

## **Expressive Features of Puppet Figures in Contemporary Ceramics**

By

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### **Abstract**

The present study tackles the expressive features of dolls in contemporary ceramics. It examines contemporary ceramic artistic achievements that took the forms of dolls and toys as expressive means. These forms, with their spontaneity and sense of innocence, enabled it to weave various expressive features. The present study consists of four sections. Section one presents the general framework of the study, including the problem statement, which stems from considering dolls as an artistic metaphor with which centers were abolished and the multiple expressive connotations opened between social, psychological, economic, and cultural aspects in general, leading to the expression of the different and the unfamiliar, about the marginalized, given that Dolls are commodities, concepts that invaded the world of postmodern art, with which the doll transformed from a means of expression of the naive and the simple into a conceptual input that established for a more open expression when it was introduced to art. Hence, the problem statement revolves around the question about the expressive features of the use of dolls in the formation of contemporary ceramics. The study is an attempt to identify the concepts of expressive features that are concerned with the aesthetic and intellectual employment of dolls in contemporary ceramic art. The objective of the present study is to identify the expression features of dolls when they are implemented in contemporary ceramic artworks. The study is objectively limited to studying the various expressive features in employing the forms of dolls within the formation of contemporary ceramic artworks. It is temporally limited to the period (2006-2019). Spatially, it is limited to America and countries from Europe. It also contains definitions of the terms, such as feature and expression. Section two presents the theoretical framework of the study. It is subdivided into two subsections. First, expression in art is discussed, and second, expression in contemporary ceramics is presented. Section three presents the research procedures, including the research population and the analysis of the selected samples in an intentional manner, which included three ceramic works by artists who produced their works within the objective, temporal, and spatial limits of the study. Section four includes the most important results and conclusions.

### **Section One**

#### ***The Theoretical Framework***

##### ***First: The Problem Statement***

Art is considered one of the most important human achievements that contributed to revealing experiences that express the artist's interest. It takes various means of self-expression and the surrounding influences that may be found appropriate for expression. So, the expressive description of open visions began, represented by creative metaphors that formed a clear sign of the different expressive features in art and their renewal, until the post-modern stage, which

represents a renewed communicative civilizational cycle that was circulated by the European, American, and international academic circles in general. Thus, they represented a new stage that complemented those modernist visions, concepts, and propositions adopted by the West, expressing a contemporary liberal thought that celebrates the model of fragmentation and dispersal, calling for the open form. It is not bound by the idea (Rygielska, 2020).

To embody these metaphors an infinite expression of the contemporary artistic text in general and the ceramic one in particular, which abolished the centers and opened the connotations between the conceptual data in its formation and metaphors to intertwine its connotations in line with the data of contemporary thought in the openness in expression and the plurality of its features for conceptual loads by employing elements of building the artwork with the intention of the artist that is seen through it only as the most appropriate in expression and delivery (Nasrollahzadeh & Koramaz, 2020; Ottuh, 2020).

The art of contemporary ceramics was subjected to the proposals of intellectual and aesthetic transformation. The potter is used here to express by employing elements with multiple intellectual ranges that shed their expressive dominance on the visual space. So, forms of dolls and children's toys were resorted to in order to form part of the construction of the ceramic work and through which expressive convulsions are simulated to bear its implications in Revealing multiple aesthetic and conceptual axes that may be psychological, cultural, social or economic to express the different, the unfamiliar, and the marginalized in many cases, including the borrowing of doll forms as a commodity. The contemporary potter transformed The well-known concept of the doll from just a child's toy, with a simple naive expression, to new conceptual inputs that established a more extensive expression to keep pace with the inter-dimensional data of contemporary arts, to weave expressive features in raising the surprising and strangeness of the ceramic text, in the artist's response to defending the necessity of new experiences represented in the presentation of items from the product of his/her daily life, such as dolls and toys to form a means of expression that is closer to the human form, bearing the innocent childhood dream. The aspect of economy and culture in general prevailed because the forms of puppets invaded the world of cinema, theater, and the global market in its various forms, which can embody a multi-angle conceptual content of expression to provide the artist of this period with a wide space for expression and freedom to put forward concepts.

Hence, the problem of the present study revolves around the question about the expressive features of the use of dolls in the formation of contemporary ceramics.

