

# Jubran Khalil Jubran's wisdoms (quotes) and their symmetries in Wisam Al Haddad's ceramics

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## Research abstract

This research addresses **Jubran Khalil's wisdoms (quotes) and their symmetry in the ceramics of Wisam Al Haddad**. The research is composed of four chapters; **the first chapter** addresses the methodological framework for the research represented by the research problem and its importance, which ends with the following question: - Are there symmetries of Gibran Khalil Gibran's wisdoms in the ceramics of Wisam Haddad?

**The significance of research:** Highlighting a remarkable figure in the history of Arabic poetry, namely, Gibran Khalil Gibran. Enriching art libraries with a study of one of the cognitive concepts regarding quotes and their inspiration in ceramics. Finally, presenting to all humanity a tremendous heritage that is still a focus of attention of researchers and artists in this field.

**The research objective** is to recognize Jubran Khalil Jubran's wisdoms and their symmetries in the ceramics of the Wisam Al-Haddad and the research limits/definition of research terms.

**The second chapter** consists of the two sections, in the first one: The concept of wisdom and its relation with the Holy Quran, and in the second section: **Ceramics of Wisam Al - Haddad between heritage and contemporariness and theoretical framework indicators 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 analysis of the sample.

**In chapter four**, the researcher addresses the results, and the most important of them were: **(1)** (Love is a word of light) becomes a leader and a dominator on the paths and processes through which a ceramist seeks to achieve desired objectives, emotions and spiritual privacies to show that the concept of wisdom is a light by itself. **(2)** Al-Haddad will never give away his cultural heritage to be one of the main sources adopted by him to enrich his creative imagination. Then the conclusions, recommendations, proposals, and references.

## Chapter one

### General research framework (Research problem)

Since the earliest times, humans have known the art of ceramics and considered it one of the most important ancient applied arts. Although it is an ancient art, it has continued to respond to the life developments and keep pace with, but today it has become one of the aspects of artistic creativity that allows artists endless spaces of formation, expression and innovation. Furthermore, Ceramics is an important and vital branch of the arts and a means of artistic expression of different events in life after meeting humans' first needs (daily living). However, the artistic heritage is one of the main sources adopted by the contemporary Iraqi ceramists to enrich their creative imagination, for being a huge asset of continuous aesthetic experiences carrying many important artistic and cultural connotations. Here we find, the ceramist, Wisam Al-Haddad, within the circle of interaction with this heritage through his inspiration for writings and Arabic calligraphy in the various ceramic pieces. Basically, it is seen as an important achievement in the awareness basis of the artistic and creative vision of each artist. The Iraqi ceramist, Wisam al-Haddad is enlightened by the facts of the ancient thought of the Mesopotamian civilization and it became an important basis in his ceramic artworks, and thus the research problem ends with the following question: *Are there symmetries of Gibran Khalil Gibran's wisdom in Wisam Al-Haddad's ceramics?*

### The significance of research

1. Highlighting a remarkable figure in the history of Arabic poetry, namely Gibran Khalil Gibran.
2. Enriching art libraries with a study of one of the cognitive concepts regarding wisdom and its inspiration in ceramics.
3. Presenting to all humanity a tremendous heritage that is still a focus of attention of researchers and ceramists in this field.

**The research objective** is to recognize Jubran Khalil Jubran's wisdoms and their symmetries in the ceramics of the Wisam Al-Haddad .

**The research limits**

**The objective limit:** Jubran Khalil Jubran's quotes and their symmetries in the ceramics of the Wisam Al-Haddad

**Temporal Limit:** 2015

**Spatial limit:** Norway

**Definitions of Research Terms**

**Constitutive definition of wisdom**

Wisdom , linguistically, means justice, knowledge, forbearance, prophecy, the Holly Quran and the Bible .

