

The rhythm in the ceramics of Wisam Al- Haddad

Weam Qais Younis

Assistant Professor, University of Kufa Faculty of Education Department of Art Education

Weamforever71@gmail.com

Abstract

The research addresses **the rhythm in the ceramics of Wisam Al-Haddad**). It consists of four chapters, the **first chapter** includes the methodological framework for the research represented by the research problem and its significance, which ends with the following question: “**Is there rhythm in the ceramics of Wisam Al- Haddad**”? The research highlights the aesthetic and intellectual product of one of the most remarkable Iraqi ceramists. It provides art libraries with a study related to one of the concepts that have a distinctive effect in plastic artworks. It can be utilized by students in the field of plastic arts.

Keywords: Ceramic, Wisam Al- Haddad, rhythm

Introduction

The objective of the research is to recognize (**the rhythm in the ceramics of Wisam Al- Haddad**) and also the research limits and Definitions of Research Terms. **In second chapter**, the researcher addresses in the first section: **The concept of rhythm** and in the second section: **The ceramics as a scientific concept, the indicators of the theoretical framework and literature reviews**. **The third chapter** is dedicated to conduct the research, which includes the research population, sample, sample tool and research methodology and then the analysis of the sample. **In chapter four**, the researcher addresses the results, which can be shown as follows:

1. There is a rhythm represented by the woman's bending head on the upper side, which makes the artwork seemingly tend to be in motion, this represents a shift from the state of stillness existing on the left side.
2. The ceramist intentionally repeats the woman's shape since the repetition of the similar properties of any element will result in unity and the rhythm is only manifested through this unity.

Chapter one

Methodological Framework

The research problem

The rhythm is one of the most significant components of the artwork and its construction, where the rhythm appears in terms of structural composition elements of repetition such as color, line, or blocks. The repetition may not need to duplicate these elements exactly to improve repeatability and continuity, however, the condition here lies in the necessity of presence a general context through modes composing a certain system. Therefore, the search problem ends with the following question: “**Is there rhythm in the ceramics of Wisam Al- Haddad**”?

Significance of the Research

1. Highlighting the aesthetic and intellectual product of one of the most remarkable Iraqi potters.
2. Providing art libraries with a study related to one of the concepts that have a distinctive effect in plastic works
3. It can be utilized by students in the field of plastic arts.

The research objective

The research aims at recognizing **the rhythm in the ceramics of Wisam Al- Haddad**

Research Limits

The objective limits: the rhythm in the ceramics of the Wisam Al-Haddad

Temporal Limit: 2015

Spatial limit: Norway

Definitions of Research Terms

Constitutive definition of rhythm

The definition of rhythm in (al-Muhit) is "the combination among parts and the effect on each other to form an artwork [1.p354]

Constructive definition of rhythm

It is defined by (Riad) as "the repetition of blocks, areas, or lines composed of units that may be identical or different and divergent, and a distance consists between each base and the other is called (intervals)".^[8-p95]

Operational definition of rhythm

The researcher adopts the definition of Riad as operational definition to achieve the objectives of the current research

Chapter Two

Methodological framework

Section one: The concept of rhythm

The word *rhythm* originally derives from the Greek word 'rhythmos', which is derived of the verb 'rhein' meaning 'flow'.^[9,p.57]

The rhythm, regardless of its shape in the artwork, is divided into one of the following sections, which the rhythm must fall into one of its types: Even rhythm, Free rhythm, random-Free rhythm and descending rhythm.

Rhythm in all its forms and types is divided into two parts: *Units* and *Intervals*

Between these two parts, there are continuous repetitive relations in quantities that may be excessive or small in volume, the units are represented by the parts of lines and colors and they serve to embody the shape through the block, and an example of this is the calligraphic compositions, so the letters that make up the written text are (units). In regard with intervals, they are those spaces that fall between two units or between two letters, that means, between two blocks, each block in which there is one aesthetic component. Furthermore, when this aesthetic component integrate them with other blocks that will create a dynamic structure that affects the vision and leads it smoothly within the combinations and may contain the spacers with abundant energies help to keep the gaps between unconnected lines.^[7,p.453]