### ***Second: Significance of the study***

- 1) Recognizing the conceptual propositions of expressive features that are concerned with the aesthetic and intellectual employment of dolls in contemporary ceramic art.
- 2) Establishing expressive aesthetic studies and their influence on the construction of artistic work in the use of puppets, with multiple images and shapes according to an expressive **Z**

The present study aims to identify the expressive features of dolls when they are implemented in contemporary ceramic artworks.

### ***Fourth: Limits of the study***

**The Objective Limits:** A study of the various expressive features in the employment of puppet forms within the formation of contemporary ceramic work.

**The Temporal Limits:** (2006-2019).

**The Spatial Limits:** The United States of America and countries from Europe.

### ***Fifth: Definitions of Terms***

#### ***Feature***

It is the integrated aspect of behavior. It is also defined as a characteristic that is apparent and inherent in the person so that individuals of the same gender can differ in it so that they are distinguished from each other in an appreciable way. It is every characteristic that can be observed in a work of art, or any of its established and stable meanings. It is also an abstract quality that does not exist apart from the concrete thing."

Procedurally, the researcher agrees with (Monroe) definition of feature as it is in line with the topic of the present study that it represents a characteristic that can be observed in the artwork. It also represents the clear sign of the dominant element in the construction of that work.

### **Expression**

It is the process of expressing something with a sign, a word, an image, or a model. Expression is called the means on which one relies on conveying thoughts and emotions to others, among these means are images, symbols, and the language of speech.

Procedurally, it is the disclosure of the significance of the common and dominant elements and forms in the construction of the artwork, which bear the characteristic of showing the recipient.

### ***Section Two***

#### ***First: Expression in Art***

Over the course of artistic history, artists keep searching for renewed expressive possibilities that emulate the spirit of the age to which they belong, with any artistic forms, elements, and symbols they deem appropriate to present their artistic convulsions and tendencies, affected by their surroundings and environment.

Expression was and is still a means of communication that depicted the comprehensive whole in the embodiment of human action.

Expression in art is the process of artistic creation or a feature inherent in the work itself. The expressive ability of the artwork is the thoughts and emotions that create expression more than just a vision. It is the suggestions that emit and coalesce those expressive shapes and ideas as if they are symbolized forms expressing an idea. The emotion generated by the idea deduced through employing the constituent elements of the artwork and its implications are necessary for the act of expression and its connotations. Every element employed in the installation of the artwork is selected intentionally by the artist to express an idea through it. Perhaps, that element is removed from its known nature before employment, which is confirmed by (Herbert Reid), whose attempts at photography are not based on the facts of things as they are in nature, nor any abstract conception based on facts. They are based on human emotions.

Expression in art is not just an effect on the psyche of the connoisseur and his/her emotional arousal." Rather, it is an authentic language that carries a unique format and artistic concept that does not mimic the tangible dimensions of reality, but it reveals the emotional

dimension, represented in the elements of the idea to be implemented as means of expression whose expressive features differ in line with the idea of the work itself.

Expression is an art that expresses a total sum of elements formed for work. Hence, it talks about the event in which forms, ideas, and cultures meet. Expression becomes a means of communication because the common elements in the construction of work are symbols, signs, and means that compose both communicative in a special expressive language. Each of its codes are units of expression. Expression features represent clues that point to something. As for the sign, it conveys information to something. Thus, the artwork becomes an expression of ideas, emotions, and images as it expresses things that revolve in the era in which The artwork is accomplished. Every era differs from other eras. This necessitated the postmodern artists to remove various barriers as a result of absolute abstract ideas that are not restricted by restrictions. The artist expresses it in his/her own style through techniques and multiple methods of introducing forms that are employed in other than their functional field in a creative and unusual way to address the different classes of society, emphasizing the connection of the comprehensive aspects of work from the form and expression that constitutes it, including images, symbols, and borrowed forms in the construction of the work in addition to the technique of total output, in addition to the content that includes emotions and ideas that are intended to be interpreted with the spirit of the age and its influences.

The different aspects of expression after the intellectual, psychological, and philosophical propositions of modernity, such as Nietzsche's search for the differential element of values, that is, the origin from which the value of values in particular stems, where the search for the origin of meanings, the origin of concepts, and saw the need to get out of intellectual postulates through nihilism, which can be overcome by conducting an internal process in its own concepts, i.e. in the original, where the signs of post-modernity occur. This work is carried out by the transcendent man through mental conviction which confirms that the mind is subject to change at every moment, which helps man to make new concepts.

