

Morphology and its applications in plastic art

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Abstract

The concept of morphology has expanded to include several fields of knowledge, including plastic arts. Morphology has studied the formative science of all organic formations, whether plant or animal, including artistic formations and ceramic sculpture art, specifically being the focus of the study. The emergence of artwork and its intellectual operative through its constructive elements within the context of formation, in order to establish intellectual content based on its meaning after lurking behind the origin of morphological formation, With the openness of a number of critics, intellectuals, and those interested in Iraq's expressive and aesthetic aspect, reflected in all fields of knowledge, plastic arts and ceramic art specifically, A reading of morphology and the applicability of the art of modern Iraqi ceramic sculpture is assumed to reveal the elements and intentional contents of the artist and to reveal the same cognitive and cultural meaning of the aesthetic morphological formation of contemporary Iraqi ceramic sculpture works. Accordingly, this research was built on four chapters: the first chapter: the general framework of the research has come in which the problem of research and the importance of the research and the need for it, then the goal of the research and its limits and determine the terms, either the second chapter has included the theoretical framework and the resulting indicators and previous studies, the chapter has contained the topic, which was represented by the title of morphology and its applications in plastic art, then the chapter concluded with indicators, The third chapter included the research procedures, which included the method used to analyze the content of the artwork, which the researcher found appropriate to achieve the goal of the study, and after reviewing and investigating, the researcher identified his research community to be (10) a ceramic sculptural model artistic, from which he chose (3) ceramic sculptural models selected according to the intentional method so that they are comprehensive and complementary to it and using the observation tool as well as benefiting from the indicators of the theoretical framework, The fourth chapter contained the presentation and discussion of the results, conclusions and results

- 1- The aesthetic act was achieved in the context of the morphological concept, by which the expressive aspect was determined to be representative of the mechanism of morphological formation, relying on the artist on a unique formulation that shows us the heritage in a contemporary aesthetic way.
- 2- The context appeared as an active axis and has independence in terms of including the meaning behind the elements represented in the composition of the morphology of the Iraqi ceramic sculptural achievements, and this is what the Iraqi artist borrowed from his lived reality of the events of wars and the results of politics, within the social medium as an aesthetic text governed by the general format of the art scene

Then recommendations and suggestions, and thus conclude the researcher study list of sources, references, and appendices.

The keywords: Morphology, applications, plastic art, Iraq, ceramic

The Problem of Research

After the openness of cognitive sciences and overlap, especially in the era of modernity and the subsequent concepts that varied philosophical, critical and literary directions, art had a prominent role in attracting terms from neighboring sciences and studying them according to the artistic trend in its various expressive and aesthetic branches, and from this point of view the emergence of art schools was associated with intellectual transformations that swept reality, which had a clear impact on the course of changing concepts in the life of societies.

Morphology gives us a study through analysis and installation of the smallest details of the structure of the artwork and the statement of those interactions and morphological variables as it studies the characteristics that make the artwork of a regular shape Through the mechanisms of morphology for the study of the structure of the form of artwork, the researcher found that there should be a detailed and accurate morphological study of the art of Arab ceramics in terms of elaboration with what the research goal achieves from the concept of scientific knowledge in the specialization. What are the applications of morphology in contemporary Arab ceramic sculpture. ?

Second- the importance of research

The importance of research lies in the statement of the cognitive, critical and philosophical extension that has its impact on the specialized artistic field by finding a morphological study of ceramic art, by highlighting accurate knowledge in understanding the mechanisms of work of morphology and explaining the most prominent technical and aesthetic aspects in the works of Iraqi artists achieved objectively.

Objective of the research

Disclosure of the morphology of beauty in contemporary Iraqi ceramic sculpture.

Research limits

- 1 - Spatial limit: Iraq
- 2 - Time limit: The study of the research title relates to the period from (1991-2018).
- 3 – Objective limit: Examples of contemporary Iraqi ceramic sculpture.

Define terms

Morphology Language

((A branch of linguistics concerned with analyzing the structure of words and the morphology of a particular word is its structure or form))

- (1). Baalbaki defined it as ((morphology and a branch of biology concerned with the study of the shape of animals and plants and their structure, and morphology and the study of the structure of something or its shape))

- (2). - **Idiomatically:** the word morphology means ((the study of shapes and in botany, it involves the study of the constituent parts of the structure and the relationship of these parts to each other and the relationship of each part of them to the total, and in other words, it means the study of the structure of the plant)
- (3). ((The expression morphology means the science of form, which is part of biology and studies the shape and structure of living bodies and the formation of new forms and structures))
- (4). It means the special organizational principles and distinct grammar, phonetics, and lexicography and means morphology and is interested in analytical techniques that distinguish morphology from other fields, i.e. means description and analysis))
- (5). **Morphology-Procedural definition:** It is a set of interacting elements within regular relationships, sharing the formation of harmonious formal structures for a number of variables determined through an appropriate technique z.

