

The aesthetics of the ninety –nine names of God in the ceramics of Wisam Al- Haddad “at the threshold of blue color” as a model

Weam Qais Younis^{1*}

¹University of Kufa, Faculty of Education, Al-Najaf, Iraq

*weamqaisyounis@kufa.edu.iq

Article History: Received: 7 June 2020; Revised: 15 August 2020; Accepted: 1 September 2020; Published online: 3 October 2020

ABSTRACT

The research addresses the aesthetics of the 99 Name of God in the ceramics of Wisam Al- Haddad “at threshold of blue colour” as a model .The research 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: “Do the ninety-nine Names of God achieve an aesthetic dimension in the ceramics of Wisam Al- Haddad , in his artwork “at the threshold of blue colour?”

The significance of the research This study highlights religious, artistic and aesthetic aspects and it can be regarded as a new study that enhance the field of studies and research related to the concept of ninety-nine Names of God and their aesthetics in contemporary Iraqi ceramics. Moreover ,it can be utilized by researchers and that is attributed that this study examines one of the religious aspects and its aesthetic in contemporary Iraqi ceramics. Additionally ,the research objectives is to recognize (The aesthetics of the 99 Name of God in the ceramics of Wisam Al- Haddad “at threshold of the blue ”as a model ,and also the research limits and definition of research terms .The second chapter consists of the sections , in the first one , the researcher addresses Introduction to aesthetics and in the second section :The ninety-nine Names of God, in the third section: Contemporary Iraqi ceramics . The second chapter ends with the theoretical framework indicators and literature reviews. The third chapter is dedicated to show the results , and the most important of them were:

1. There is an obvious indications that the artist's works were obviously influenced by the Islamic school mixed with the spirit of modernity, and that is evident by the way he writes the letters and simplifies presents letters harmoniously with the spirit of modernity as in samples (1 & 2)
2. The followed style in Wisam Al Haddad's artworks borrows its experiences from abstract art and deals with blue colour, where the interest in blue colour opens up the horizon of artwork.

Then the conclusions, margins and references

Keywords (Times New Roman, bold, 9)

Aesthetics, Names of God, Religion, Artwork, Ceramics, Islam, Spiritual.

Introduction: Chapter one

Research General Framework (Research problem)

Arts present a vivid picture of the lives of peoples through the impact they leave by expressing their various practices and their traditions and customs. However , they are the honest mirror that reflect the renaissance of nations, civilization and progress, and among those arts (ceramics and pottery) that record something about their being . however , the contemporary ceramic artwork is represented by intellectual events first, and then influential event. Eventually, This gives the formula of linking to the reality of life with the

cognitive connotations of the ceramic artwork that diagnose its identity through its plastic arts and its modernist effects, and an ancient cultural heritage. This does not mean that the Iraqi ceramist was born with the birth of these modern trends in art,, but rather that she/he was having enough knowledge and awareness to be qualified as a contemporary artist who carries a great legacy of plastic arts. He/she is the heir of Mesopotamia in plastic art, and the concepts and thought of Islamic ceramic art aesthetically and technically. Therefore, the symbolic expression of the form has become evident greatly in the important Iraqi artists ‘artworks in the field of contemporary

ceramics when they inspired the Islamic heritage and used writing symbols, which they treated as plastic elements with symbolic intellectual connotations indicating a stylistic link to Muslim artist through numerous attempts to communicate aesthetically and symbolically. Finally, In this introduction, the research problem ends with the following question: Do the 99 names of God achieve a beautiful dimension in the ceramics of Wissam al-Haddad in his artwork at the thresholds of blue color?

The significance of the research

1. It highlights religious, artistic and aesthetic aspects.
2. The current study can be regarded as a new study that enhance the field of studies and research related to the concept of 99 Names of God and their aesthetics in contemporary Iraqi ceramics. liber.

The objective of the research

It aims at recognizing (The aesthetic of the 99 Names of God in the ceramics of Wisam Al-Haddad “at the threshold of blue colour” as a model.

The objective limits: The aesthetics of the calligraphy of the ninety –nine names of God in ceramics Wissam , in his artwork (at the threshold of the blue) as a model.

