
AESTHETIC VISION AND CREATIVE IN ISLAMIC CERAMICS AND ITS IMPACT ON SOME CONTEMPORARY POTTERY WORKS

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Abstract

Islamic ceramics is considered one of the most important arts that Muslims knew and controlled, although Ceramics as an industry and an art had originated since the dawn of history. However, Muslims have contributed greatly to The development of this art on several levels, at the level of manufacturing and colouring techniques, using chemicals. It was considered during that period one of the aesthetic and creative creations of the Islamic civilization, as is the Islamic ceramics It is one of the simplest of all and the most difficult of all at the same time, it is the simplest art because it is the most elementary, and most of the arts.

Keywords

Aesthetic Vision, Creative, Islamic Ceramics, Contemporary, Pottery Works.

Introduction

Difficult because it is more abstract, and pottery is historically among the first arts to appear on The earth, as the oldest vessels were made by hands from the raw clay extracted from the ground, The oldest vessels were made by hand from raw clay extracted from the ground, and they were like this Pots are dried in the sun and air, and, man discovered fire and learned how to make his containers sturdy and strong.

To stay, and when the wheel was invented and the pottery maker was able to add rhythm and upward movement to His perception of the form, and in the book The History of Architecture and Islamic Arts (by Professor Tawfiq Ahmed Abdel-Gawad) he says That ceramics had no value in ancient times before Islam, due to the use of those responsible for The arts sponsored metal utensils of gold and silver, and thus they did not care about pots that are made of pottery. And when Islam came, it prohibited the extravagance and excessive use of decorative tools and utensils made of gold Silver, Which had the best effect on taking care of the ceramics industry and creating new types, to replace Metal vessels, and for the first time, ceramics with raised decoration under gilded glaze appeared, which was considered an experiment. The first for creating the decoration with metallic luster in the Ayyubid era, the Islamic state was interested in making pottery, and a new type of it appeared, known as ceramics Al-Ayoubi, who was distinguished by its subtlety and the beauty of the glaze, and had a green floor, black decorations and exquisite drawings.

For plant species interspersed with beautiful shapes of birds and animals. As for ceramics in the Mamluk era, its decorations were from Animal drawings painted in black and blue under transparent glaze on a decorative floor Vegetarianism is close to nature, influenced by Iranian ceramics, as many artists and potters emigrated from Iran.

And Iraq to Egypt and the Levant during the Mongolian war with the Mamluks, and another type of ceramics appeared in the era Mamluk influenced by Iranian ceramics in the mid-fourteenth century AD influenced by Chinese porcelain The illuminator is decorated in blue on a white background, in which we find borrowed motifs such as the drawing of the dragon and the phoenix .The rook and drawings of animals, birds and water plants drawn according to the rules of the Chinese model.

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A popular type of ceramics that is cheaper and more widely used is pottery coated with polychrome enamel and it was used in daily household use, and the body of the utensils in this type is made of a regular clay of pottery. Red or black in colour, covered by a white liner, over which the decorations are painted with coloured enamel. The lining of the pot has lines that jagged, and these lines may be a dark honey colour that defines the decorations.

The decorations are transparent glaze, and it may happen in some pots that the floor is scraped under the layer of paint. It is transparent, and some of the prominent decorations are executed with colored glaze paste, i.e. liquid liner using the method of Pottery or funnel, and the Egyptian potters succeeded in this as they used cheap raw materials. To produce antiques of special beauty for daily use.

As for the Fatimid era, which is the era for which research is concerned, this production has drawn the attention of the researcher Abundant by Fatimid ceramics for pottery and porcelain vessels, in terms of their many shapes, colors and diversity. Its decorations and patterns, and the different uses and purpose of its manufacture, of course, "and the industry has flourished.

Ceramics in the Fatimid period, especially ceramics with metallic luster, where this type of ceramics appeared in The third century AH, but it flourished greatly in the Fatimid era.

Wonderful additions to this type of ceramics are the variety of oxides and decorations used in Its manufacture and the prosperity of Fatimid ceramics is an indicator of the prosperity of the economic and commercial situation and the increase of affairs Finance and the country's prosperity in this period, which led to an artistic renaissance. The art of ceramics and pottery are in line with this Economic revitalization and social progress, and in the book (The Art of Ceramics by Dr. Abdul-Ghani Al-Shall) he wrote: 1049 CE found fine ceramics for him - "The Muslim traveler (Nasir Khusraw) when he visited Egypt between the year 1047.

Translucent, the hand can be seen bearing the shape from the back, due to the delicacy of the bowl, and he said about the metallic luster that they "They produce ceramics that resemble (Bouglemmon), which is the color of a cloth whose color varies according to the change of light.

Research Problem

The researcher noticed, through her vision of the works of some contemporary potters, that they were affected by the influences of ceramics Islamic in general and Fatimid ceramics in particular because of its richness in forms and techniques, and it is a source of The sources of inspiration that help contemporary potter to enrich his artistic vision.

The Research Problem Is Summarized In The Following Question

How was the contemporary potter influenced by the heritage of Islamic ceramics?

- The Phoenix: It is an imaginary bird mentioned in old adventure stories such as A Thousand and One Nights, Sinbad, as well as Arabic myths.
- This bird is distinguished by beauty and strength, and in most stories that when it dies and burns, it becomes ashes and comes out of the ashes a new phoenix.
- The rook: it is a large bird that became extinct in the seventeenth century and was a member of the eagle family (large birds of prey).
- Writings about him in the wonders of India, A Thousand and One Nights, Ibn Battuta's Journey, and the Masterpieces of the Eternal The seas of China and India in the Middle Ages, but no longer exist.

Research Importance

The importance of this research lies in the following:

- Encouraging young learners and researchers to study Islamic ceramics known for his personality Distinctive, whether in shapes, technology or topics.
- Encourage students and researchers to excel, innovate and diversify in performance.

Research Aims

The research aims to:

- Learn about the aesthetic and creative visions in Islamic ceramics.
- Identify the aesthetic and creative formations in the styles of contemporary potters.

Research Hypotheses

The researcher assumes that it is possible to Inspiration for contemporary ceramic shapes that enrich ceramics in light of awareness of modern ceramics trends and contemporary by studying Islamic ceramics.

Research Limits

The study is limited to study examples of pottery and pottery vessels in the Fatimid era, as the rule of the Fatimid's.

Research Methodology

The research depends on the analytical descriptive method through comparative work of studying a group of ceramic works Islamic and contemporary ceramics collection.

References

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