The units, with their frequent and continuous succession and their calm flow, contribute a large amount of expression in the rhythmic composition, in poetry, the poet places the word in its proper place " so that the word merges with the other and speech gains each other aesthetic values and characteristics [2.p.68]

Repetition is considered one of the most significant starting points for achieving rhythm in plastic combinations through color, direction, or block. When the units coincide at all levels, this is called the complete repetition. In order to reduce the monotony, the contrast between the units is adopted with each other without intervals and vice versa, and this alternating repetition achieves an alternating rhythm.^[6,p.49]

Second section: The ceramics as a scientific concept.

The word "ceramic" comes from the Greek word "keramikos", which means inorganic, nonmetallic materials, and can be shaped by heating to high temperatures. It is worth mentioning that in ancient Sanskrit language, "ceramic was called Keramos. However, ceramic is one of the ancient applications that use clay materials and pottery, and it can be considered from hard and brittle materials after placing it in fire, but in the natural situation it is flexible, and many ceramic pots and statues are produced from the ceramic material. Furthermore, ceramic can also be used in coating the high temperature resistant materials, due to its high melting degree, and thus ceramics can be defined as fired and glazed clay. The history of ceramics dates back to ancient times, and it is seen as one of the plastic arts, which has widely spread, especially in the field of Islamic art. Noticeably, ceramics and the art of ceramics are ancient arts and studies indicate that it was discovered by chance, where the rains fell on dirt lands and turned it into mud, then the people passed over it and their footprints remained on the mud, then dried to be in the form of a concave surface after sunrise. Iraqi ceramics is distinguished by its originality, as it is inseparable from its heritage, and never abandons the future, and if the Iraqi ceramist had not offered us what he/she should have done in this field, he /she would make this art popular. That is why the contemporary Iraqi ceramists have moved away from details and turned towards abstraction, by shorthanding the outward appearance of nature using geometric shapes that results from a relation between thought and nature.^[13,p.79]

Although it is difficult to ignore and eradicate the rank of ceramics in popular life, which has granted this art a role that is connected to more distant times. In general, ceramics has remained utilitarian craft for a long time, where the systems of forms are not separated from the impact of beliefs, myths, and environmental influences. In addition to its direct practical role and such references have not experienced rapid changes in centuries, therefore, innovation had remained limited. The state of repetition regarding the pottery forms and pottery tools has been associated with their frequent functional existence. The sources and dimensions of Iraqi ceramist's character have played an important role in facing these problems with more precisely and patiently. Obviously, searching for the heritage was equivalent to the necessity of understanding and representing the contemporariness. In addition, transferring ceramics from the prevailing traditional

stage to the artistic, aesthetic, and visual dimensions required a longer time, after which the ceramist's starting points from the environment, folklore, and craft traditions were identified in a number of villages and cities in Iraq.^[4,p94]

In general, ceramics is one of the important branches of plastic arts, and a part of its importance lies in its intrinsic value, which is directly related to the mechanisms of its implementation as an artwork that has features and values that made it a difficult art accepting no change its own work requirements simply. That is attributed to the controlling technical mechanisms, followed in practicing this work such as firing, colors and chemical and physical interactions, and also measurements and balance in proportions. Basically, all of these factors made ceramics highly self-reliant for fear of slipping into the channels of imitation and reproduction from others, as well as fear that it might be lagging behind in the world of the plastic arts as a whole.^[5,p27]

The researcher believes that ceramics is an Iraqi artistic plastic experiment that has had its distinct spread in art community, not only in Iraq, but also in Arab-wide and the world-wide. However, this art has historical roots and cultural and artistic depth despite the novelty of this experience. On this basis, under the shadow of this art experience, artists' artwork have played an important role in establishing the scientific and cultural foundations of this art in various artistic directions.