Temporal Limit: 2018

Spatial limit: Norway

Definitions of Research Terms: beauty.

Constitutive definition of beauty: Beauty (al-Jamal): grace (husun) , and man is graced [Arabic diacritics , by small curl-like diacritic placed above the first letter to represent a short /u/ , which grammatically refers to part participle], so he is graced, and also women is beautiful, and beauty as well - small diagonal line placed above a letter, and represents a short /a/ on the first letter of the word beauty ,or The maddah is a tilde-shaped diacritic, which can appear mostly on top

of an a'lif (the sound “a”) and indicates a glottal stop. [26. p.83]

Constructive definition of beauty : Aesthetics - Beauty: It is defined by Herbert Read : "Beauty is a unity of formal relations among our sense-perception .[38. P. 132]

Theoretical Framework of Research

Art is a process of a certain organization of colors, lines and elements of picture composition. Most importantly achieving this organization in artworks participates considerably in granting those artworks “artistic and aesthetic values”. In general, picture is determined by the spatial, temporal and causal relations that coordinate physical elements derived from nature, such as sounds, colors, shapes and ideas. The sense of beauty results from the aesthetic pleasure represented in the artwork that stands out through its structure, Accordingly, when the artwork emerges as a unit of organized visual relations, it achieves its beauty for it, since the basis of the entire process is only the foundation of a system and thus it is an organizing process. As Allah Almighty says: *It is not for the sun to overtake the moon, nor does the night outstrip the day. They all float, each in an orbit.* [1.p.442]. The basic rule on which the universe is based is only an integrated system referred to by Holy Quran in the in the clarification dialectic based on the creation of the heavens, the Earth , confirming the reality of balance ,and the system that governs the motion of obvious opposites.[39. p.5] .Organizing composition elements within a cohesive holistic unit of interrelated relations to achieve various functional and aesthetic objectives ,which is called the design system . These objectives are potentially achieved through the coordinating process and arranging the elements based on relationships that are organized in a meaningful design style. Basically , line, color, contrast, balance and repetition in the compositional construction are considered methods of

organization that require aesthetic, functional and meaningful organization until the artistic process is realized, because the organization itself shows the form in a distinctive aesthetic situation. Therefore, we find that beauty is only an attraction between the things surrounding us which generate in our senses and our feelings. Thus, the desire and tendency to be generated in us through its influential aesthetic qualities such as order, consistency, and clearness, so we cannot take a color or line in a painting and judge it independently, because the picture as a whole determines the value of each part in it. [10.p.95] Line is important element since it is one of the elements that grants the form beauty, it is (an expressive element, through which a designer creates ideas and expresses them. Line begins with a dot and then by motion moves to a free-standing formal element that forms spaces through its presence in the design space. Therefore, line would mean nothing if it was by itself (unaccompanied), and it stayed still and the combinations of lines create spaces and shapes, and the line is time if realized by its motion. [23.p.30]. The importance of color dominates considerably because it is one of the most important and attractive elements in design work, due to its unlimited energy, its waves stretch through spaces, surfaces, shapes, and blocks composed of two, three, and four dimensions. Moreover, color addresses us psychologically and emotionally, and its effects can be monitored and its activities can be read through the scientific and technical aspects. [6.p.48]. Space is an essential element in form, it is the space that we deal with formally and space plays an active role in the visual perception field. [p.91]. Texture plays a significant role in terms of forms, granting them apparent aesthetic dimension, since it is the outward appearance of the natural or artificial covering tissue of objects or various things that seen by eye or touched by hand, and also includes differences in smoothness, roughness or hardness,