Perfecting a matter , mastering it and prevent it from being impaired [6.p.62]

**Constructive definition of wisdom**

Ibn Sina defined wisdom as: “ a vision creation one benefits from acquiring to achieve what one has to do for one 'self,what one should earn, to honor one's self, and complete and become a reasonable world, corresponding to the existing world, and prepare for maximum happiness in the hereafter according to human energy”.[2.p.104,105]

**Operational definition of wisdom.**

Wisdom means the knowledge gained by the individual through the experiences and expertise that a person has gone through, as it is a condition or attribute that uses intelligence, experience and knowledge in order to achieve good. Therefore,wisdom is the product of all emotional, social, cognitive, and scientific processes, which contribute and promote the process of transforming experience into wisdom.

**Chapter Two / Theoretical Framework**

**Sectionone: The concept of wisdom**

Wisdom expresses knowledge that an individual acquires owing to the experiences and expertise , which an individualhasgone through, as a situation or an attribute through which the distinction between the acceptable and the unacceptable is made , coupled with fair judgment and vision, includes the ability to learn and pronounce wise words and act wisely and prudently. It also uses intelligence, experience, and knowledge to achieve good, thereby achieving a balance between oneself and personal relationships and adapting to the surrounding environment, as well as achieving personal interests that do not cause harm to others and identifying and engaging in new environments.Wisdom is characterized by several essentials; it is a combination of knowledge, experience and a deep understanding of tolerance and balance. Besides, it is a vision creation by which a person benefits from acquiring to achieve what a person has to do for himself what he should earn, to honor himself, and complete and become a reasonable world, corresponding to the existing world, and prepare for maximum happiness in the hereafter according to human energy.[2.p.104,105]

.After having an vision about wisdom, it is necessary to know its great place in religion , sayings and deeds, where the person committed to it becomes worthy and valuable. Moreover, wisdom in abilities and behaviors is one of the things that bring happiness and delight to mankind ,old and young, man and woman,as it keeps any person away from being described thoughtless , reckless and foolish . On other hand, wisdom has several merits .Wisdom is one of the most important ways of communicating with God, as it brings the servant closer to Him. It is one of the most important qualities of prophets, righteous ones. Wisdom raises a person's rank and increases one's honor and esteem among people. Moreover, wisdom indicates the mind perfection, and grants a high prestige, andnobility , thus rises one's regard , makes one closer to people and beloved of hearts.However, it inspires a person to act in accordance with the provisions stipulated by Islamic laws "*Sharia*", which grants rightfulness in sayings , deeds and thinking, as well as risesone's dignity and prestige, prevents a person from committing evil and forbidden acts and harming other people.

God, Glorified and Exalted Be He, has given a great importance to wisdom until He link it to the Holy Qur'an , in knowledge, judgment, sanctity and deeds. Allah Almighty say in the Holy Qur'an : ***Allah has revealed to you the Book and wisdom and has taught you that which you did not know and ever has the favor of Allah upon you been great***[1.p69]

Wisdom is the truthful rational opinions, and the prophetexercised their judgment in presenting sound opinions and advices. The Prophet Mohammad, may God's prayers and peace be upon him, did the same thing aboutunderstanding and applying theHoly Qur'an.Hence, the Prophet's Sunnah, the basis for the practical application of the Quran, has come into existence, which is the prophetic understanding of the Qur'an, and it is supported by divine revelation.It can be said that there is generality and particularity between wisdom and Sunnah , it is general for all people who can arrange mental principles and mental independent reasoning. Hence, Ibn Kathir said : “The correct view is that wisdom, as the public has said, is not exclusively restricted to prophethood, rather it is more general than it, and prophethood is more

superior than wisdom ,But the followers of the prophets have a share of goodness in the way of following them, as stated in some hadiths''[*the verbally transmitted record of the teachings, deeds and sayings of the Prophet by some of his assumed companions*] [4.p304]

