

Features of the war speech in the work of the potter: (Linda Lighton)

By

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Abstract

The current research addressed the problem of war speech in contemporary ceramic achievements and the act of features, with the aim of identifying the features of war speech in the works of contemporary American potter (Linda), by providing a knowledge base in the approaches to the concept of war speech, and highlighting the most important features that have the ability to open that speech along with images of war, as the research community that included (27) was identified as a work of pottery, His sample (3) was a model of her work, as appropriate to the current research objective, bringing the research to the most important findings of the researcher, and ending with the conclusion.

Keywords: (features, discourse, war).

Introduction

The theme of the war speech is one of the topics that has a great impact on the same potter, which has long led to changes in its ceramic features, as it is always inspired by political, social and economic events to highlight his work and development, and the subject of war redirected to try to start from the daily, marginal and transitory, to build his speeches and reveal their contents and data.

Presentation

The need and throughout the ages to use art to convey the events of war, as it is an influential way sweeping all levels of life, and opens up a speech that carries images that exert pressure on the human being, and an objective practice that requires an imaginary presentation parallel to the scenes affecting the requirements of the contemporary arena, works to guide creative discourse, and life is a picture of all our concepts, so the discourse is the intellectual system that is formed through the accumulations of knowledge in this life, His originality came from being the expression of the other's opinion and communicating with him, "The Svets gave the speech special importance, because the knowledge of their existence is based on the discourse between people, which allows the possibility of arguing opinions and beliefs, and reaching the influence of one on the other by informing him of a particular speech" (Hamada Hammoudi, p. 240).

According to cognitive shifts, the discourse shifted in its concept with Socrates, which he considered a method of philosophy, a hybrid and a way of life, because for each speech he has a vision and a dialogue-based approach and according to the process of generating the speech and the stage of sarcasm of that speech in turn to reach the total truth (Theocaris

Kisedin, p. 120), and therefore the speech will be subject to controversy to understand, so the speech is a complex and thorny concept, It is difficult to see it because of its diversity and differences, it enters in most aspects of life, and with the different mechanisms it controls, it remains based on influence on the recipient, as is the case with the subject of our research on war and its relationship with the system of social relations political or other we find it constitutes a reference pressure on it.

Since the beginning of the 17th century, the first nuggets of radical cognitive transformations have begun, changing many intellectual structures in the Western mind, Which was associated with the opinions of modern philosophers such as Francis Bacon 1561-1626, Thomas Hobbs 1588-1679, René Descartes 1596-1650 AD, and John Locke 1632-1704, in which the European Renaissance marked a milestone with it, and continued in everything until it reached technology or the applied aspect of science, Responsible for the modern warfare machine and the development of nuclear and biological weapons of mass destruction, it posed a threat to humanity (Abdul Aziz Hamouda, p. 80,82), which accompanied melodramatic formations (embellished and designed in an exciting way to attract feelings with a force focused on dialogue) in the work of contemporary artists of these transformations, as a result of the experimental orientation to reach patterns based on events and topics that reveal a particular discourse.

Foucault's definition of the speech states: "A logically structured process, consisting of a series of mental processes, that reflects issues that are linked to each other" (Jamil Saliba, p. 204), as a formula for communicating these events in stylistic formulations, which are creatively oriented and not subject to absolute judgments, in specific space, and make the concept of stated discourse open within the system of these works of art, which is a cultural incubator for the visual image that reveals the essence of that speech as an idea of the features of the work done.

His speech is a network of social, political, cultural and even religious relations, which produce a dominant, controlled and anti-distribution organized discourse to control and reduce its risks (Megan Ruwaili and Saad al-Bazai, p. 155,156),, it is more like a group of operatives whose conditions are determined within those rhetorical formations to which they belong, and which can be independent in themselves, as they are not conditioned on any part of the discourse. He went on to emphasize the marginalized and outcast discourse in which he sees the most important issue of philosophy, addressing knowledge, morals and power, and deepening the study of the phenomenon of insanity in society separate from the language of the wise, the discourse resulting from madness, is irrational, embodied in the thesis of irrational philosophers, and the works of professional artists.

Based on the discourse of philology, life sciences, political economics and natural history, Foucault sees with his archaeological excavations of the mind, which are the other side of the origin of power, " that the resulting discourse consists of a set of evidence, topics or phrases with their own contents, or perceptions called practices, whose responsibility is to form the subject on a regular basis, and to give the identity of that speech" (Foucault: Excavations of knowledge, p. 47).