transparency and darkness. [22.p.143]. Basically, constructing elements can be useless and unfeasible unless providing constructing foundations at the first place (the design elements is seen as formal units, space areas and structural foundations are seen as the structural rules of the general design). The shape represents the axis of the overlapping, where shape transformation from one state to another is interrelated to the effectiveness of some design foundations, for example rhythm appears by value and color function. Furthermore, contrast appears by the shape and its space, sovereignty appears by the size and intensity of color, and harmony appears by the locations of the shapes and their sizes or measurements. In general, all these cases are overlapping systems starting with the shape and ending with the most important basis for achieving valuable results for the final designs. [6.p.36-37]. Balance is seen as one of the most common types of formal organization, However, balance is "a situation in which the opposing forces are equal, which is also that instinctive feeling generating in ourselves about the nature of the human form as a moderate animal standing with a balanced body on a horizontal floor". [37.p.111]. The rhythm in the image can be referred to: "the repetition of blocks or spaces forming "units", those units may be totally identical or different, convergent or divergent. There is a space between each unit and other known as intervals". [37.p.95]. Sovereignty can be regarded as the dominant trait in an artwork, such as the superiority of color, shape, line or meaning over the rest of the other elements, since "each particular part of the picture must receive its proper degree of sovereignty in order to acquire attention. [17.p.43]. The relation between form and content in any artwork represents a relation of cohesion and interrelation, and there is a unity that brings them together, whether that artwork is musical, theatrical, plastic, or literary art. Accordingly, artwork is a form that

represents the intellectual content. [33.p.121].The form and content of the artwork combine in a separable way that is difficult to be separated , and it is this practical connection between the form and the content that makes the artwork a visual structure ,and perceived by senses. It should be noticed that Aristotle believes that the truth is inherent in the sensory perception, so that the essence of the object is inseparable from its physical realization.[31.154].To achieve a remarkable success in any artwork, it must be a visual message that conveys an idea and performs a meaning; the idea and meaning are the content of the artwork, which are embodied in a particular form.[17.p.43].

The second section : The ninety-nine names of God

[He is Allāh, other than whom there is no deity, Knower of the unseen and the witnessed. He is the Beneficent, Merciful. [22] He is Allah, than Whom there is no other God, the King , the Holy One, The Peace, the Keeper of Faith, the Guardian, the Majestic, the Compeller, the Superb. Glorified be Allah from all that they ascribe as partner (unto Him).[23]He is Allah, the Creator, the Shaper out of naught, the Fashioner. His are the most beautiful names. All that is in the heavens and the earth glorify Him, and He is. And He is the All-Mighty, the All-Wise[24].[1.p.548] God Almighty call Himself many names and attributes that He mentioned in the Holy Qur'an or mentioned by His messengers. Surly, God's attributes are not the same as those of His creatures. This is attributed that the attributes of God are perfect. It is impossible to be subject to imperfection, and the Messenger Muhammad (peace be upon him), explained that, God has ninety-nine names, and they are mentioned in the Holy Qur'an and the prophet's authentic hadiths. Prophet Muhammad (may peace be upon him) said: "Allah has ninety-nine names and whoever

[counts] knows them will go to Paradise'' That is, whoever preserves those names , contemplating profoundly what they indicate, and believing their inherent meanings, God surely will admit him/her into Heaven, The prophet means by counting here is to preserve them and pray to God with those names , or they may refer to power, as The prophet Muhammad :“Adhere to righteousness even though you will not be able to do all acts of virtue ” With all that , the muslin must truly know and maintain the genuine meaning of those name when saying , "Oh, The All Beneficent, The Most Merciful , this means that he/she hopes for the mercy of God and never despairs of His mercy, and if he/she says, "Oh ,the Great Sustainer, that God Himself is the Provider of livelihood and knows that there is no Sustainer but God. the third interpretation of statistics is to be in the sense of reason or knowledge, i.e. taken from discreet, meaning the mind, and whoever knows it and rationalizes its meaning. In addition whoever counts and preserves, glorifies them is a true believer and will be admitted Heaven, ultimately admitting Heaven is inherently success , happiness , and the axis of the supreme triumph [21.8-9] The ninety –nine names of God are called (the Most Beautiful names) and that is attributed to all those names are all good, and there is no evil name, and this is evidence that His actions refers to goodness and there are not bad actions in them, because if He did evil, a name would be derived from him, and there would not be beautiful names of god. Obviously, evil never associate to Him not and never adhere to His attributes and never add to Him and nor to his attributes.[21.p.31] The more man has knowledge of God, the greater his/her obedience and worship would be , and the greater fear of God in his heart. Moreover knowledge of God is the way to know God's attributes, as well as being one of the reasons for entering Paradise. The Messenger of Allah , Mohammad ,(may Allah's peace and blessings be upon him) said: “Allah has ninety-

nine names – one hundred minus one – and no one memorizes them but that they will enter Paradise. He is One, and He loves odd numbers.