The first topic

Morphology and its applications in plastic art, the visual arts, and natural sciences such as physics, mathematics, chemistry, and social sciences have constantly influenced architectural thinking. The results of the intersection between these disciplines have led to a new form of collaboration and a new way of understanding the architectural context to foster a new perspective on design and architecture through creative arts and computer science processes that illustrate interrelationships. The implementation of collaborative work has been successful in generating an interdisciplinary attitude as well as bringing about a new awareness of current technological developments. In this case, collaborative works discuss potential partnerships between architects and artists in the creative interaction between Futurism and Futurism is the impressionism of the mechanical world that uses advanced technology and urban modernism. He is committed to new things, destroying old forms of culture and showing the beauty of modern life, machine, speed, and change (6).

Morphology is defined as the process by which a natural system produces and regulates the formation of matter in space over time. This movement is a great organizational pattern...

First- the focus of the overlap on the monochromatic planes:

The importance of the representative symbol in the artwork depends on the intertwined axial character in the middle area of the total area, and the work is understood to focus on gravity while exaggerating the size and expanding the eyeball area, emphasizing the true apostasy of the backspace as the middle area in the longitudinal division of the background space of the composition as in Figure (1) (9).

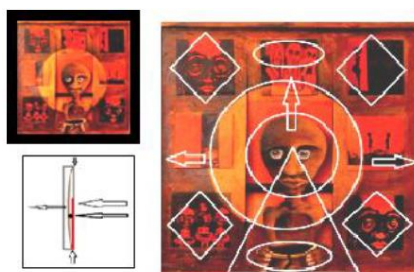


Figure (1)

Second- the prevailing opposite visual focus

In this concept, the control of light focus was very contrasting, which indicates the composition in an exotic circular environment which has a hierarchical structure formation

within it, and each corner of it is directed to a focal point Gravity is important in the composition, so that each of the three characters tends to configure to emphasize a type of communicative dialogue.

Third- synchronous focal balance:

Represents the timing and balance of both the actual focus and the estimated focus on the virtual axis of symmetry in the composition, where a different type of symmetry and balance appears here at the axial points of attraction on the sides so that each of them has a different difference Special gravitational force to appear together in synchronization without one dominating the other (the principle of sovereignty) This composition depends on summarizing the idea and content in a symbolic, expressive scene that contains two elements in two ways with direct importance within context to achieve morphological aesthetic value, as in Figure (3).

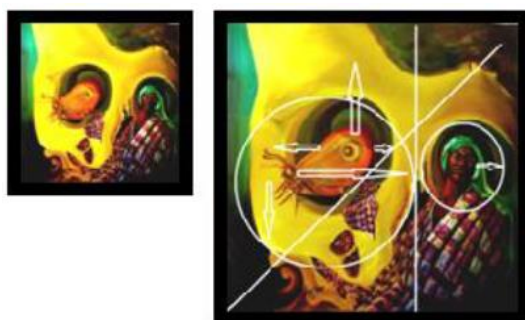


Figure (3) *Simultaneous focal balance*

Techniques for analyzing morphological construction processors of shapes

1. The morphological structure and its functional and environmental impact were clear in creating visual balance as an aesthetic value based on the philosophy of added spaces (10).
2. The assembly process: Thus, the building is formed by dividing it into several separate blocks, which are grouped so that they are linked by connections as roads or entrances and are separate according to the function and construction according to the concept of the morphological world (11).

The work of morphology in the plastic arts

A work of art usually resorts to metaphors and symbols in expressing concepts of the meaning of the text and is based on a metaphorical vocabulary that intertwines with the vocabulary of a painting, statue, or ceramic piece.

Because the language of the artwork is not necessarily verbal, other systems of semantics, if any, offer a number of possible readings (12). The only hypothetical idea of the text in the ceramic artwork can be through semantics to produce multiple images and ideas of expression; the semantic property enables the work to skip the individual meaning, especially since the artwork, with its connotations, includes several meanings and with this departure towards this plurality it depends on the foundations of the semantic text, may give it a kind of condensation because it reduces a lot, or at least reduces the number of semantic vocabulary (13).