In another way, (Henry Bergson) describes the expressive intuition that reaches us through the images of forms in art as a kind of mental sympathy that expresses the subconscious. So, it deals with the unique and puts next to the external sensory perception an aesthetic inner intuition through which it penetrates to the individual and expresses its essence by various means. In his artistic philosophy, he emphasized the role of human imagination in artistic expression and taste. Even if the artwork is embodied in a specific material, its value and essence is in imaginary knowledge, that imagination that borrows shapes and employs them according to expressive idea. (Susan Langer) believes that the artistic expression of a present situation or a realistic influence expands our knowledge beyond our real field of experience as a symbol that represents a mental tool or a manifestation of the effectiveness of the human mind. When the work is expressive, it has a greater significance than its sensual appearance and form suggest. Thus, it captures our attention. Our experience is more alert to it than what happens in the case of non-aesthetic experience. Since the expression itself is the criterion of aesthetic value, then the expression has value because it works to maintain our interest in work. In this case, interest in work is the criterion of value.

The interest in the significance of artistic work and its connection to the transfer of expression to the life of society also became the focus of the thinker's interest (Lyotard), as he put two ideas that he focused on in his philosophy, which are what he called (event) and (difference), and Lyotard means by event an appearance or occurrence that would change the

way in which We see the world out. For him, the embodiment of the event does not require recognition of the narrative only, but it also includes the unlimited openness of the future. The difference gives it great importance. In his view, whoever is an artist or writer can present the different whose existence cannot be verified. Lyotard tried to employ the event and the difference in Art. The idea of difference mentioned by Lyotard clearly appears in art when he describes the postmodern artwork as that work that presents what cannot be presented. It therefore contains the idea of negative progress in the sense of presenting something absent and accepting the idea of brilliance or allusion. In terms of postmodern art, the difference denies itself the form of the traditional artwork and starts to search for new forms. The postmodern artist does not present work that is subject to prior rules but sets those rules during the experience of making the artwork itself. The role of the artist is not to present the viewer in reality but to show that there is what can be perceived and cannot be presented. Whereas (Derrida) searched for the difference that is implicit in the structure of the rational system trying to dismantle all the ideological layers that surround it to confront the production that the mind shows and hides at the same time (2).

All these philosophical ideas that were put forward and many others were the basis for the artistic formation of contemporary work and how the artist chose the elements of composition and employed the dominant element on the form that constitutes surprise and strangeness in implementation with absolute freedom that embraced the nature of manifestations in contemporary arts, as a result of technical transformations, the change of Western societies, and their belief in employing Everything that is new to keep pace with modernity to express what is daily changing.

Thus, this pluralism leads us to a plurality related to the conceptual meaning of expression and its features extracted from reading the text, including what is related to the intuitive, subjective, innate, metaphysical, intertwined with philosophical influences that formed the thought of contemporary art and how to express it in the midst of a conceptual proposition that calls for intentional Nihilism, marginalization, anarchy, unconsciousness, deconstruction, displacement according to data made by social and cultural environment. It is necessary to address them to find out the artist's goal by introducing his selected expressions. Contemporary potters insert figures for dolls and children's toys and borrow them formally, as an expressive symbol to embody their expressive energy in form and content, calling for exoticism, unfamiliarity, and marginalization in the contemporary art scene.

Expression is nothing but a means of clarification and showing meanings, which is art. Then, it is signs or codes that gave it the function of carrying a distinctive pattern, whatever this pattern is. In a certain form, the artist usually resorts to metaphors for shapes and symbols to express the meaning of the text to be presented during the formation of the artwork, which is based on those borrowed expressions that intertwine with each other to form the artwork, whether it is a work of ceramic, a sculpture, or a painting.

The expression features of this artistic work stem from the language of the work itself, which is the language of semantics that, if any, may present a number of possible readings of the supposed idea, which by semantic action can produce multiple images and ideas for its expression. Thus, it is a kind of dependence on the interpretive ability, which enables the artwork to jump over a single meaning to expand the ranges of expression.



medium. The artist is a creative, innovative, renewable artist who may take reality as a basis for him, but with new formulations, which depend on his innovative abilities in analyzing the elements of the realistic form, and then re-installing them in new pictures. The artist is the owner of the most appropriate choice and metaphor for his expression constituting the body of the work as a whole. In most cases, he inserts his metaphors from reality and reformulates them artistically to be the element of expressing his idea as in the work of the artist Picasso (guitar) Figure (1). He used it as a means to launch his graphic and expressive composition. It was analyzed into the elements of its composition and then re-installed in a new composition that carries an aesthetic dimension, not because it denies reality, but rather to confirm its organization according to another composition that is consistent with his idea expressed in this artwork. On this bold approach to the metaphor of forms and symbols, the artists of modernity and its aftermath continued, but with more daring as a result of what modernity brought after calls for liberation from the restrictions of the church and the embodiment of religious loyalty and strict restrictions to the beginning of an openness towards expression in art in form and content.