Luqman was not a prophet, but rather a wise man, as Allah almighty say: [***And We had certainly given wisdom to Luqman [and said], “ Be grateful to Allah***]<sub>[1.412]</sub>. God has immortalized, in Holy Quran, Luqman's speech and his ten commandments to his Son, while he was preaching to him. the Allah ,Almighty say about wisdom: [***He gives wisdom to whom He wills and whoever has been given wisdom has certainly been given much good And none will remember except those who are endowed with insight***] . Clearly, Wisdom is a divine gift to man; hence, we understand that acquiring knowledge by the Holy Qur'an only takes place through wisdom that is obtained through contemplation, reflection and the use of reason. We also conclude that the Holy Qur'an is a book that makes mind a tool for understanding it, and not as the ignorant claim that the mind has no part in judging. The early Muslims called philosophy "wisdom" because they considered that philosophy is a mental activity and a mental arrangement resulting from the right judgment to put things in their proper place. However ,Prophet Muhammad (Pbuh) is reported to have said : “***A wise word is the lost property of the believer, so wherever he finds it, he has more right to it.***”

The ancient Greeks considered wisdom to be knowledge and also considered one of the cardinal virtues, which are : wisdom, courage, chastity, and justice.[8.p,491-492].

The Allah Almighty said about Luqman al-Hakim: “***And We had certainly given wisdom to Luqman [and said], “ Be grateful to Allah***”<sub>[1.412]</sub>. Therefore, it was said: Wisdom is to know the facts as they are as much as possible, and it is the useful knowledge expressed by knowing what a person is supposedly required to do and to obtain , or knowing truth for itself, and knowing the good for the sake of doing it.[5.p,992]. Accordingly, Wisdom means realizing the truth, and everything benefiting knowledge and to act upon it.

Wisdom is also philosophy, meaning to know the best things with the best science. [5.491] There are two types of wisdom that cannot be left, because one's perfection lies in two things : the first thing is to know righteousness for its own sake , the second thing : to be acted upon it that is the useful knowledge and good deeds. This is why the first type is theoretical scientific wisdom, which is to look at the interior of things, and understanding effects in light of their causes, theoretical wisdom refers to science and cognition. The second type: practical wisdom, which is to place the thing in its place and practical wisdom refer to the act of justice and righteousness. God Almighty gave His prophets and messengers, and whomsoever He will of His righteous servants, these two types, He said of prophet Jesus, peace be upon him : ***I am the worshiper of Allah. Allah has given me the Book and made me a Prophet***<sub>[1.p. 307, verse 30]</sub>, which is the theoretical wisdom. Also Allah, Almighty say of Prophet Jesus: ***He has made me blessed wherever I am and has enjoined upon me prayer and charity as long as I remain alive***<sub>[1.p. 307, verse 30]</sub>, which is the practical wisdom. Allah Almighty said of Abraham, peace be upon him: ***My Lord! Grant me strong and right judgment.***[Which is theoretical wisdom,] , ***and make me follow and join the righteous***{ which is practical wisdom. [1.al-shuar'a surah, verse 83]

### **The second Section: Wisam Al-Hadad between contemporary and traditional ceramics.**

After the transition from the Neolithic era, ancient humankind knew pottery and made all their tools and pots of stone despite the difficulties they faced in terms of weight, trimming and processing, they found that pottery is the easiest manufacture due to the availability of its essentials<sup>1</sup> . Pottery did not remain the same, but some of its types were developed into ceramics, where the pores were blocked with melted glass for many benefits such as easy cleaning and the beauty of ceramics. Muslim potters were ahead of the highly advanced stages of the ceramic industry and ceramic with metallic luster considered one of the finest types<sub>[10.p.5]</sub>. One of the earliest art on earth is the art of pottery, historically, until the oldest pots were made of raw clay extracted from the earth by hand. Due to the material availability from which pottery is made, namely clay in an easy way in a certain place and time, man has resorted to using these raw materials more than others, whether by their nature or by performing the necessary processes . Mesopotamia civilization is regarded one of the civilizations harbored a tremendous attention and love for this type of art and characterized of its huge and varied production of pottery and ceramic works that clearly indicated the artists' skills lived through the centuries on this good land. This art is addressed with a deep understanding of its origins, sound style, experience and awareness of its secrets. Furthermore, it has presented to humanity a tremendous heritage and has been a focus of attention and the interest of researchers and practitioners of this art. However, this art has developed rapidly, especially in the second half of the twentieth century. Although it is commonly perceived by people that ceramics do not go beyond traditional purposes of use such as