The theoretical framework indicators :

1. Rhythm is in a state of arrangement and organization among the elements of the artwork,
2. The movement creates a mental sensation of the continuous spatial change of units, or it is the stimulus generated by units with dynamic properties within certain relations, generating movement of the eyes then it is known as the continuous change in the path of the eye.
3. For the rhythm to gain its attractiveness and stimulate souls in the direction that the artist imagines. The shapes must be proportional to each other and between shapes and content. Thus, the Recipient's response is triggered according to the textual effect created by the scriptwriter, and through this the rhythm is a sign of an aesthetic expression, participates considerably in attracting viewers.
4. Wherever there is movement, there is a state of stillness that exists in contrast to movement.
5. The letters that make up the written text (script) represents units, and the intervals are those spaces that are located between two units or two rhythmic nuclei between two letters, that is, between two blocks, each block of which has a single aesthetic component.
6. The repetition of similar properties of any element will produce unity, and that rhythm is manifested only by this unity.

Literature reviews: There is no literature reviews as far as the researcher is aware regarding the research titled (the rhythm in the ceramics of Wissam Al-Haddad)

Chapter Three

Research methodology

Research population : Researchers, through contacting the ceramist, Wissam Al-Haddad¹, by Messenger Application, obtained the research population, and they were six pieces, which are in line with the limits of the research, and they were within the period 2015 and the objectives of the current research.

Research sample: Since the research population is homogeneous, the researcher selects one sample out of six for its relation with the current research and its limits according to the following justifications:

- The fact that the artwork has all the components that correspond to the objectives of the current research.
- The artwork falls within the time period that coincides with the time limits of the current research

Research tool: In order to achieve the objectives of the research and gain knowledge about the rhythm in Wissam Al-Haddad's ceramics, the researcher adopts the cognitive, aesthetic, and technical indicators that the theoretical framework has reached as a research tool.

¹Wissam Al-Haddad is seen as one of the ceramists who are distinguished by its special style that mixes his ceramics at times with Arabic calligraphy, and at other times with abstract formations that grant his artworks a high aesthetic privacy that makes it easy to distinguish them as if his secret signature. He was fond of ceramics and his artworks bear the secret of this fondness. He held many exhibitions, his artworks attracted attention, and he carried the warmth of Baghdad in his heart with the northern European coldness. He studied at the Institute of Fine Arts and after that he completed his studies at the College of Fine Arts in Baghdad and majored in the study of ceramics, which he indescribably loves.

Research Methodology:

The researcher adopts the descriptive approach in analyzing the research sample, in line with the research objective about examining the rhythm in Wissam Al-Haddad's artworks.

**Sample analysis:**

Work Name: Love word of light

Size: 50×50×1cm

Year of Achievement: 2015

An artwork derived of the idea of portable block, in which a series of ceramic blocks are distributed to constitute artworks that will achieve consistent, balanced and amazing design requirements, as well as the viewing eye in terms of the ability of a small blocks to carry a set of other large blocks. It is a unique skill based mainly on clear experience and expertise that exist in a creative and aggrieved artist's life to present new conceptions at the level of form and content related to the effects and references of his/ her artistic experience. Basically, the artwork is a mural with high flexibility and creativity in terms of distributing units harmoniously, here, the ceramist connects love with woman so he performed the work in the shape that reflects the countryside life of Iraqi woman. Obviously, there is a rural woman occupying the left half of the beholder's eye and she is in a state of stability as she wears a black dress like a triangle, its base is downward, and this is what made the woman in a state of stability.

In addition to the fact that the woman is based on two columns from right and left, one of them is colored in dark gray, the ceramist placed semi-circular shapes, one on top of the other in straight line. Here the artist shows his ingenuity in distributing the units in a way that suggests meditation. The right side is divided into two halves, there is a woman who occupied the tip of the upper part of the mural, and her head was masked. Moreover, her bending head made the artwork seemingly tend to be in motion. This transition from the state of stillness that exists on the left side and this movement generated a mental sense of the changing motivation produced by units with dynamic properties within certain relationships generating movement of the eyes. Then, it is known as the continuous change in the path of the eye, as well as wherever there is movement, there is a state of stillness that exists in contrast to the movement that made the work characterized by rhythm.