So that most of the contemporary plastic artworks in America and Europe, whether they are ceramics, sculpture, or paintings, are attracted to metaphors that are closer to the taste of the simple masses and speak an expressive language close to their language. The artist's increasing interest in his expressive means led to the devising of new artistic styles and forms, and this is what Hegel observed on art to say (in the artist's self-ingenuity superiority over his material and what results from it, because he is no longer under the control of certain conditions for a field of content and a predetermined form, but rather retains its subject and method of presentation to it Under his complete control and his free choice. That freedom is one of the data of the arts of modernity and beyond to choose his expression that constitutes the form and employs them to serve his artistic subject.

After modernity came in the first ten years of the twentieth century as a reaction to the laws that constrained the artist's launch of free creative expression, and which, due to the changes that accompanied it, contributed to important repercussions on the cultural and plastic scene in Europe, which in its general and comprehensive sense represents a form of renewal and modernization. It is an important new formula that opposes the formula of imitation to herald expressive motives that have varied methods and forms presented by the plurality of its images and expressions embodied in the work of art, manifested by multiple artistic currents and movements.

The nature of contemporary arts later contributed to brilliance towards employing the marginalized and the unfamiliar with Dadaism and its research in the nihilism of values. Then, Surrealism stressed the desire to delve into the unknown and discover strange and exciting worlds that were previously marginalized. He wanted to be freed from the constraints of the ordinary and the reasonable and the lack of commitment to the logical relations between things to allow an opportunity for the spontaneous arbitrariness in choosing the forms and relationships determined by the free activity of the unconscious where the individual transcends himself to be an active passage of images Intuitive and imaginary revive the past, present and future, which are unlimited horizons. So, the sensibility of the form for the surrealist does not include faith without the sensibility of existence between the opposite and the right as the surrealists adopted Freud's proposals, who rationalized the unconscious and psychological life in the same unconscious approach and in a different style. (Juan Miro) practiced finite creativity in metaphors Expressionism of childish forms to freely form superficial abstract forms that do

not belong to any realistic description or any rational intentionality as in Figures (2 and 3).



Figure (2)

Figure (3)

Dadaism and Surrealism and what preceded them from the currents of modern art created the seeds of important ideas that were then taken up by artists after World War II in America in particular, and Europe in general after the outbreak of World War I (1914) and the accompanying destruction of economic and social structures, the resulting change in Values, beliefs, doubt about the foundations on which Western civilization was built, and skepticism about human attitudes as a whole. These sudden shifts in beliefs and concepts in their occurrence prompted the intellectuals and artists of that era to search for new methods of expression, sometimes imposing themselves on the artist, in harmony with the lived events so that expression in art came in an unprecedented form that was the deep social contradictions, the fear of an unknown future that generated a reaction towards destroying everything related to previous aesthetic concepts by creating art that contradicts anti-art and destroys all civilized forms and heading to chaos.

With it, the contemporary artwork became capable of plurality of reading, as the artist's expression here can be translated into many aspects as one of the requirements of contemporary thought in revealing a serious attempt to dismantle the structure of the work so that the expression is an intense work on the structure of absence. So, its metaphors that make up the form have reached the limits of the strange and the unfamiliar In a profound expression. This depth might reach the point of ambiguity.

Nihilism, anarchism, and absurdity swept to strike the authority of values, morals, and aesthetic judgments, and to celebrate the attack on all aesthetic structures, as did the postmodern arts, those unprecedented ideas of art whose foundations were manifested in the propositions of postmodern thought to include a comprehensive change in the artist's choices of his means of expression with openness of the window of selective displacement of expression Like the forms of dolls, as a more daring expression represented the role of displacement in the metaphor of the expressive expression that swept the art of postmodernism, and related to simulating the simple masses in an expressive style that introduced the strange, the marginalized and the sarcastic, and related to the manufactured, ready and consumed product as one of the important expressive doors of Pop Art.

Postmodernism referred to the beginning of a new era concluded from modernity to the extreme. The concept of postmodernism was first known in the United States of America and was used by sociologists and critics as new developments began in the sixties that changed the parameters of life. The so-called post-industrial society, computer societies, or consumer

societies appeared. All these names are included under what is known as postmodern societies.