The speech is a transfer of the set of events, so we find Foucault's declaration of his excavations of the creation of the method of archeology, which has created a new theme as a ground on which to know a particular era and its visual area, the fixed basis on which the letters are distributed, and the implicit structure of episteme, the space on which its subjects are spread, and the law of tension of its concepts and distribution of its methods, i.e. the

imposition of closed and unrepresented coercions called by the home of each speech. (Foucault: Speech System P.60, 61).

From Fuku's archeology or article, spoken phrases emerge in all their manifestations of war, such as violence, blood, chaos, dislocation, conflict, danger and turmoil, as if there were only one type of practice in life: rhetorical practice (Zakaria Ibrahim, p. 166)).

While the speech with Jacques Dreda took a dismantling approach in which he tried to destroy Western metaphysics by accessing several approaches such as structural, lysian, chemical and even anthropological, where he considers that it is the possibility of tension within the text that helps to interrogate and dismantle that discourse, so he tried to destroy the hierarchy established by metaphysics within the thought as dualism (dal and medoul), and (center and margin), and (internal and external), and (internal and external), And substance and appearance, reasonable and perceptible, and spirit and matter.

While the speech at Gil Doloz was a concept based on multiplicity and difference in phenomenon and meaning, with which the concept of substance faded, (Badreddine Mustafa: p. 215), or the speech may be of a progressive and pragmatic nature through the destruction of belief by Jean-François Leotard, and announced the destruction of totalitarian theories (grand narratives) He considered it to have lost its ability to determine the legitimacy of events, replacing them with multiple small occasional narratives that did not carry a totalitarian or authoritarian character, followed by speeches formed by certain groups to achieve specific objectives, (James Williams: p. 54,58), and according to Leotard, which is a critique of modernist discourse from the perspective of his criticism of everything that is (beyond) by questioning meta - tales or beyond tales that include (Meta - language, meta - physically, meta - narrative, meta - speech), implicitly listed within all communication discourses, because he believes that each stage has its own speeches, which made him insist on analyzing all the exciting tales of conflict and wars, and stated his thesis to destabilize the prevailing norms based on the development of knowledge based on self-freedom, to give justifications for the reasons for the emergence of these new speeches and practices determined in the wake of transformations according to the state of Western culture.

The concept of discourse has taken a new conceptual direction with Jean Baudrillard, as it expressed the beginning of the age of the simulated image, the era of the beginning of a new era, the era of change and transformation in speeches emerged with the society of simulation, the age of the image that becomes in itself the origin, the infinite age of the production of images and artificialities, and the discourse becomes within the circle of virtual reality, distorted and convincing reality painted by the media and all the false images it broadcasts in a super-real world, Through complex and overlapping processes, in such a way that the image of the original impact of the speech disappears completely, and has new features, he declares: "The Gulf War in 1991 did not take place, and it was not a real war, but a media event", (Abdelhamid Shaker, p. 130), a nihilistic statement that declared the end of history, and the effects of the trend of the contemporary world towards media methods and the accompanying wars and crises.

The impasse was challenged by the First and Second World Wars, and the subsequent events that changed the course of life of the world as a whole, and the Western world in particular, which were pressured on the productions of art and artists and established their own artistic features and trends.

The first nuggets of transformation in art were illustrated in the 10 years leading up to

World War I, precisely as a result of major shifts in different lifestyles, including intellectual, cultural, political, economic and social levels, which led art to witness major radical tremors, the mirror of living reality (Mahmoud Amhaz, p. 19).

Visual arts in general, carrying letters used by the artist to influence the recipient, and ceramic art is one of these arts and the most expressive of the culture that people experience, especially in the midst of conflicts and wars experienced by man and which had a distinct presence in their works, because wars of all their destructive objectives, have occupied a wide area of thinking space, and became the most prominent subject of the works of potters, As an interchangeable armed conflict between two or more states, or fighting and taking down between two groups, which is the opposite (peace), and is self-designed, and may come in the sense of jihad (Ibn Perspective, p. 293), it is a task to occupy positions, and to seize the property of the defeated party (Gerard Sussan, p. 572), so the first step in designing the artist's artistic achievement is that idea in his mind, This makes the speech a use function closely related to the joints of religious, political, economic and social life, as societies have suffered from wars expressed by the artist in his works.

The discourse was an important focus in contemporary Western studies, some of which were looking for discourse from a linguistic side related to the issue of dialogue, exchange and participation between the sender and the recipient, and since art is one of the cultural activities of the human entity in all societies, and therefore must be manifested in some way in the form of features that are presented from the self-expressed towards the other, art on this side was one of the representations of discourse.

On the basis of this, we find that in all areas of the arts there are differences in the nature of works, which differ in their idea from artist to artist, because each of them is impressed to highlight his features, and express it in a language that distinguishes him from others, and features in general are what can be observed in any work of art, (Thomas Monroe, p. 99), and the war discourse in fine art can be counted as a pictorial language that reveals its richness through its apparent forms and rhetorical suggestions, Just as creative language is diverse, the discourse is diverse and diverse in the methods of presenting it in works of art.