<sup>1</sup>From dirt, water, and fire, pottery can be formed according to man's need.

cooking utensils , cutlery, ceramic sanitary ware and wall and floor ceramics, the word ceramic is no longer enough to describe and identify a wide range of ceramic products, objects and techniques that vary in their shapes and structures. However, the term ceramics is no longer sufficient to describe and define a wide range of ceramic products, objects and technologies that vary in their shapes and structures. Consequently, it is obvious that ceramics as an art and scientific concept is no longer limited to the traditional concepts, but it has become more and more developed and important that the wide use of ceramics in many fields has now entered many life fields. [11,p.1] .Since the earliest times, humans have known the art of ceramics and considered it one of the most important ancient applied arts. Although it is ancient art , but, it has continued to respond to life developments and keep pace with . However, nowadays, it has become one of the aspects of artistic creativity that allows the artist endless spaces of formation, expression and innovation. Furthermore, ceramics is an important and vital branch of the arts and a means of artistic expression of different events in life after it had met the first needs of the human (daily living).Currently, ceramic art is trying to displace its historical material and shape after it has out from its historical body, to be part of a new and beautiful architecture, but also useful [6,p.70]. Nevertheless, the artistic heritage is one of the main sources adopted by the contemporary Iraqi ceramist to enrich his creative imagination, as it is a huge asset of continuous aesthetic experiences carrying many important artistic and cultural connotations. We find the ceramist, Wissam Al-Haddad, within the circle of interaction with this heritage through his inspiration for writings and Arabic calligraphy in the various ceramic pieces. It is an important achievement in the awareness basis of the artistic and creative vision of each artist, enlightened by the facts of the ancient thought of the ancient thought of the Mesopotamian civilization. If the Iraqi ceramist had not offered us what he should have done in this field, he would make this art popular. [16,p.160]. In general, contemporary Iraqi ceramists began with the characteristic of abstraction and moving away from details, by reducing the outward appearance of nature through the use of dimensions and geometric shapes, and through which a kind of relationship between thought and nature is formed [7,p.79]

The first look at Wisam Al-Hadad's ceramics will be as an astonishment that possesses feelings, the astonishment is generated as a result of the theme methods which are selected mainly from the mysticism of feelings, philosophy, and Arabic calligraphy. Therefore , these icons are gathered in an ceramic work body , in a variety of human signals and manifestations ,the artist's artwork has achieved many artistic connotations, which seem uninterrupted to the recipient's mind in more than an image and form. Thus, the meanings were flowing through sensory passages, meeting each other in one point, which aims to sense the value of the ceramic artwork and the elements it contains, with an effective narrative. The Iraqi artist ceramist, Wissam al-Haddad, in his ceramic works, is keen to be close to reality with the greatest imagination. His artistic techniques also follow aesthetic connotations, which include various sensory connotations. The nature of the ceramist's artwork, which included artistic visions of the concept of the ceramic piece, carrying in its entire block theme an experience that refers to life. Thus , the decoration of these ceramics in lines and shapes, Arabic letters, and words, in order to strengthen this approach, and to rely on elements of a human dimension that includes life, emphasizing with the words having religious connotations that refer to mystical and aesthetic meanings.