Postmodernism constitutes an intellectual current that crystallized in the second half of the twentieth century in awareness, knowledge, technology, as well as in the human sciences. Modernity without myth, is a new nihilism according to the internal logic of modernity as a continuous transcendence of itself. As a result, strange and creative works appeared, addressing the different layers of society. The folk artist embodied his artistic expression with everyday objects such as toys, cars, radios, embalmed eagles, ropes, pillows, stuffed goats, textile fabrics. So, the artist's freedom emerged to produce and integrate things from reality and establish ties Connection with them. They reflected the reality that the American person lived in precisely after the Second World War.



Figure (4)



Figure (5)



Figure (6)

The movement of expression continued in various ways and means led by the energy of the different so that it is possible to replace one thing with another. The recipient will not find a fixed answer, but there will be doubt and a plurality of readings raised by the artist's idea in his choices of form. So, the recipient was stunned in his view of things, and this is the dominant characteristic of postmodern arts in general, and formation arts in particular so that the artist dares Contemporary in his formal choices embodying his idea, to be a double-edged sword on the one hand, in harmony with the requirements of social, economic and political reality. On the other hand, he achieves what the contemporary artist aspires to arouse feelings of astonishment and exoticism and the spirit of difference in expression, which has become the approved context, and refused to be the energy of rejection amid an environment that provided its artists with that energy, so the contemporary artist began to search by mixing what he sees around him of materials that may be neglected and marginalized and with an intellectual shift that changed its marginalized function by making it the center In several artistic currents. The contemporary plastic artist introduced forms of materials and manufactures available around him, which carry functions that differed according to the reason for their manufacture and their ability to be consumed, such as dolls, for example, and their artistic employment but It is considered a part of the data of contemporary art to expand the ranges of reading the artwork and to cause dispersal and the multiplicity of readings of expression and its extents to delve into the unconscious and irrational as one of the tendencies of contemporary art.

All of the previously mentioned descriptions of the arts of modernity and its aftermath, which came to chart for us an artistic path taken by a contemporary artist, varied in the midst of expressive means in light of the previous data. This character seeks liberation with formal metaphors that paved the way for creating an atmosphere of difference and contrast. With this foundation of semantic openness, the metaphor of dolls in contemporary art added an expressive diversity. Dolls may be somewhat different from the other materials employed by



postmodern arts, for example, such as things ready for Pop Art from soup cans, chairs, clothes. It bears an intellectual, aesthetic, artistic and expressive character as it represents a form close to the human form, which gave it an expressive character different from all the industrial materials available around us. The artistically borrowed form of dolls has a special spiritual character in addition to being part of the culture of a consumer society. For dolls to enter all fields of art, including folk arts (fig. 8), cinema and theater (fig.9), literary arts and plastic art, for ceramics, drawing and sculpture (fig. 11, 10).



Figure (9)

Figure (8)

Figure (10)

Figure (11)

Dolls expressed their usual function of entertaining children and playing as we used to in their nature as manufactured dolls such as the Barbie doll Fig. (14) to be employed as other expressive means. The artist generally found in the forms of dolls the closest and most appropriate means of translating the idea of the artwork.



Figure (12)



Figure (13)



Figure (14)

## Section Two

### *Expression in contemporary ceramics*

The productions of contemporary international ceramics in general, and European and American in particular, were affected by multiple cultural, social and psychological

expressions, which affected the constructive aspect with more new and unfamiliar features and characteristics, because the incubating stage used its components of postmodern theses as suggestive patterns that activate from ranges Rejection of everything that is traditional, prevalent and circulating. The contemporary ceramic environment took active frameworks in deepening the visual vision of the ceramic product, starting from the state of the new understanding of the image of contemporary work and the necessities of expressing it in multiple forms, means and elements.

So that the modernity of the ceramic composition represents a free and transformed energy from what is prevalent. The ceramic work, in its formal sense, is no longer subject to an aesthetic criterion as a value reflected by collective awareness through a specific historical stage. In a parallel manner and the technical trends.

After the propositions of modernity and its artistic liberation, reaching the post-modernity and the inspiration of the renewable system, the art of ceramics proceeded to make aesthetic and constructive approaches with other arts, in particular with the artist of painting and sculpture, Figure (15) this feature of integration and approach enabled him to gain high flexibility in expression And an allegorical openness in the formation and embodiment of expression from reality that may be marginal and not of value.



