

## **The war speech represents the work of the potter: (Charles Krafft.)**

**By**

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### **Abstract**

The relationship between art and war has always been close, as artists have used their work to document the times of war and major disasters as a living discourse to confront the death, violence and destruction caused by these wars, and in conjunction with successive artistic currents free the artist from the restrictions that force him to record and document wars in the most detailed details, and he came to his world, which parallels the world full of blood and the number of dead, which addresses the mind, not just the eye, Works of art have become the artist's own means of ridicule of the accompanying wars to deliver a discourse of change of reality, so the study of war discourse in contemporary fine arts is of paramount importance for the capture of the image of war on many contemporary works of art.

### **Keywords:**

Representations - speech - war - porcelain glass.

### **Introduction:**

Speech is one of the most important elements of influence in the recipient, because it contributes to the production of the meaning and content of the work through the interpretable connotations to delve into the subject of war in all its forms and forms, and in proportion to what the contemporary world is witnessing, the effects of wars such as images of violence and destruction incite the imagination of the recipient, despite the unlimited change in concepts that introduced visual images and made art in general and ceramic art in particular enter into an ideological system that tends to differ, According to the intellectual evidence of the productions, which varied between everything that is realistic and what came out of the umbrella of reality.

### **Display:**

The Bosnian War had a profound impact on the American potter Charles krafft, which made him interested in the manufacture of weapons and explosives in his early years, and contributed to the project of the Ceramic War Museum in the European town of Slovenia in 1999, where his works included traditional decorative methods to produce works commemorating modern disasters, and one critic nicknamed him the dark angel, because of his works of multiple controversial visual speeches, For most of his work, he used world war II-related images but produced them in a ridiculous way, and with the technique of sliding porcelain casting on crockery, which he burns at high temperatures, then draws them manually and decorates them, and decorates them with drawings based on Italian maiolica or

Dutch delft technology, both of which are a way of decorating blue and white, (seen: the potter's website).

Based on all the above, the researcher finds that the theme of the war speech in the works of this contemporary potter raises a kind of problem, which the researcher identified with the following question: Are there representations of war speech in the works of potter Charles Kraft?

This made the research a space for the study of the representations of war discourse in contemporary ceramic formations, to benefit researchers studying fine arts in general, and ceramic art in particular, as it aims to: identify the representations of war in the works of pottery (Charles Kraft), which is determined by the duration of (2002-2013)

Representations are generally like something, depicted even as if it were seen, and representing something with something means analogy to it, representing a person for example and representing something that he has struck, for example, (Ben Perspective, p. 718)

### ***Speech Concept: Discoursy***

It is the content and subject of the message to be delivered, and addressing the revision of speech, and addressing him by addressing and spelching as they speak", (Ibn manthor, p. 265), which is stated as: "An intellectual process consisting of a series of successive partial operations" (Laland, Andre: p. 287).

Since the emergence of intellectual and cognitive philosophy, the concept of discourse has been based on the interactive context between the communicators until the linguistic field with Foucault was exceeded because of its transfer from theory to practice, and he felt that there was no speech without evidence (topics) or phrases with special contents or perceptions that are a set of (practices) the themes of that speech are continuously and systematically and give their allowances their own identity (Fuku, Excavations of knowledge, p. 100).

Jacques Dreda presented the letter according to the elements of the analysis of the text from his dissociative perspective, namely (difference - postponement), and (attendance and absence), i.e. postponing the significance or meaning of the speech, according to an ongoing evasive process of D, which refers to a second meaning, turning the meaning into d, and so on (Hamouda, Abdul Aziz, p. 329, 330).

While Jill Doloz was interested in his search for the truth of the discourse by transforming his philosophy by conveying it from the illusion of metaphysics, the discourse opens from the concept of unity to pluralism, starting from the priority of the world (Doloz, Gilles, p. 15), dismantling authoritarian discourse, which is one of his important contributions to postmodernism, to reveal its manifestations in several areas, while translating (Jean-François Leotard-F) By producing different speeches and opposing the old concept, which he called ideological discourse or what he called micro-narratives, he rejected the great narratives made by logos, cogetto, order and enlightenment, because of the authoritarian nature of those speeches, so he put it to the speech differently interested in marginalized discourse, gender, feminist and negro discourse summarized by the epistemological transformations (Williams, James, p. 48), Leotard, in his sense, opposed all the major discourses or narratives such as the death of the author and the end of history to reach the rule of the American unipolarity, such as capitalism and democracy, which are still great

narratives, and considers that modernity has failed miserably, and produced the Holocaust (Hitler's Holocaust) and the massacres of Hiroshima and Nagasaki and became the only narrative.