In addition to the fact that the features of the artistic composition in general in America were influenced by the migration of European artists to it, where the exit of Europe from the first and second world wars had to become destroyed in all respects, the devastating impact of the two wars helped to generate disjointed societies, revolutionizing the world of art and artists whose decision to leave for other neutral countries, many of whom emigrated to America, which had given them a free intellectual space, The most prominent of them were Max Ernst, Ferdinand Leger, Andre Mason and Jean Arbe, who sang new art in the United States and helped to change the features of the speech in it (Smith Edward Lucy, p. 5), the artist may be inspired by scenes reminiscent of the wars and seek to create an intense sensory speech rather than provocative, as in the painting of the artist (Ferdinand Leger) a soldier who smokes the pipe, Shape no. (1)



Shape (1)

Therefore, the ideas of contemporary potters have multiplied at the level of the features of form and content, and they began to emphasize that their works are closer to what suits their art issues, and are loaded with images inspired by multiple artistic styles and open up to content that transcends the identity of the work according to the wordings defined by the contemporary potter, so it is the collection of images, contexts, monuments and features that distinguish the ceramic composition from others.

The war has had a major impact on the work of the skilled American potter Linda Layton, who has practiced ceramic art since 1973, and over the past years has produced works carrying social discourses on gun violence. She was in the car with her husband to deliver it, and Leighton was shocked to discover there was no news coverage after the accident, and she became concerned about the safety of her neighborhood, when she started looking for a way to reveal the violence of war and gun violence in Kansas City because she was stunned by the lack of statistics on war incidents, and in 2011, Kansas City was ranked ninth among the most dangerous cities in the country. Six years after Kansas abolished the background checks in 2007, the homicide rate has tripled the national average, and since then, it has been questioning the danger of war and the danger of the weapons used in it, and its emotion with the gun has reached: "Is there anyone rescued with a gun?" In the light of her question, she produced a huge collection of works in which war speeches stand out in all their forms.

Based on the above, the researcher reviews some models to be analyzed for the purpose of accessing the most important engines of the features of war speech according to the following models of the potter (Linda):

Sample model (1)

Title of work: fear and greed.
 Dimensions of work: (22.9 × 81.3 × 76.2) cm.
 Year of completion: 2010.
 Returning/ Rachel Cozade Fine Arts Gallery in Kansas City, Missouri.



This sample model includes a range of glazed ceramic compositions in bright colors, of clay, glaze and shiny Chinese paint, which are five pumps, such as those often used in fuel such as oil and its derivatives, painted in bright pastel colors, and three colored pistols, with four bullets, one of which is small and thrown to the ground on a gray lipstick, incorporated (Linda) during its composition, Gun violence with tempting ideas when it employed compositions that adopted excessive realism to market the idea of war.

Al-Khazafa expressed the discourse of war through its gender work by giving it a dissociative grant, which came in order to activate the pragmatic thought, by promoting dominant images of the reality of daily life, as a simulation of popular culture in it, by embodying a dominant situation in society through its surprising way of presenting its mastered manipulation of colors and the codified integration of what it dealt with to reinforce the ideas of war and integrate with the context of excessive masculinity, She questions from her controversial work two contradictory speeches, one of which is the speech of emphasizing the achievement of the goals of war through the selection of pottery for fuel pumps where it indicates the financing of wars and those behind them, to give the indication

of access to success in times of war, and according to a combination in which the content is harmonious in form, and in accordance with the developments of humor in art with postmodernism, The other is the speech of mocking the war and its ideas and all the scenes it carries through technical treatment and the employment of delightful colors helped the potter to market the idea of war to refer to a protest speech against the scenes of war and the forces leading to destruction and the loss of human lives according to a consumer link in line with contemporary reality.

Sample model (2)

Work/Infinity Address (Magnum Mandala).
Dimensions of work/ (4× 19.5×28.5) cm.
Year of completion of the work / 2011.
Country of Achievement / America.
Al-Aradiya/ Kimber Museum of Contemporary Art Guy, Kansas City, USA.



The potter came up with this work, which is five porcelain ceramic pistols glazed in white, fragile duplicate weapons that embody a sensitive weakness, to express a sacred Hindu and Buddhist symbol of the universe and space, Magnum Mandala, symbolizing a circle of endless things both in the environment and in society, which in the past expressed self-perfection, But when the potter borrowed it and brought the weapons, holiness became imbued with fear, so a sense of peace and safety would be at stake.