The third section: The contemporary Iraqi ceramics

When tracing down the true beginning of contemporary ceramics in Iraq, we will find that it was nothing but simple folk pottery factories that used to produce clay pots for drinking water, clay jars and utensils for cooling water, as well as faience factories in the holy cities such as Karbala and Kadhimiya [19.p21]. The Iraqi modern ceramic art's specificity has emancipated from the generality of plastic art, and at the end of the 19th century and the beginning of the twentieth century was accompanied by its birth, until the first artistic experiments established the features of artistic methods that keep pace with social, political and cultural transformations. Since the early 1950s, Iraqi art has been able to achieve prominent prestige for its own itself, the reason behind lies that the art, in a foreign country, has set off in countless new and varied directions. In addition to, foreigners' creative minds are surely surprising and astonishing for the followed wit and technique, and Iraqi artists' experiences tried to keep up with these arts, such as painting and sculpture [7.p.8]. The Academy of Fine Arts was established in the 1960s, along with the Institute of Fine Arts, to join the University of Baghdad, thus doubling the number of delegates abroad to study various fine arts of painting, sculpture, and ceramics. [15.p.68-69]. The history's memory has been full with many expressions of Islamic arts that expand the circle of influence within the contemporary ceramic art's features, which derives its legitimacy from the ancient Iraqi heritage, and the Islamic heritage. Until it has achieved an equal balance, i.e. the Iraqi ceramist has not neglected the artistic legacy, despite many attempts to associate with elements of renewal and contemporary, by imitating other foreign

arts.[29.p330]. Arabic calligraphy is considered as an important part of the living heritage of the Arab nation and is linked to our language and cultural development and takes all credit for the cohesion and unity of the Arabs and the preservation of their heritage. The Arabic manuscripts, primarily the Qur'ans, were a field for the art of the creativeness by artists, and thus Arabic calligraphy's forms have emerged, which stabilized over time and from the basic forms of calligraphy. Thus, the forms of Arabic calligraphy that have stabilized over time. Among the forms of the Arabic calligraphy, which the calligraphy-makers were creative in renewing their form and establishing their rules: Ruq'ah, Naskh, Ta'liq, Thuluth, Diwani, Tughra. [43-183] Kufic calligraphy is used to write the Holy Qur'an over five centuries, and is one of the ancient types of Arabic calligraphy, which is derived from the Nabati calligraphy. However, Kufic calligraphy was widely used in the Mountains of Horan and the Arabian Peninsula, the people of Al-Hirah and Anbar derived it from the people of Iraq. The Kufic calligraphy has a civilizational and aesthetic origin and it has continued to develop. There are many different versions of Kufic calligraphy, such as square Kufic, which is also known as geometric Kufic, floriated Kufic, knotted Kufic. Geometric Kufic was named after the Islamic city of Kufa, which was established in central Iraq, this type spread throughout the Islamic world, its first features emerged, since the first century of the Hijra (migration), and it was used to write Qur'ans verses for nearly four centuries.[11.p63]. This type of calligraphy was employed in important affairs and official documents and decorating buildings, mosques, tombstones and in many applied arts including the art of ceramics, marble, wood and metal. All artists tend to use the Arabic calligraphy because it is characterized by features including: It tends to the angles in formation, having squared and straight letters, and complex that it is difficult for the non-specialist to

read, and the beauty of its compositions and the length of letter and consistency.[28,p.89].