Jean Baudriard: after which a transformative image of the reality of post-industrial society, the society of the information revolution, the media and technology, which breaks into the sense and invades the universe and forms the war of peace, has an eloquent impact on the thinking of a society that breaks its balance by assassinating the community of origin and the emergence of the simulation society (Mustafa, Badreddine, p. 246).

### ***Representations of war discourse in contemporary porcelain.***

Ceramic art is a modern art, wars have often refined the experiences of artists who glorify wars, the embodiment of wars continues to multiply in the work of artists, as it increases their motivation to express in new ways of creativity, because war is a fertile climate to provoke the recipient, and a social phenomenon that accompanied peoples from the beginning of their creation, as a result of fear of the other side so as not to betray them (pilot, Ali Abdul Rahman, p. 31).

War as a major task comes to occupy positions in order to control it and seize its property to serve as a trigger for all the fierce aggressive crises that conflict with the tendencies of the other and push him to war, the absurdity of wars has left setbacks and destruction and intellectual, political and social transformations, contributed to the introduction of new speeches, concepts associated with the events experienced by the West, and in harmony with previous concepts (Muhammad, Balasim et al., p. 8), wars were the cause of the bad psychological state that was reflected in the influence on all artists, especially Westerners, as a result of the beginning of doubt about the values and foundations on which their civilization was founded, and the ominous belief that art became marginal and useless, led the anti-art community and the dada movement to re-examine the serious objectives of artistic activity (Amhaz), Mahmoud p. 195, 196, 197).

That is, it created a discourse based on dialogue, to learn about the previous artistic experiences of it, and at the level of thought did not say the impact of war important, about the absurd ideas that came with dadaism, despite the contemporary artistic methods that crystallized in the embodiment of scenes of confrontation, violence and destruction of times of war, which are manifested in the productions of art (pop art) and the image of war represented by its aspirations for the discourse of the times, In the culture of contemporary society and its various wars.

The postmodern emphasis on popular culture and its multiplicity of cultural expressions, the rejection of the centrality of the modernist mind in favor of diversity, difference and fragmentation, and its retention of all that is inferior, marginal and current subjected with it subjected form and content to tampering with the work (Radwan Joudat Ziadeh, p4), and its arts were associated with its shocking themes for the recipient, because of its speech loaded with surprising emotions and feelings all believing in raising issues addressing the taste of the contemporary recipient, because of its speech loaded with surprising emotions and feelings, all of which believe in raising issues that address the taste of the contemporary recipient, being touching the thoughts of his life.

We find the potter (Krafft) excels in formulations according to new methods, where his works formed an open artistic context of rhetorical connotations, in a form that demonstrates the performing methods of pop art, which is a courageous start to represent the

contemporary American lifestyle, by referring to brands and summoning the symbols of political society and the prominent faces of the characters, to create a propaganda speech rejecting the war, which society is accustomed to, As in Andy Warhol's work in his portrayal of Marilyn Monroe's face as a propaganda face, form 1a, as well as Jacqueline Kennedy's face by repeating the form of 1b..



**Shape (1a) shape (1b)**

Which carries a discourse in a physical language consisting of all the visual images of prominent figures and achieved within the visual perception of the eye, in revealing the motives of the emotional scene, by logical intellectual significance by expressing the most accurate details, to be surprised by the precise technical and structural recruitment according to the technique of color and its gradients, and the effectiveness of light (Reed, Herbert, p. 163), for this The formations of contemporary potters have contributed to the stabilization of their fingerprints in the system of forms and in technical treatments, relying on intellectual aspects and cultural patterns that have its power over the artistic scene in general and ceramic products in particular, assuming that technology is one of the most methods depicting the performance discourse achieved exclusively in the form, which is determined in a system that revolves around itself, and is an addition that dominates the visual system perceived in any work, To generate new visual formulas (Marcos, Herbert, p. 62).

Contemporary potters may use techniques that existed in the past, and re-employ them in new ways, such as the use of white and blue porcelain or so-called under Glaze or over Glaze decoration in enamel colors from ancient Chinese families (Bolly, Rothenbery, p.6).