In regard with the lower part, it was in the form of a black deaf block and here the artwork returns to the character of stillness, so that the dynamic rhythm plays an important role. At the other part of the right part of the artwork, there is a woman's head whose face is exposed in a side position to occupy the largest part of the mural to dominate the place, thus achieving the element of sovereignty. Furthermore, a large eye colored yellow on a brown floor, the researcher believes that the ceramist did not succeed to employ these two colors, perhaps it was only the ceramist's desire. Seemingly, the ceramist intended to repeat the shape of the woman because the repetition of the similar properties of any element will produce unity, and the rhythm is only manifested through this unity.

Gibran Khalil Gibran was a wonderful choice to be selected by an Iraqi ceramist who loves his words, “**love is a word from light**”, and in Arabic calligraphy divides the artwork from top to bottom. This is what characterizes and distinguishes the Iraqi ceramist for using Arabic calligraphy in most ceramic artworks to prove his Arabic originality to chain a word with other, to grant speech aesthetic values and characteristics. Each letter represents a unit in itself, and the spaces between the letters represent intervals. This something applies to the rhythm, so in order to acquire its attractiveness and stimulate souls in the direction that the artist imagines, it is necessary to match the forms with each other and between the forms and the content.

Chapter Four

The results

1. There is a rhythm represented by the woman's bending head on the upper side, which makes the artwork seemingly tend to be in motion, this represents a shift from the state of stillness existing on the left side.
2. The ceramist intentionally repeats the woman's shape since the repetition of these similar properties of any element will result in unity and the rhythm is only manifested through this unity.
3. Arabic calligraphy acquires for each other aesthetic features and values.
4. The ceramist was able of employing heritage units.
5. There is proportionality among forms and among forms and content.

Conclusions

1. The movement generated a mental sense of stimulus change generated by units with dynamic properties within certain relations, generating movement of the eyes, which is then known as continuous change.
2. Each letter represents a unit in itself, and the spaces among the letters represent intervals.
3. The presence of the proportionality among forms with each other and among the forms and the content will achieve attraction to the rhythm and excite souls in the direction that the artist desires.




Recommendations:




1. The researcher recommends highlighting the expatriate ceramists.
2. Urging postgraduate students or researchers to search for ceramic artworks for expatriate Iraqi ceramists since they have a wonderful artistic sense.

The proposals:

1. Expatriation and its relations with the ceramics of Wissam Al-Haddad Haddad.
2. Gibran Khalil Gibran in Wissam Al-Haddad's ceramics.

Appendixes

Ceramics	Work Name	Year of Achievement	Size
	Love is a word of light.	2015	60×50×1cm
	Do not resist evil with evil	2015	60×50×1cm
	Desire is half of life	2015	50×50×1cm

	<p>created to live life</p>	<p>2015</p>	<p>50×50×1cm</p>
	<p>Forgetting is a form of freedom</p>	<p>2015</p>	<p>50×50×1cm</p>
	<p>Do not hold a half of hope</p>	<p>2015</p>	<p>45×50×1cm</p>

References

1. Ismail bin Abad Al-Sahib: Al-Muhit fi Al-Lugha, publisher: Alam Al kutub; first edition, editor : Mohammed Hussein al-Yasin, 1994.
2. Al-Jarjani, Abdel-Qaher: Dalalil Al- Ijaz, Al Manar Printing Press, Cairo, 1961.
3. Al-Zubaidy, Nazar Jawad: Khususyate Al mada fi al Khazaf al Iraqi al Muaser, Academic Journal, Issue (55), College of Fine Arts, University of Baghdad, 2010.
4. Daoud, Abdulreza Bahia, Building Rules for Content Indications in Calligraphy Formations, unpublished PhD thesis , Baghdad, 1997.
5. Zahir Sahib et al: (Sa'ad Shaker), Hudud al Khazaf , Dar aykal printing press , Baghdad, 2006.
6. Dewey, John: Art as Experience, translated by Zakaria Ibrahim, Dar Al Nahda al Arabia, Cairo, 1963.
7. Riad, Abdel Fattah: Al- Al Taqween fi al funoon al Tachkiliya, Dar Al Nahda Al Arabia, Cairo, 1st edition, 1974.