Therefore , the ceramic block in Wisam Al-Hadad's mind , has become expressing tool of many emotions and feelings associated to man's biography, visions and ideas, and the dialectic of life through what is presented in man's mind was present such as issues related to existence, and the artist's tendency in his ceramic works into a mystical language. [16,p.160]. The plastic solutions vary in Wissam al-Haddad's work, at a time ceramics are subject to strict geometric forms of boundaries and dimensions, he tends to disassemble parts and sections of these forms from each other, to enter void in the core of the material work, without being entirely subject to the strictness of the geometric formation that are produced mentally. In this way, he leaves an open space to be untied from the working mentality, up to the disintegration of a degree that widens its scope in those actions freed from that mental formation, which consist of free spontaneous interferences that are not stereotyped or a path that thwart its starts and spiritual energy, which is not limited by a substance or a barrier that hinders its association with the audience of meditators' hearts and mindfulness. This is an exciting visual game for the artist, who moves between mind and conscience, opening spaces for converging in front of various directions and it might be unintended. If we recognize that the artwork is subject to mobility and motivation, it does not necessarily remain present in its quality, vitality, energies, and dimensions to the same extent that can be monitored and tracked from an artwork to another [12,p.17]

#### **Theoretical framework indicators**

1. Wisdom is the result of all emotional, social, and cognitive processes, which contribute and enhances the process of transforming experience into wisdom.
2. Wisdom includes the ability to learn, pronounce wise words, and act wisely and prudently, as well as to use intelligence, experience, and knowledge for good deeds.

3. Wisdom balances self-esteem, personal relationships, and adaptation to the surrounding environment.
4. Wisdom is characterized of having a combination of knowledge, experience and a deep understanding of tolerance and balance.
5. The traits of wisdom are comprehensive of all human experiences that have been recognized since ancient times.
6. Knowing wisdom reflects the science and jurisprudence of man as well as the balance between thinking and behavior.
7. Wisdom is the virtue of reason and morality, and is moderation, mediation between excess and negligence, and the acquiring knowledge through learning, experience, and expertise.
8. Knowing wisdom reflects the knowledge of thing reality, contributes in purifying souls from the nature impurity.
9. Wisdom is also philosophy, i.e. knowing the best things about the best science.
10. Wisdom is a light used to differentiate between inspiration and obsession through the testimony of reason to the validity of the saying and the speed of the answering correctly.
11. The earliest Muslims called philosophy "wisdom", considering that philosophy is a mental activity and a mental arrangement that results in the right judgment to put things in the right place.
12. Wisdom is a divine gift to man, hence we understand that learning by the Holy Qur'an can only be achieved by wisdom obtained through contemplation, reflection and the use of reason.
13. The ancient Greeks considered wisdom to be knowledge and considered one of the cardinal virtues, which are: wisdom, courage, chastity, and justice, then is called knowledge with action.
14. The ceramics art has become one of the facets of artistic creativity that allows any artist to have endless spaces for formation, expression, and innovation.
15. The art heritage has remained one of the main sources adopted by the contemporary Iraqi ceramists to enrich their creative imagination as it is a huge asset of continuous aesthetic experiences that carry with it many important artistic and cultural connotations.
16. Wisam Al-Hadad's ceramics are mainly selected from mystical feelings, philosophy, and Arabic letters, so that these icons can be combined in the body of the ceramic work.

**Literature reviews:** There is no literature reviews as far as the researcher is aware regarding the research titled (Jubran Khalil Jubran's wisdoms and their symmetries in Wisam Al Haddad's ceramics).

### Chapter Three

#### Research methodology

**Research population :** The researcher conducted an inventory of her research population, which is related to ceramic products for the Iraqi ceramist, Wisam Al-Hadad. Research population is composed of six ceramic products displayed in the Geneva exhibition by the poet, Gibran Khalil Gibran within the limits of the research, which was in 2015 and in accordance with the research objectives.

**Sample research:** The research sample, consisting of two ceramic artworks, was selected randomly, which represents a third of the original population according to the following justifications:

1. All the sample models of the research contained quotes and wisdoms of Gibran Khalil Gibran, and therefore they serve the research and achieve its objectives.
2. The researcher took into account as much as possible in selecting the research sample to represent the research population

**Research tool:** the researcher relied on the results of the theoretical framework indicators, since they are relevant with the objectives of the current research.