Based on the above, the researcher reviews some models to be analyzed for the purpose of reaching the most important engines representing the features of war speech according to the following models of the contemporary American ( potter Charles Krafft):

### **Sample Model (1)**

**Work name:** A weapon decorated with turquoise.

**Dimensions of work :**(90 × 7× 22) cm.

**Year of completion :**2002.

**Return to work:** St. Art Gallery.



Ceramic composition is a literal embodiment of a singularity of reality, with its war uses, unless it is represented by this color decoration in the way of the technique (maiolica) or the so-called ceramic painted with enamel, or similar to the technique of ceramics (delft) Dutch provokes a speech that is contrary to the way we see the original model, the discourse of war here is manifested by the ceramic touch to transform the idea of death by drawing on his work.

The way his work is decorated is a popular way, and the potter inspired her idea to suit the street and pop art by turning the weapon that seems strong, destructive and scary, into a fragile and beautiful piece of art, changing the pattern of the relationship between war and beauty, thus bringing compatibility with the ideas of his dissociative generation.

The pottery worked to combine the destruction of the classic image of war images by coming up with a new image characterized by the elegance of white with blue, within the style of mixing the concepts of beauty with the concepts of destruction of the usual image of war, to reach scenes with speeches transformed from the old speeches of war.

The visual text of the work with the precise details of the weapon and according to the technical treatment in blue and white, was a state of astonishment for the recipient, when he took out the weapon in this way, to empty it of terror and danger, and on another level the potter excelled in changing the course of reading this critical form of his classical nationality to abstract nationality, through technical manipulation, to open the discourse to new interpretations, He removed Venice from its functional meaning, and the work came out of the realistic form towards meaninglessness, by playing in its plastic system and in an academic sense, Because the potter, according to the act of decoration, authorized the replacement of the bloody war discourse of bloody war with his metaphorical vision and his deadly black scenes of inevitable death, with an artificial aesthetic discourse according to Baudrillard, rejecting war in all its meanings.

Which formed a kind of excitement for the recipient through the corresponding semantic features of this wave of war and peace, and (evil and good) which was a call to establish a new discourse with a conceptual idea.

## Sample Model (2)

**Work name:** Teapot Face (Ahmadinejad).

**Dimensions of work :**(27× 16×21) cm.

**Year of completion :**2009.

**Return to work:** St. Art Gallery.

The formation of a ceramic is a teapot containing a nozzle, handle and hollow cover from the inside is a new visual formation because the potter removed from the usual formal system of the jug by summoning him to the face of the sixth political leader of the Islamic Republic of Iran (Ahmadinejad) according to the method of technical treatment in blue and white.



This metaphor for this prominent figure came after the latter (according to news agencies) stuck to his country's right to possess nuclear energy, which angered the West because of the extreme anger of all those who deal with him, as well as his participation in the Iraq-Iran war in the field of combat engineering, where he was a revolutionary guard officer before that, He is a prominent and influential political figure, with a special charisma that helped him to gain public support for him, there was no development in the era of his hardline and contradictory positions with the West, so the potter borrowed the face of that political figure as a picture decorated with the body of the jug, which made His Needle take a new style in which he represents a new speech of war, in which he shifted from the previous formal regimes.

So he worked to escalate the meaning in this pitcher and its richness, and formed an image in the mind of the recipient that raised several necessities that help decode the signs of this pitcher, which almost had a strange meaning, gives a scene of war, because of the impressions he generated about the war, since the core of the topic of the speech that the potter put the focus of his work is that came a statement or a declaration of the meaning of rejection, With its ceramic discourse mixed with war-rejecting data, this pitcher offers the opportunity to learn the political content of Kraft's work, and in decorative ways in a traditional Italian way, similar to the maiolica technique, which is the technique of painting ceramic surfaces in blue and white, from blue roll, to produce a work that commemorates modern disasters.

The recipient of this work feels the combination of the discourse of war and peace through what the potter sought to include in his work (teapot) and the teapot or chamomile or any other herbs that are considered to be soothing and lead to relaxation, and as a result the result was a new formulation in which he achieved the act of astonishment to the recipient, as a result of caressing the sensory giver, when he recalls drinking tea from a jug containing a political personality image rejecting the war despite his preparation and readiness to become a symbol of confrontation and a rejecting icon for the war speech.