Which is originally (semiotic) given bearing in its vocabulary the sign - symbol - symbol and height of the text of the artwork, which translates basic concepts and ideas on

mental data; these formed a kind of semantic relationship morphological form, in a series that gave a kind of truth, to the art of pricking



Figure (5) *Ceramic works of the pioneering artist ((Picasso))*

The potter puts a kind of (modification) of the geometric form to be the bearer of the thought of mathematical geometry, and by this transformation, he puts the ways that the figure targets to embody the proposal of meaning to recall her works by means of the movement of a geometric line of women from this approach to understanding the spirit that he began talking about the form that is nothing but (elongation) in revealing the hidden meaning without access. As in Figure (5) from a technical point of view to link the meaning at first sight, especially as if they were still pottery works that did not enter glazing, and for this reason ceramic works (human morphology) have become a female ceramic formation that she has to put within the significance of mediation between the Potter's message and the recipients of her works to declare that she is the bearer of a speech that she seeks to translate, transmit and interpret.

Indicators of the theoretical framework:

- 1 – Morphology has formal variables; it has several works in various sciences and art that had an impact on obtaining the concept formally.
- 2 – Morphology worked in changing the course of art from the initial form of the diagnosed subject to a new form that depends on the subjectivity of the artist and his style of axis in determining the form.
- 3 – Morphology formed aesthetic dimensions that added spaces within the artistic field through the creation of internal and external spaces in the space of the artwork.

First - the method used:

The descriptive approach was adopted to analyze the content of the ceramic sculptural works of the research sample in terms of describing the surface manifestations of the Iraqi ceramic sculptural works and then analyzing their internal content to find out the concepts of morphology in them and then follow the expressive and aesthetic act achieved in each artwork.

Second- Research Community:

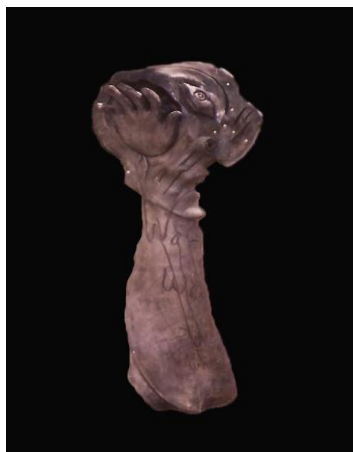
The researcher identified his research community for the works of contemporary Iraqi potters, amounting to (10) ceramic sculptural works, based on what he saw from their artworks through exhibition brochures and artists' websites.

Third - Research Sample

The researcher identified his research sample through his community, which included (3) ceramic sculptural models.

Fourth - Research Tool

The researcher adopted the tool of accurate observation of the ceramic sculptural works of his research, which guides him to obtain the concept of morphology of the structure of the contemporary Egyptian ceramic sculptural work within the research sample in addition to what the researcher has reached from the indicators of the theoretical framework that helps him to conduct an in-depth study of the models of Iraqi potters according to the subject of the study.



Analysis:

Artistic composition of contemporary porcelain Monochrome Vertically The upper part is approaching the spherical geometric shape with an elongation close to the upper part down to the bottom of the composition the composition is based on a base of the same genus of the composition Irregular boundaries with some lines stretched on its surface and at the front of the composition from the top The presence of a window hand from inside the composition to the outside as well as the presence of a shape that may be an eye topped by a recessed arc with the presence of the bottom of the eye Hand alignment circular protruding shape.

The technique is pottery burned at 1000 degrees Celsius with an electric oven and then it was smoked with carbon after pride in the inside of the wood-fueled furnace, and acquired a rarefied carbon black color inside the pores (17) The researcher infers through his vision of the artwork that he refers to the idea of the remains of a human being killed in the war and he returns his remains Shaqulia, which is the rejection of the war that he had rejected in his life, so the realistic idea was reflected into a metaphysical idea for the artist to show us the impact of war on The form, which is in a new process, is the becoming of death by the weapon of war that turned the living body into a remnant of mm



Analysis

The artistic composition is a sculpture to represent a human body of a statue dating back to the civilization of ancient Iraq with absent features work in the abstract style, this work refers to the return of instinct, spontaneity of expression, and the ancient style of Mesopotamian culture, which refers to the statue of the mother god, the artistic formulation was moving to the simple style according to the abstract artistic output is not only the simplicity of formation, but in the reduction of vocabulary The formation within the mechanism of the act of morphological formation by which the artist was able to give his artistic achievement A historical dimension that extends its roots in the ancient Iraqi civilization with a unique creative output at the level of external formal manifestation and the signs carried out on its surface as if it were a sealing tool, the statue of the mother was an important source in the ancient Iraqi thought, and that view still exists today as a basic symbol of passion, tenderness and motherhood and a symbol of constant giving .

