

## The semiology of the expressive semantics of the concept of constraint in contemporary ceramic art

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### Abstract:

The study of contemporary ceramics is no longer limited to the study of techniques and skills of formation and treatments of various surfaces, but rather extended to include the study of philosophical aspects and the interpretation of symbols and connotations of philosophical ceramic works and their intellectual implications

Through the research, the researcher tries to shed light on the concept of the semiology of expressive semantics of the concept of shackles in contemporary ceramics, including the elements (fettors, locks, chains) by exposing three axes:

- 1- The first axis: semiology (the origin of the term, history, its definition)
- 2- The second axis: semiology and the mark (plastic art and ceramic art)
- 3- Application framework and business description

And the researcher concluded in it to define ceramic semiology as an analytical approach to reading the ceramic visual articulation, and analyzing the content of the visual message by decoding the symbols and signs that contain meanings through the processes of understanding, interpretation and perception.

It is considered one of the arts that contain symbols and signs that can be analyzed according to the semiological approach.

The researcher has found

Using the analysis models of many thinkers interested in the process of analyzing the image according to the semiological method, including (Martin Jolly) (Jacobson) and (Laurent Gervereux).

And based on the model of (Laurent Gervereux) in his analysis of the image according to the semiological approach, the researcher extracted a set of steps to analyze the ceramic work in line with the special nature of the ceramic work

### Keywords:

Semiology, contemporary ceramics, the concept of limitations

### Introduction:

The philosophical thought of semiology theories occupied many linguistic and linguistic researchers as a tool for linguistic communication. The philosophical thought of semiology as a tool for communication extended to include the visual and linguistic aspects, and included the visual arts, theater, cinema, plastic arts in all their branches...etc., and this resulted in a difference. The visual patterns in the plastic arts are completely different from what they were, and that is the result of replacing the expression of thought and content as an artistic aesthetic concept, an alternative to the previous morphological form, which went beyond the representation of nature and the literal transfer of it to the stage of expression with content and

idea, and that is through employing expression in form, matter, color, and what follows. This is due to a difference in the visual language, and thus the visual word or the artistic visual message. This is what I previously stated (Asmaa Al-Desouki, 2021) about the transformation of the concept of artistic beauty from the morphological form to the expression of the idea in that it involves the artistic act and presents it in a more important way than the subject.

Researchers in the field of visual arts have used (sign) (semiotics) as an analytical method in studying different types of plastic arts (painting, sculpture, ceramics, etc.) as a visual discourse composed of symbols consisting of the association of the signifier and the signified.

I mentioned (Ghadeer Afif 2021) that applying the concept of semiology in the field of photography contributes to creating new plastic formulations with aesthetic and moral expressive values.

In line with this, ceramics witnessed transformations in aesthetic and philosophical standards that took it out from under the cloak of traditional functionalism, applied and utilitarian, and even decorative as well. It was replaced by ceramic work with structural, synthetic, and assemblage aspects that carried a visual message that had a philosophical thought, and an expressive content linked to the suggestive formal tendency, through which it gained symbolism. Ceramic work is the concept of communicative visual language (intentionally) made by the potter (intentionally) through a distinctive artistic visual system.

This difference in concepts and trends was accompanied by a difference in the analysis and readers of the artistic work, which was approved by (Mamoun Fares Suleiman 2011) by explaining that the multiple approaches to reading the artistic work opened a wide field on multiple horizons to approach the artistic work and look at it from multiple angles, including semiotics.

Therefore, the ceramic artwork has become more like a visual message or a visual message (non-verbal language), and the recipient (the connoisseur of the ceramic artwork or the visual message) was able to discover the meaning of this visual language by decoding the codes, puzzles, symbols and signs present in the visual message of the ceramic work.

Thus, ceramics were transformed into semiotic messages that were visually legible (visual verbal), intellectually understandable, and emotionally influential on the audience of recipients, through visual vocabulary with a special visual language of visual functions (forms - colors - textures... etc.), and these visual messages were called (intentional). Communicative), it is called intentional because it is an intended message by the potter to the recipient, and communicative because the shapes it contains represent signs with symbols that represent one of the communication tools that help to interpret and thus perceive, understand and interpret the visual messages of the ceramic work, or what is called the visual verbal in relation to the content it contains. Signs and symbols that speak and confirm the meaning visually without letters or spoken words.

(Jinan Ali. 2016), citing Amira Matar, stated that (Langer) believes that language and art both shape and depict our experiences, but with the difference that language shapes the characteristics of our perception of the assets of the external environment surrounding us, while art shapes the facts of our inner knowledge and the conscience in it. Emotions and feelings are presented in symbols.

**Background of the problem addressed by the research:**

The development of the visual style in contemporary art in general, and ceramic art in particular. Although ceramics is one of the non-verbal expressions (visual utterances), ceramic visual discourse is a field loaded with many unspoken words that carry ambiguous meanings that need someone to decode them, through what they contain. Of symbols that have connotations, which is what I previously stated (Jinan Ali. 2016) that the science of signs comprehends the components and connotations of plastic art, as it combines form and structure without neglecting one at the expense of the other.

In the field of ceramics, the recipient often faces difficulty in understanding, analyzing, and perceiving philosophical ceramic works without invoking and understanding the theory of semiology, revealing its components, and benefiting from it in doing so. Despite the fact that researchers use semiotics as an analytical method in the field of (language, linguistics, cinema, etc.), in addition For plastic arts, including drawing, plastic photography, design, etc. However, there is a severe deficiency in the research approach to the semiological connotations of ceramic art as a visual discourse composed of forms consisting of the association of the signifier and the signified, and which can be analyzed semiotically to facilitate their understanding and perception of their symbols and interpretation.

The philosophical ceramic work has two meanings (literal and metaphorical), and studying its symbolic connotations helps in the processes of perception, and thus the interpretation of the symbols of the artistic work, especially the shapes that are linked to the explicit meaning and the implicit metaphorical meaning.

Therefore, the researcher believes that there is importance in revealing the concept of semiology, and the methodology of semiological analysis in analyzing ceramic works and understanding their intellectual and expressive content.

In her ceramic works, the researcher dealt with the concept of restrictions philosophically to express them semantically through a set of vocabulary that the researcher dealt with formatively (chains, locks, shackles, keys) in the ceramic work, to emphasize the importance of understanding the visual relationships between expressivity and previous experience with the concept of restrictions, through semantics. The semiotics of these vocabulary, as an aesthetic and philosophical value within the ceramic work.

**The Question Raised By The Researcher Through The Research:**

Can the concept of philosophical semiology of ceramic work be revealed by revealing the expressive connotations of the concept of constraint in ceramic work?

**Research Aims:**

The study aims to reveal the semiological connotations of ceramic works based on philosophical thought through:

1- Identifying the expressive and symbolic connotations of the semiology of the concept of restriction (material, moral, real, and physical).

**Recommendations and Results:**

- 1- Creating different teaching approaches in the field of contemporary ceramics in colleges and departments of arts
- 2- The necessity of including semiological concepts in the field of studying contemporary ceramics, by dealing with it as a visual message or a visual verbal document that contains symbols and signs that have their own expressive meanings and connotations.
- 3- Paying attention to philosophical approaches in studying and analyzing contemporary ceramic works and not being limited to the technical and plastic aspects.
- 4- The field of ceramics is full of symbols and signs through the contents of (clays, shaping methods, contacts, surface treatments, glazes, firing methods, etc.), which strongly qualifies it for semiological study.
- 5- Emphasizing that the interpretation of the symbol or sign in the field of philosophical ceramic work cannot be achieved correctly except by seeing all the elements of the work completely and not individually.

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