#### Sample analysis: Model (1)

**Artwork Name:** Love word of light

**Litterateur Name:** Jubran Khalil Jubran

**Ceramist Name :** Wisam Al-Hadad

**Size:** 60×50×1cm

#### General description



This artwork is regarded one of the most outstanding achievements of Arabic contemporary arts regarding calligraphic plastic art. It is a flat mural to display shapes of Arabic women dressed decently with a side-face, its features were written in Arabic Kufic calligraphy as well as color oxides harmonies grant the artwork aesthetic dimensions

### Analysis

It is only a ceramic work that takes various structural postures indicating the ceramist's skill and practice in dealing with the surfaces resulting from realizing the specifications of wall construction. The reason behind that lies in allowing the writing organization in flat areas, not exceeding length and width to take liberal forms according to desire, purpose, feeling and everything the ceramist desires. In this ceramic piece, there is a text written that corresponds to a woman's face occupying a large space on the right side of the beholder's eye, and here the sovereignty of the woman's face dominates due to its relationship with the written text which states the quotes and wisdoms of Gibran Khalil Gibran<sup>2</sup>. It is (love is a word from light) so that this written text leads and dominates the paths and processes through which the ceramist seeks to achieve his goals, emotions, and spiritual privacies, to show that the concept of wisdom is light in itself. By this cohesion, spiritual symphonies were created for women's symbolism regarding love and passionate and here the balance between self, personal relationships and adaptation to the content of the artwork. The ceramist employs this wisdom because it possesses all the essentials, it is a mixture between knowledge and experience and a deep understanding of tolerance and love. It is a philosophy of mental activity and mental arrangement that results in the right judgment, the ceramist linked the content of artwork between love and women because the heart of a woman is overflowing with noble feelings and beautiful passion, and she wants to obtain the love that brings pleasure to her heart. It should be noticed that when a woman sincerely loves, this love appears on her and on her body language, which is reflexed through her emotions. There are many signs that indicate true love for women, therefore, the ceramist, Wisam Al-Hadad, intended to design another face above the centered face to occupy the upper right corner of his artwork. Decently, only the eyes will emerge to stand out here in the Arab dress that characterizes Arab women, and here is a clear signal that the Iraqi ceramist will never give up his cultural heritage. This legacy remains one of the main sources adopted by him to enrich his creative imagination, as it is a huge asset of continuous aesthetic experiences carrying many important artistic and cultural connotations.

Consequently, that produces a harmonious relationship between the legacy and the wisdom, which is employed by the ceramist in his artwork, wisdom here is the virtue of reason and morals. But to the left of the work appeared a woman standing in her decent clothes covering her entire body, with only her eyes out lying on a man in Arabic clothing. On the left side of the artwork, there is a woman standing in her decent dress covering her body entirely, only her face was visible