Figure (15)

The artistic expression of postmodernism called for embracing the principle of the endless change of aesthetic and cognitive values, which entered the core of its plastic system in the discourse of art in general, meaning the transformation of artistic discourse and the mechanism of its expression into a discourse that carries values and mutual expressive elements subject to the law of difference so that every artistic human behavior becomes permissible for a moment. The constructivism of the contemporary ceramic form combined the units of artistic formation with the units of emotional emotion for both the artist and the recipient to create an atmosphere of semantics and to be concepts of a complex mixture of subjective tendencies and the perceived abilities of both elements that make up the ceramic figure and serve for the purpose of delivery.

Therefore, the contemporary potter intends to include forms different from the familiar in the variety of ceramic work to cause a state of astonishment and strangeness to be the element of dominance in the work due to the intensity of the semantic influence in its emotional predicates by counting contemporary ceramics as an intellectual and applied system that is

achieved by material structures that form the structure of its manifestation. The relationship between the imagined image and the performance mechanism can be affirmed which is linked in some way to the material for showing the ceramic production. Accordingly, the contemporary ceramic artistic production, whatever the quality of its formal construction and its implemented technique, is part of the data of the final imagined material. The structural structure of the contemporary ceramic form, as it changed the awareness of the structure of that form as it moved away from the automatic molding system and entered the imagination space that makes it more influential with emotion, taste, and aesthetic sense of the recipient, which changes the reading of contemporary ceramics towards reading it as a creative imaginary product. So, the expression is not expressed Except through an idea drawn by the imagination of the creative artist to embody it in plastic images that became entrusted with free employment and an open imagination.

Therefore, the artistic ceramic discourse in the world in general, and in the West in America and Europe in particular, is urging steps towards crystallizing expressive systems of its own, synchronized by many intellectual and social developments represented by the diversity of artistic and stylistic experiences to find systematic approaches between artistic currents, which made contemporary ceramic art in line with what it requires. This instantaneous time that brought about an aesthetic revolution on the entire structure of the history of plastic art and its traditional structural relations that exist towards the openness of the material to the artist and the multiplicity of choices and the possibility of borrowing forms from the reality of the masses, expressive forms of everything that is marginal and unfamiliar employment in ceramic art in advance.

The possibility of multiple expression made the European ceramic text, and the American alike, a visual text open to reading with all its technical components and its output elements approved in forms, symbols and expression, so that it became narrative indicators that contributed to raising the visual taste from the state of research to a state of immersed sense in the aspect of Specific, so that it leads us to a state of alienation from the prevailing concepts in the structure of society and even the potter artist with himself or with others (2) where the contemporary potter relied on strengthening the strong forms that are employed from the reality of the masses on the trend of contemporary art to address the masses in general, The potter deliberately used it in different ways of showing and different techniques from the usual.

The escalation in the creative level of expression leads to the inclusion of the imaginary in the realization of the aesthetic act, which is the stylistic formulation of the contemporary ceramic that is imaginary. American and European ceramics, as a result of intellectual and technical transformations, witnessed a major shift in the stylistics of expression to move it from the area of repetitive and traditional style fixed to the area of the transformed and renewed style. The expressive imagination of the Potter has become completely liberated and does not perceive things as they are as much as it is the fruit of his ability to perceive them for what they are not, but rather is the ability to create formations that provoke excitement and shock in the mind and imagination of the recipient. The tint of expression in contemporary ceramics was built on changing the quality of the systems of forms that differ due to the role of expression that transcends the traditional reality in the art of ceramics. Forms are employed for things that carry within it multiple expressive energy to reveal the significance and intellectual deviation from the tradition that brings boredom to the artist and the recipient.

Without interruption, the contemporary international potter continued his way towards defining creative designs with expressive predicates full of significance, and he carefully extracts everything that is harmonious and beautiful, (Beauty in art is not necessarily external

beauty, but its wide ranges, which include the ability to work to be expressive in form and content and its effectiveness in The educated and conscious recipient of the data of art, which is consistent with the requirements of the present study, advancing step by step towards a level through which he always tries to pose a question about what is magical, mysterious, and the creator of effective forms, which carries the justification for the real emotion and individual desire of the potter.

