplation. It calls for an open reading that interprets the intellectual content of the work, that is, it requires a conscious recipient who academically understands what it is transmitting. It has its intended purpose, especially after the fragmentation of the central systems and the trend towards fragmentation and deviation.

RESULTS AND CONCLUSIONS

Research results and discussion

1. Alienation is an unconscious, mental process that was embodied by the potter by violating the familiar realistic form and projecting it into the plastic arts movement. This is why alienation is an important measure through which the multiplicity of artistic works that express the spirit of the potter is embodied under the pressure of the artist, his original community, and the realistic community, as in all models.

2. The effect of alienation is partial in some artistic works. We find the heritage present in their works in a renewed intellectual form in the works of the contemporary Iraqi artist through the embodiment of the interaction between the past and the present, as in models (1-3).
3. Alienation appeared in international fine arts and Iraqi fine art in particular, through the permanent mutual relationship resulting from communication with other cultures to produce subjective instincts indirectly through which the artist expresses himself and that interacts with the objectivity of the reality surrounding him. As in all models
4. Alienation appeared in the formal treatments of the artistic work through style and technique through displacement, deviation, and rebellion, which led to the formation of different forms, as in Figure (2, 3)

CONCLUSIONS

1. Alienation had a clear effect on the emergence and displacement of the text in transferring the form from an ordinary abstract form to an innovative form through renewing the language of the ceramic work to produce a diversity of emotions and feelings among the recipient.
2. Alienation came within the formal system through the use of renewed techniques and colors in the plastic arts in general and ceramic productions in particular to form works that believe in different pluralism, breaking the traditional monotony resulting from the artist's expressive movement.
3. The contemporary Iraqi artist rejected the stagnation and adherence to the ancient Iraqi plastic arts because they were exceptional institutions that coincided with the data of the new regime, that is, the openness of art to other arts and re-reading them.

RECOMMENDATIONS

The researcher believes it is necessary to provide libraries with books and magazines related to the works of Iraqi plastic arts from northern to southern Iraq, which mention the biography of each artist and pictures of their works, including complete information, in order to shorten the time of the researcher, especially the graduate student, as he is bound to a specific period of time, which facilitates the process. Completion of research.

Suggestions

In light of the current study, the researcher suggests conducting other studies:

1. Alienation in contemporary Arab plastic arts.
2. Alienation in global ceramic sculpture.

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