It is necessary to pay attention to Arabic calligraphy because it is an artistic, aesthetic and heritage wealth and must be expressed in various ways . The artist , Omar Asaad Al-Ani [he is of the painters who confirm that the art of Arabic calligraphy is one of the most accurate arts known to mankind so far] . In terms of adjusting its distances, dimensions and geometric construction, to the degree that determines the skill of the plastic artist and calligrapher by the extent that shows the ceramist artist skills to avoid any deviations even very simple in his work of calligraphy and Arabic crafts, which in his opinion is not characterized or available in any other art of the world (Fig -1) [40]



Figure 2



Figure 1.

The ceramist , Maher Al-Samarai , has his own way in decorating his ceramic artworks in showing his general approach in the art of ceramics, where these texts were repeated in more than one ceramic piece represented in Arabic calligraphy seeking through them to invoke aesthetic values of the form . He abandoned the traditional forms in porcelain, to find new forms and contexts through his employment investment of the spherical form, which sought to achieve a new form structure [2 - p. 5]

Theoretical framework indicators.

1. The sense of beauty results from the aesthetic pleasure represented in the artwork that its structure stands out through it.
2. The artwork , when emerging as a unit of organized visual relations, will acquire beauty , since the basis of the whole process is nothing but the foundation of a system, therefore it is an organizing process.
3. Space represents an essential element in form, where it is the space we deal with formally.
4. Texture plays a significant role in term of forms ,granting them apparent aesthetic dimension, as it is the outward appearance of the natural or artificial covering tissue of objects or various things that seen by eye or touched by hand, and also includes differences in smoothness, roughness or hardness, transparency and darkness.
5. Rhythm appears by value and color function , and contrast appears by the shape and its space, sovereignty appears by the size and intensity of color, and harmony appears by the locations of the shapes and their sizes or measurements. In general, all these cases are overlapping systems starting with the shape and ending with the most important basis for achieving valuable results for the final designs.
6. Balance is a situation in which opposing forces are equal.
7. Sovereignty can be considered as a predominant characteristic of the artwork, as the predominance of color, shape, line, or meaning over the rest of the other elements.
8. The unit is not exclusively restricted to the form of the artwork but also to the content.
9. The names of God are called (the Most Beautiful names) because they are all good [God is the cause of goodness] and there is no evil name, and this is proof that all His actions are not evil.
10. Arabic calligraphy is an important part of the living heritage of the Arab nation .

11. Kufic calligraphy grants a sense of stability and steadfastness, which inevitably suggests stillness, as it is a calligraphy that has a dynamic beauty that stirs souls.

Literature reviews

There is no literature reviews as far as the researcher is aware regarding the research.

Chapter Three

Research methodology

Research population:The research population consists of artworks of Wisam Al-Haddad , for demonstrating the aesthetic dimension of the ninety-nine Names of God, in his artworks.

Research sample: A selected sample of Wissam al-Haddad's artworks, completed in 2018.

The sample was selected intentionally (showing, more clearly, the aesthetics of the Names of God in the ceramics of Wissam al-Haddad “at the thresholds of blue color ”as a model) . The researcher selected one sample representing the research population, which consists of 99 ceramic pieces, it was only three samples out of the original samples to conform to the objectives of the current research.

Research tool:In order to achieve the objectives of the research, the researcher used the intended and selective method that are attributed that all samples were homogeneous, which numbered (99), Thus,the researcher relied, in her research tool, on the results of the theoretical framework of indicators according to the following criteria:

The selected sample represented a level of artistic maturity as well as containing the Names of God in order to suit the process of examining the phenomenon of research. Since the names of God have great meanings and equal in their greatness, they were chosen selectively.

The used approach:The researcher adopts the descriptive analytical approach to analyze the research sample within the limits of an artistic vision by learning about the aesthetics of the Names of God in order to achieve the current research objective.



Figure 3.