Contemporary potters borrowed new and different artistic methods and forms, including forms of manufactured materials such as dolls, influenced by Pop Art and the adoption of the ready-made thing that was revived by industrial, intellectual and social transformations and the control of the machine due to scientific and technological development after World War II, in an attempt to raise the culture of consumption and thus Achieving economic growth, so art adopted it as an important and effective element in simulating society and urging it towards encouraging consumption and supporting labor.

After dolls became consumable materials and their technical employment is popular for their manufacture, also the expressive energy that dolls carry enabled them to seek multiple features, which accompanied most of the currents of modern art and beyond.

The forms of dolls received artistic turnout, as did the descriptions of human embodiment and their entry into plastic art in general with its beauty and ugliness, its sadness and joy, its realism and its dream.

It enabled the contemporary potter to reveal his bold metaphors for such forms (puppets), as well as his liberation in front of matter and his influence on the art of assembly, as a new artistic style adopted by the contemporary plastic artist to reveal his multiple expressions in the challenge of matter and the openness of the genres of art among them, as it reveals surprise Exotic and unfamiliar as one of the requirements of contemporary art.

In order to comprehend the narrative character as one of the most important features of expression for the puppet forms, due to the semantic intensity of the embodiment of the form, which can represent artistic works that accommodate the multiple expressive features that have occurred in the culture of contemporary societies.

### ***Section Three***

#### ***The Procedures***

##### ***The framework of the population***

The study population consists of artworks that fall within the contemporary arts, which bear different expressive features for the forms of dolls performed in them, in a style and a conceptual and semantic presentation that reveals and expresses various features. Three artworks belonging to the period of time determined within the limits of the present study.

##### ***The sample***

The sample was intentionally chosen to serve the purpose of the study by identifying the expressive features of the dolls in the ceramic works that were selected. These works were represented by 3 model artworks because of their relevance to the purpose of the study. The sample was chosen according to the following justifications:

- 1) The selected works covered the temporal, spatial, and objective limits of the present



- study.
- 2) The researcher excluded all ceramic works whose subjects and style of performance were repeated.
  - 3) Works that did not have a clear and explicit understanding of dolls were excluded.

### *The Methodology*

The researcher adopted the descriptive analytical approach in the manner of content analysis that is consistent with obtaining the objectives of the present study.

### *The Sample Analysis*



Sample (1)

Artist name: La Maria Rubinke

Work name: Play

Date: 2019

Location: France

### *Analysis*

The work is a ceramic composition representing a white doll sitting on a black box that contains an electric button to which the plug conducts electricity through a red wire that ends with other plugs that the dolls hold in one hand to place on the other hand. By studying reality and knowing what provokes the receiving audiences emotionally, the artist decided to create a symmetrical form through the symmetry of shapes between the beautiful doll that solves the trait of goodness and innocence, which she represented in white, the color of purity and serenity, in contrast to the black color, which represented the danger of playing in electricity, which was implemented in the form of a box Black symbol of danger and fear. The artist's implementation of the shape of the doll in her work came for several reasons, including what is related to the proximity of the shape of dolls to the human form, which enabled this form to contain the idea of the work, in addition to the fact that the doll as a general form is influential in the beholder because of its aesthetic and childish expression that suggests innocence and spontaneity, all of which is linked to the human being spiritually because it carries childhood memories that no matter how old we grow, our longing and passion are still linked to it. The contemporary artist also intends to adopt the shape of the doll in his expressions, as it represents an encouragement for consumer. Dolls are among the most important industrial products whose industry contributed to the global economy, especially in Western societies that adopted such industries, and considering the consumer form one of the most important pillars of postmodern

art that influenced expressive features in contemporary arts. The work under analysis is one of the most important works that have influenced and been affected by this aspect.



sample (2)

Artist name: France Benoit court

Work name: The Turtle and Dolls

Date: 2010

Location: France

### *Analysis*

The artwork is a ceramic composition consisting of a turtle carrying on its back five figures of dolls decorated with various materials of beads and the like.

The nature of the artwork has taken an expressive formulation based on the apparent embodiment of artistic beauty, which is the trend of contemporary ceramic artworks dedicated to trade and broadcasting the apparent beauty, which is directed to the tastes of the masses in general. After the scientific and technological development and the global openness to goods and merchandise led to the aspiration of the general taste to buy works of art formed with multiple materials that enter in harmony with the nature of the new design decorations in homes, offices and others, it called our artists to produce works that are consistent with the nature of that taste. The artwork under Analysis is similar to artistic works of artistic value and productivity at the same time.