The sculptural formulation of the face deliberately shows the escalating events of the analytical content of the war image speech, the speech of power according to Foucault, the image of war lies through that figure of dominant and influential power in society, and bringing it in the form of a teapot in beautiful colors, as well as the pitcher's parody of enjoyment with tea or coffee, for the purpose of sending a satirical speech, Absurd speech based on Nietzsche's Nihilism.

### Sample Model 3

**Business name:** Molotov cocktails.

**Dimensions of work)** :25 × 4) cm.

**Year of completion** :2013.

**Return to work:** St. Art Gallery.

Five repeated ceramic formations represent the literal embodiment of a unique reality, a grenade called Molotov cocktails or so-called Molotov cocktails, and the potter called those bombs in his work, which was invented by the Finns and which came by this name (Molotov) in relation to the name of the Soviet Foreign Minister as a kind of ridicule as a result of the objection of the Venezuelans to his agreement with Rentrup in 1939.



It mainly contains liquid fuel and other flammable materials with a stopper in its neck containing a wet tape of that material to lead it from, which had been used to confront Soviet forces before the end of the winter war, and the potter came with this metaphor to represent a historical speech of street warfare.

On the other hand, like another speech, a satirical speech of war and all its images of death and ugliness, through what he used to decorate it with unique prints came with a decisive speech of harsh criticism about the torture taking place in British prisons, by bringing this hand grenade with authoritarian consumption in today's world, which is an icon

of power, fire and war, And a theme of destruction and murder, through the fact that weapons are used.

We find Kraft embodied his work with the technique of printing (saccharine) on the surface of the ceramic achievement as a conjuring of the technique of delft, which carries features in which it deals with the European heritage of ancient and modern civilization, to integrate two opposing forces in his work beauty with destruction and terror, and life by death, in accordance with the method of distinctive color manipulation in order to create the maximum conceptual effect in the way of printing on the ceramic surface, which is consistent with the observations of Chinese techniques, His formal employment, forming a vision of artistic value that carries a simulation of the merits of consumer reality, is ravaged in its formal organization by the frontiers of contemporary through the beauty of its colors.

## **Results**

1. The representation of war speech has been achieved in all models of the research sample by establishing the identity of the war speech through the idea of the operation of the potter, which is reinforced in his commitment to the formal organization of war equipment despite the technical treatment and the way all his works are glazed in blue and white.
2. The awareness of the contemporary potter, based on the same times as wars, helped him to identify new representations and concepts during which he went beyond the simulated interpretations of wars, with speeches with connotations expressing a conceptual disorder that mimics the margin, and confirms its dominance of existence on the one hand, and the birth of speeches represented by speeches of war on the other.
3. The representations of the discourse have a distinctive place based on the thesis of philosophers, which have a direct application in the works of contemporary potting by highlighting the images whose discourse dominated our daily lives due to the cold war crisis and the dissipation and curbing of the pre-present methods of war and destruction.
4. The representation of war speech is rooted in krafft's pottery by reflecting the image of war based on traditional formal organization, despite technical manipulation that attempts to disperse the centers, to reduce the deadly bloody content of the weapon, which is one of the tools and images of war.
5. The contemporary potter focused on the discourse of war within difference, in order to build and represent meaning.
6. Technical treatments in all sample models have played an important role in highlighting the aesthetic output of ceramic compositions in terms of the diversity of rhetorical connotations that show a semantic tendency to enrich the representations of war speech in the ceramic image.
7. The representation of ceramic plastic discourse at the potter's time is already achieved from his cognitive accumulation, and from his experiences and artistic experience through which he can achieve representation in speech.
8. The technique in ceramic work came as a kind of synthetic integration between the personal ceramic experience and its manual skill and between science and machine, which

helped to produce ceramic works characterized by a move away from the traditional in terms of idea and implementation mechanism.

## Conclusion

The cognitive accumulation of the potter (Charles Krafft) and his experiences and artistic experiences played to achieve the representation of artistic constants in the discourse of war, by translating the desire, conscience and feelings associated with contemporary, in terms of formal and technical manifestations, to achieve the representations of war speech despite the color displacements by bringing in glazing techniques that were achieved in the works of former potters, to establish speeches with interpretations that go beyond the concept that prevailed for wars and to come up with speeches represented by their own rhetorical representations of war.

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