The artist pointed to the relationship between the artistic formation on the one hand and the representation of the morphology of the human body on the other hand, the artist deliberately borrowed this vocabulary with high professionalism from his ancient civilization and abundant vocabulary and elected them as a subject of expression and aesthetic to form an artistic presence within the art of contemporary ceramic sculpture, influenced by ancient art, he took this vocabulary as a measure of the feeling of motherhood and the symbol of goodness, reproduction, abundance and the ability to arouse feelings, which inspired its formations from its study to form the human body (human morphology), Where the artist was able, through the formation of the morphology of beauty, to monitor transformations in the personal structures of the statue of the mother through its historical relays to find a new representation with an aesthetic morphological dimension of the gradations of oxides visible on the surface of the blue ceramic work and the den, through which the model gained the aesthetic and expressive value that he referred to through that earthy color that approaches the aging and the hollowness in the old in the desire of the artist to cover his artistic model with a real historical dimension, As for the supremacy of the subject, it was prominent and was occupied by the aesthetic of motherhood in its form, despite that clear abstraction in the features, but it seemed



Analysis

The ceramic work consists of two different circular rings, size, color and texture permeate the two rings irregular zigzag shape from the left side of the artistic composition, the artist provided in this composition a morphological formation varying in shape between the

coarse and soft texture as well as the color of the blue nugget and the color of the proud clay (Alokra) identified with the color of the added oxides, which gave the work a kind of formal and chromatic contrast, We can give a stylistic orientation to the creation of this ceramic work by the artist by belonging to the direction of abstract expressionism, the displacement is clear to a certain extent through the creation of abstract units within the artist's intentionality, which is characterized by symbolic relationships indicative of the abstract single elected from reality, which is the life cycle (motherhood) in a style and implementation reduced in lines and colors so that it gives a symbolic pictorial suggestion of the subject of women and children (mother), so the artist highlighted her artistic subject to be (the permanence of life) being a subject that carries renewed features, and is associated with the activities of thinking, feeling and feeling of societal perception, which achieved intellectual connotations and contents through that aesthetic morphological formation stemming from the thought and possibility of the artist in the use and event of..

Results and conclusions

First Results and discussion

- 1 - The artist Haider Raouf relied on what his imagination in calling topics from the ancient history of Iraq and then through the formation of the morphology of beauty reformulated the vocabulary to be of a preliminary form aimed at its roots to the form of the statue of the mother, which was one of the intellectual pressures in the middle of Iraqi society at that time and with artistic craftsmanship the artist brought out his artistic achievement in this aesthetic way, employing a technique in the texture processor that brings it back to the foot in a contemporary artistic spirit and as in the model (2).
- 2 - The artist Ibtisam Naji was able to reconstitute this model through her philosophy based on the accumulation of experience by employing the geometric shape, but not what is recognized, so she formulated a form of it through the morphology of the design, updated by a visual image aimed at the meaning of the soul as the subject of motherhood, between the two episodes, the artist employed her subject, which she saw fit with the idea of choosing the science of morphology as it allows the artist to create this model, as well as the technique in the intertwining of the subject and continued the elements of composition This is what the morphology of beauty in the model (3) did.
- 3 – Westernization is an act adopted by most artists to show their ceramic models in a new solution.

Conclusions

- 1 – The study showed that the act of formation of the morphology of beauty was present in the achievements of contemporary Iraqi ceramic sculpture and has the characteristic of formal manifestation, relying on the tactile technique as well as the manifestation of the abstract form those dialogues through the visible to reveal the invisible.
- 2 – The study revealed the existence of morphological representations of the body, specifically the shape of women in a very abstract way, and this is what was shown in most of the achievements of Iraqi artists in their desire to delve into coding to open the door of interpretation to the recipient.

Recommendations

The researcher recommends conducting intellectual seminars concerned with the concept of morphology and its representation in plastic art.

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- Meeting with artist Dr. Ali Hussein Alwan al-Asadi: Professor of the Faculty of Fine Arts, University of Basra, on Monday 14/11/2022, at 11 pm.