In her work, she tried to express the issues of Western society and their suffering with World War II, as it came loaded with a speech that bore the depth of the tragedy that afflicted society, because the wars witnessed by society left its mark and its profound impact on most of its segments, including artists, so the features of the war came to represent this work tense with the discourse expressing the industrial and spiritual spheres, by reinterpreting the symbol (Magnum Mandala) according to the concept of war.

Hence the potter through these consistent formal features of the form of the firearm from the manifestation of the discourse of war in the era of artificial killing, the intellectual discourse to illustrate the aesthetics of the artificial features of war by resorting to that formal system expressing the sacred Hindu symbol made the repeated gun in its work carry two types of speech the first of which sends a metaphorical vision of death infinite - through pluralism with the discourse advocated by Doloz. Recognition of the existence of repressive power and the second is established through technical treatment.

The uniqueness of the weapon (pistol) used by the potter here in accordance with the performance methods of popular art (pop art) and its dissertation from its war concept, as well as the propaganda face of beauty and seduction (Marilyn Monroe), which Follows Andy Warhol as a manifestation of contemporary American life, as well as the gun is also an iconic face of war and its tragedies and a manifestation of contemporary American life, adopting the pictorial language of (Warhol) to repeat many times to make it an artistic icon with its emphasis on the separation of its identity from any emotional content to remain the only variable in its iconography is its paint in industrial colors, similar to its deliberate repetition of the gun as a semantic vocabulary that overlapped with the vocabulary (pistols) other public

within the plastic system of the work during which it achieved aesthetic dimensions to emphasize that the gun here as a sign led to a multiplicity of semantics so open the speech from the movement of that mark printed in the mind of the recipient That everything that is circulating in American life is both important and insignificant.

Sample model (3)

Title of work: Love and War.

Dimensions of work: (15 ×10 ×3)
cm.

Year of completion: 2014.

Returning: Rachel Cozade's Fine
Arts Gallery in Kansas City,
Missouri.



A ceramic formation consisting of a bullet on a lipstick in the middle of the work, a set of firearms, pistols embodied in black similar to the true color of the usual pistol, different types and different sizes, and a set of bullets based on a lipstick, except for one bullet thrown on the ground that matched the color of the real bullet, and displayed bullets in this way, Because of her previous experience at the lead factory, in her city (Kansas City), and her vision of different images and types of lead.

Through her work on war and gun violence, she sought to keep the conversation alive between two cross-cutting vocabulary, war and sex, as rhetorical messages combining the more rigorous (weapons), with what is more sensual in sexuality (lipstick), which gives beauty and excitement, through which she exercises a means of lobbying and defending human rights and privacy, which were almost met in a violent society.

The potter succeeded in forming it, in which she revealed a direct summons to lipstick, expressing the structures pressing American society to carry with it the speech of war that appears in the ceramic work, through the pottery of the single lipstick and its embodiment of it in this way as bullets to combat violence against women because of the discourse carried by these compositions indicating the link between masculinity spread in each of the rifle industries while spoiling the power of the same things, Which shows that victims of gun violence are often women and the vast majority of perpetrators are male, embracing the arms sector to integrate sex more into the conversation with lipstick pens interspersed with pistols.

Results

1. All sample models showed an active presence of war speech features, through the configurations used by the potter in all sample models.
2. The identity of the features of war was rooted in the visual discourse of the achievements of the potter to represent a new form by taking the gun out of his deadly bloody speech into a modern consumer allusion.
3. Color treatments have played an important role in highlighting the aesthetic output of ceramic compositions in terms of the diversity of semantics and color patterns that show a semantic tendency to enrich the landscape of the ceramic image in all sample models.

4. The data of imagination and alienation work in all sample models to achieve excitement and multiple semantics and abandon the functional aspect, to promote the aesthetic act within the activity features of the war speech in its works.
5. The features of the war speech were the works of potter (Linda), through pluralism in the presentation, during which they express the openness of the discourse and the infinite meaning and significance, as in all sample models.
6. The prevalence of consumerism (consumption culture), in contemporary pottery works across multiple levels of formality (formality and technique) in all sample models.
7. The sample models provided a visual discourse with war features based on the mechanism of removing war speech from its bloody concept and referring it to a multi-semantic concept.

The conclusion

American ceramics of the potter (Linda) emerged among its formal treatments as speeches circulating in a specific time and place, during which the theme of war invested to come up with a conceptual building expressing the living reality, because art is a mirror reflecting the reality of living, so the researcher finds that the works of contemporary American pottery have been characterized by the multiplicity of features of the war discourse that summoned it from the arms of the culture of society, The mechanisms for the operation of features will be based on the openness of contemporary ceramic work to the multiplicity of styles derived from modern currents and beyond.

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