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<sup>2</sup>Born Gibran Khalil Gibran in Lebanon in of Bishri village, in 1883, his father Khalil Sa'ad Gibran was a big, rude man, and was not loved by the people. Gibran did not join school because his father did not care about him, his mother, Rahma, was from a respectable family with religious background. The town priest Gibran taught him to read and write The Genius of Gibran, which opened the door for him to read and read, which opened up the horizon to read literature, learn Arabic because of his mother, and his mother had a profound impact on himself. Gibran was at the beginning of his life indifferent, especially to the quarrels and disputes between his parents, He is a student at the hands of Father Germanius in Arabic and Syriac, and he learns to read at Bishri Primary School. He had an accident when he was young; causing him damage to his shoulder, that he had all his life. After that, Gibran immigrated with his family to America in 1891, when the Ottomans invaded his country. He then returned to Lebanon to master Arabic in his native language, and Gibran's character began to take shape, the insatiable reader of Ibn Khaldun, al-Mutanabbi, Ibn Sina and Sufi poets, and began writing in Arabic. He also learned French and began to read French literature. In 1900, Gibran Khalil Gibran and his friend Youssef Hayek issued al-Manara magazine, and Gibran was the one who painted the cover of the magazine, Gibran returned to America after receiving the news of his family's illness. However, he arrived after his sister's death, then his mother was hospitalized with cancer, and his half-brother died of tuberculosis in 1903. His mother died in the same year, and the tragedies and sorrows rolled in the life of Gibran Khalil Gibran, in addition to his tiredness in learning the English language, which he was very weak in, and then he met a woman named Mary Haskell who encouraged him to learn English and write in English language. After the burning of The Day Gallery in 1904, in which Gibran's drawings were, he went on to write more than painting, and began publishing in a newspaper called "Al-Muhajir" in New York. Gibran then moved to Paris, which was the dream of every artist. Gibran was an ambitious artist, with an idealistic outlook, weaving into his imagination the idea that he could recreate this world, and he began to seek to spread his thought and convince people of it. He returned to America in 1910 Gibran's life made him physically tired, he smoked a lot of cigarettes, drank a strong coffee to stay up at night, and bathe in cold water. The sinking of the Titanic Ship affected him a lot, and in 1913 the Art Magazine appeared in New York and was founded by the Syrian poet Nussib Arida, Gibran had many articles in this magazine. Years later, Gibran's health deteriorated greatly, and in 1931, Gibran died after suffering a liver fibrosis, and he was forty-eight years old, and was buried in the Mount Benedict cemetery, then his body was transferred to Bishri in Lebanon to be buried there. For more, see Sotor.com, Muhammad Shodib: The poet Gibran Khalil Gibran, 2019 <https://sotor.com>

leaning on a man in an Arab uniform. Here the ceramist tries to show the relationship of love between the man and the woman and this is proof of the interpretation of the wisdom implemented on the ceramic piece to achieve the intellectual content of this artwork

### Sample analysis: Model (2)

**Artwork Name:** Desire is half of life

**Litterateur Name:** Jubran Khalil Jubran

**Ceramist Name :** Wisam Al-Hadad

**Size:** 50×50×1 cm

### General Description

The artwork is an abstract mural of vague forms such as an animal or human form written texts or wisdom of the poet Gibran Khalil Gibran performed on it, the ceramists sought to achieve a certain relation, which is the relation the form and the written content



were

### The analysis

Al-Haddad searches for more abstract forms, in this artwork; he finds it difficult to practice the complex art that requires patience, accumulated experience, and experimentation. This artwork represents a mural with abstract and vague forms that may refer to an animal, the shape that occupies the middle as an abstraction of the owl bird or human figures for everyone who looks at it as an abstraction of a man's form. The researcher believes that this form tends to a man due to its relationship with the written texts that state (Desire is half-life), which is, the poet, Gibran Khalil Gibran's wisdom. It refers that the origin of desire is closely related to pleasure and pain, as one feels pleasure in things that enhance survival and reproduction, such as social status, doing things that refresh and rejoice him and, but are immoral. However, one feels pain of things that threaten his existence and he does not want them. In general, when one achieves his desire he loses his enjoyment of it, and puts new desires to achieve it. The problem of desire lies that it is created to promote survival and reproduction, not to make people happy or satisfied, and they do not adapt to modern circumstances. As well as it is a state of mind, that is usually associated with a number of different influences. As the person who has a desire, thinks in certain ways, tends to act in certain ways, and feels in certain ways, so if a person desires a certain thing, he will try to get it, but if he does not get it at the same time, he will feel a greater desire to have it, and he will think a lot about it. Then, he will find his lack of him sad, so it will be half his life.