Artwork Name : The Exonerating (Al-Tawwab)

Material: ceramic

Measurement: oval shape with two diameters 20×40

Year of achievement: 2018

Ownership: ceramist's holdings / Norway

In this model of the sample, which carried a blessed name of the Names of Allah, The Exonerating (Al-Tawwab), in which the artist wrote in a simple Kufic calligraphy that carries great Islamic religious connotations. This type of calligraphy belongs to the Kufic calligraphy modes emanating from the city of Kufa, the capital of the Islamic State at the time of Imam Ali. It is written in brown color, which is characterized by its luxury and its splendid appearance. Obviously, as it is known, most shrines and holy places are painted in this color. It is the color that emanates from wood and trees referring the perpetuity and life. This blessed word was written in the threshold of the Azure color, which is close to be much darker than the usual Azure color, and as is known, blue color is a sign of life, color of water and absoluteness. Allah Almighty says in the Holy Qur'an: *As for the heaven, We have built it with (Our) Mighty power, and verily We are Makers of the vast extent.* [Surah

Al-Dharyat. 47]. The blue color has several meanings and connotations, signs including confidence, dignity, and supremacy, which is of cold and quiet colors and indicates tranquility and high sense. However, the artist took the word The Exonerating (Tawab) and there is a great correlation between the word *al-Tawab* as a linguistic meaning and what the artwork encompasses including the colors and expressive and connotative color and forms. Repentance meaning turns back to Allah, this name is *siyagh al-mubaalaghah* [forms of intensification/hyperbolic forms of the verb repent]. It means a repentance, regret, and remorse, and it is one of the Most Beautiful Names of God and it means that God repent and forgive His servants. It carries two meanings for a repentant servant and Acceptor Of Repentance [Allah almighty]. It is closer to the repentance that repents to His servants, that is exclusively restricted to Allah Almighty. *“Then Adam received Words (of revelation), from his Lord, and his Lord relented towards him. He is the acceptor of Repentance, the Merciful”*. [cow (al-surah 37 (Baqarah))]. Also, As God say in His Holly Quran: *[And if not for the favor of Allah upon you and His mercy and because Allah is Accepting of repentance and Wise] (Al-Noor, verse 10)*. Also, As god say in His Holly Quran *[And Allah indeed wants to turn graciously towards you; but those who follow their lusts would want you to drift far away from the right way]*. (Al-Nisa 27 (women)).



Figure 4.

Artwork Name: The Everlasting One [Al-Baqi].

Material: ceramic

Measurement: oval shape with two diameters 40x20

Year of achievement: 2018

Ownership: ceramist's holdings / Norway

In this model of the sample, which carried a blessed name of the names of God, The Everlasting One. As mentioned in Holly Quran: *(There remained but the countenance of thy Lord of Might and Glory)*. [surah al -Rahman 27]. In another verse of Holly Quran, Allah almighty say *(Allah is better and will remain forever)* [Surah Taha.73] Here, the artist deliberately wrote in simple Kufic calligraphy, which carries sacred Islamic religious connotations, as well as it is written in brown and adding dark brown. This color also carries connotations of high prestige, luxury and sanctity. The artist wrote this word on a greenish-blue background (a turquoise color), and in terms of connotation, it is a warm cold background and closer to the sea waves. Clearly, It denotes attractiveness, calmness, serenity, happiness, innocence and purity, and it also carries artistic and psychological connotations, including love, creativity, fluency of expression, eloquence and pleasure, and it is considered a mental and psychological stimulant. In addition to the dough from which the ceramic material is made in a way that grants the artist a sense of purity. It should be



noticed that the turquoise color alternates between two colors, blue and green, and here the color ranges between bluish green and greenish

blue, and there is a difference between the two colors. Sometimes, the turquoise color tends to appear bluer, and at other times, the turquoise color appears greener, as at the threshold that the artist decided to put the rest of the word on it, to grant it the sincerity of expression and meaning, to be present throughout the Most Beautiful Names of God Almighty. All that to form a unified panorama, as a result, providing the unity of an artistic theme

Chapter Four/ The results

1. In the last two decades, the aesthetic employment of letters in Wissam Al-Haddad's artworks has had an abstract style as in samples (1-2)
2. In most time, Letters are seen as the main inspiration for Wissam Al-Haddad, and his artwork contains geometric shapes represented by the geometric Kufic calligraphy as in samples (1, 2). But in the sample (3) the letters are almost clearly perceptible in Kufic calligraphy as in the word "The Exonerating" (al -Tawab) and other names of God.
3. The Arabic letter in samples (1, 2, 3) is surrounded by a positive, emotional energy fuelled by the energy of color and moral charges of the Name of Majesty, which indicate goodness and benevolence on one side, and divine power and glory, on the other side.
4. In the recent decade of Wissam al-Haddad's life, we find that he has been firmly adhered to letters, to extent that

his artworks were relying heavily on the moral impact of any letter.