The artist introduced forms of dolls that were employed with the turtle in beautiful colors according to a creative artistic taste that enabled this ceramic work to be (a masterpiece), as it is usually called, capable of being bought and consumed. It is also one of the pillars of postmodern arts in its new direction and different from what preceded it the stages of art that served the taste of a particular class at the time.

The artist has acted out of the fun aspect and the element of beautiful childhood in his choice of bright colors and beautiful and fun shapes of dolls that take the form of playing on the back of a turtle. It seems from the simplicity of this artistic composition that the artist intended that simplicity and lack of expressive stress, since contemporary life requires ease, speed and simplicity as one of the pillars of postmodernism.

The artist's reliance on dolls in expressing simplicity and the spirit of playful childhood, came with the certainty that they will meet the admiration of the masses, since dolls are often close to everyone and fall within the consumer's taste.

Sample (3)



Artist's Name: Kristen Morgin  
 Work name: The Mouse Jerry and Popeye  
 Date: 2006  
 Location: America

***Analysis***

The artwork is a ceramic composition consisting of two figures erected on wooden supports. Such two figures are two well-known characters from among the cartoon puppet characters (a figure that represents the character of Popeye, and the other like the character Jerry the Mouse in the Tom and Jerry animated film series) among the greatest centers of international film production, which brought out the most famous characters known worldwide. The artist adopted these two characters of (Babai and Jerry), to simulate a contemporary art that demands the necessity of breaking out of the ordinary and supporting the difference, an art that called to arouse astonishment in terms of the strangeness that the artist tried to intensify by entering the child's world and daring to borrow his beloved characters, and make them works of art in front of the public's eyes. Generally, after those masses are accustomed to seeing them on television or in the form of puppets. With the artist's borrowing of such figures related to the child, he tried in this work to constitute an intellectual displacement from the expressiveness of forms about childhood and the loads of innocence to other topics. It was subjected to cracking, as well as making it lean in most of its parts on wood cushions to intensify the effectiveness of the feature (antique), which has passed over time. This scene of fear and shock is the expressions of the faces indicating anger and intolerance, especially in the movement of the mouths, in addition to the movement of the hands in the form of (Babai), in which we find the movement of readiness for boxing. The angry mouth, the hand *visa*, the chest swelling, and the wearing of clothes (Super Man - a character from Walt Disney characters with the role of strength and heroism). The resonance of good and evil, the good that could have been sought from the two forms as expression taken from the world of the child, but the artist tried in his work under analysis to reflect the image of good and replace it with the sign of evil, violence and anger drawn on all the features and expressions of the two characters.

In his work, the artist deliberately included his forms borrowed from the world of children, dolls, and cinema as a kind of product display and encouragement, after the assumptions made by postmodern thought in inserting art into the consumer world and

directing it towards the general public.

In addition to the development of the media, culture and cinema, especially in America, as a country that tried to impose its control after the Second World War on the entire world, it found in the world of cinema, film production, personalities and education a kind of smart and influential policy in general, so artists also had a role in stimulating this aspect. And to promote it, this artist and many others adopted such personalities that encourage the development of media and cinema, so they were employed with complete intentionality in their artwork, and as forms popular with the majority of public taste, they were able to absorb the expression traits entrusted to them and according to the idea of the author of the artwork. Section Four

## Results and Discussion

- 1) Contemporary potters relied on employing puppets in a way that was consistent with the nature of contemporary art in general, by simulating the social and mass reality lived after this art deliberately represented excerpts from the lives of the common people and the problems and crises experienced by them.
- 2) Dolls carried expressive features that are consistent with the spiritual character and the desired form.
- 3) Contemporary ceramics were influenced by cartoon characters who were employed in the form of dolls whose utilitarian nature changed from entertainment for children to symbols formed to represent an intellectual displacement that moves us from the familiar to the unfamiliar and the alienation of the scene.

## Conclusions

- 1) Dolls were able to evoke the nature of contemporary art to represent a narration of a realistic and social given that represents the life of the masses.
- 2) The plastic nature of the dolls called for a character full of life, as most of them represent the characters of living beings or very close to them, except for some minor changes, which embodied them to overwhelm this distinctive expressive character within the artwork.
- 3) Dolls, by their nature, are crafts that represent simplified and beautiful shapes and forms that have brought them close to the spirituality of the human recipient of the artworks employed in them, in addition to that they carry childhood memories that even if we grow up, our nostalgia does not fade towards them, so our feelings and emotions take their direction wherever they are, so they control the foundations of our subconscious to be an emotionally influential element.

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