The researcher believes that the ceramists succeeded in linking the concept of this wisdom to the man as it reflects the balance between thinking and behavior as well as reflects the knowledge of thing reality, contributes in purifying souls from the nature impurity, which is a divine gift. Here, Wisam Al-Haddad succeeded in linking the relationship between form and content through the concept of wisdom that he implemented in this artwork, being the virtue of reason and morals, and linking them to what the Qur'an stipulated. Hence, we understand that knowledge of the Qur'an does not happen except through wisdom that occurs through contemplation, reflection and the use of reason. We find that when man fulfill his desires that are characterized by high morals, high virtue and distancing him from the qualities that are characterized by evil, he thus achieved half of what he wishes in his life. Finally, Wisam Al-Hadad's artworks were selected mainly from the mystical feelings, philosophy, and Arabic letters, and that all these icons are combined in this ceramic artwork

### Results

1. Wisam Al-Hadad has achieved through combining wisdom and his artwork, a close relation between love and the woman and between the woman and the man through the wisdom (love is a word of light) as in sample (1).
2. Love is a word from light has become a leader and a guide over the paths and processes through which the ceramist seeks to fulfill his objectives, emotions, and spiritual privacies, to show that the concept of wisdom is indeed a light in itself.
3. There is a written text bound together as if it is drawing features of a woman's face who occupies a large space on the right side of the beholder's eye. Here, sovereignty of the woman's face prevails due to its relationship with the written text that shows Gibran Khalil Gibran's quotes and wisdoms.
4. Wisam Al-Hadad will not discard his cultural heritage, so that this legacy remains one of the main sources that he adopts to enrich his creative imagination. Moreover, it is a huge asset of continuous aesthetic experiences that carry with it many important artistic and cultural connotations to produce a harmonious relationship between the heritage

and the wisdom, which is employed in his artworks .Here, the wisdom is the virtue of reason and morals, as a model (1).

5. Wisam Al-Hadad's ceramics,which areselected mainly from the mysticism of feelings, philosophy, and Arabiccalligraphy, and that all these icons were gathered in this ceramic work body of model (1) (2).
6. Wisam Al-Haddad has succeeded in linking the relationship between form and content e through the concept of wisdom carried out in hasartworks, which is a moral and rational virtue, and linking it to what The Holy Qur'an says.Hence, we understand that acquiring knowledge by the Holy Qur'an is achieved only by the wisdom that occurs through reflection, thinking and using mind, as in model (1) (2)
7. The ceramic block, ina ceramist's mind, has become an expression of many emotions and feelings associated with man's biography, visions, and thoughts. as in model (1) (2).

**Conclusions:**

1. The ceramist , Wisam Al-Haddad , has not abandoned the cultural heritage in his ceramic works, due to its connection with the ethical customs and traditions in which he wasbrought up
2. The Ceramist has, indeed, succeeded in linking the concept of this wisdom to man, as it reflects the balance between thinking and behavior, as well as knowing the reality of things.It participates in purifying souls from the natureimpurity, which is a divine gift.
3. All Wisam Al-Hadad 'artworks have a variety of construction poses, indicating his skill in dealing with surfaces resulting from an awareness of the specifications of wall construction allowing the writings to be organized in flat areas.
4. Al-Haddad has not distanced his self of the written texts, in his artworks, or rather the Arabiccalligraphy, as it constitutes an important achievement in the basics of awareness of the artistic and creative vision of each artist.Obviously he was enlightened by the facts of the ancient thought of the Mesopotamian civilization, and that became an important basis in his ceramic works because he does not separate from his heritage, and does not abandon the future. However, if the Iraqi ceramist had not offered us what he should have done in this field, he would make this art popular.

**Recommendations:**



In light of the findings, the researcher recommends the following:

1. There is desperate need to encourage the relevant institutions for all that come from the ancient Iraqi heritage and to support every artistic achievement inspired by the heritage to preserve it from disappearing and oblivion..
2. Enlightening the concerned of wisdoms and quotes of poets and literati, and employing them aesthetically on the artwork surfaces.





**The proposals:**

- 1-The alphabet of clay gold inWissam Al-Haddad's ceramics
- 2- Sufism and its symmetries in the ceramics of Wissam Al-Haddad

**2. Appendixes**

ceramics	Art work name	Achievement Year	Size
	Love is a word of light.	2015	60×50×1 cm
	Do not resist evil with evil	2015	60×50×1 cm



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

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