5. Since the second decade of the 21st century, letter has been occupying a wide space in Wissam al-Haddad's artworks, compared with the rest of the artists' artworks. Clearly, his artworks were closer to Islamic antiquities as in sample (5).
6. The letter here, or so to speak, seems to represent a complete and clearly defined idea in the artist's imagination as in sample (6).
7. As to Wisam Al-Haddad, letter becomes a carrier of several social and religious contents by including a pictorial text of any name of the ninety- nine names of God, which would be signified to idealistic contexts.
8. There is an obvious indications that the artist's artworks were obviously influenced by the Islamic school mixed with the spirit of modernity, and that is evident by the way he writes the letters and simplifies presents letters harmoniously with the spirit of modernity as in samples (1 & 2)
9. The followed style in Wisam Al Haddad's artworks borrows its experiences from abstract art and deals with blue color, where the interest in blue colour opens up the horizon of any artwork.

Conclusions

1. Wisam Al-Hadad's artworks aim at reconciling the modern international style with the heritage-based Islamic styles, where the letter is expressed within the structural context of light and darkness, which opens up to the process of presence and absence.

2. The artist's artworks of the last decade have represented an artistic trend that connects two levels of performance in artwork, temporal and spatial.
3. The artist's artworks seem to embody written forms with social and religious contents.
4. The artist's artworks have developed to become more relevant to society and more committed to religious issues with the supremacy of the Kufic calligraphy on the threshold of blue.
5. The artist's artworks aim to return to abstraction and word -breaking down while emphasizing the transparency of colors and the supremacy of blue as a background.

The recommendations

1. There is real need for an accurate documentation of the artist's artworks, Wissam Al-Haddad, in folklore and art institutions in Iraq, because the country, indeed, lacks that.
2. Encouraging translation and writing about the aesthetics of traditional calligraphy.

The proposals :

1. Using of the verses of Holy Quran in the ceramics of Wissam Al Haddad.

The formations of letters and their diversity in the ceramics of Wissam Al-Haddad.

References (APA 6th edition)

- [1] Holy Quran .
- [2] Al Shaarawy, Muhammad Metwally: Asma'a Allah Al-Husna , Akhbar Alyaum printing press, 1st Edition, Culture Sector.
- [3] Al-Ubaidi, Muhammad Jassim Muhammad: Al-Ashkal al-nahtiah ala

sutuh al –anyia al fukharia al rafidynia wa al khazafia al Iraqia al-muasera.

- [4] Hammouda, Abdel Aziz: Alm Al-Jamal wa al-naqid al-hadith , The Anglo-Egyptian Library, Dar Al-Jeel Printing office , Cairo.
- [5] Dewey, John: Art as Experience,; translated by Zakaria Ibrahim, reviewed and presented by: Zaki Naguib Mahmoud, National Translation Center, 1822.
- [6] Riad, Abdul Fattah: Al-Taqqeen fi al –funoon al –Tachkiliya, 1st Edition, Cairo: Dar Al-Nahda Al-Arabiya, 1973.
- [7] Amira Helmi Matar: muqadamat fi eilm al-jamal, Dar Al Thaqafa for Publishing and Distribution, Cairo.
- [8] Herbert Reed: The Meaning of Art, 2nd Edition, Translated by : Sami Khashana, House of General Cultural Affairs, Baghdad, 1986.
- [9] Malins, Frederick: Understanding Painting: Elements of Composition, translated by : Hadi Al-Taie, Ministry of Culture and Information, Baghdad: House of General Cultural Affairs, 1993.
- [10] r0f, aesthetic, t: Abdul Wahid Pearl, Encyclopedia of critical term, translated book series 53, Iraq: Ministry of culture and arts publications, 1978
- [11] Jerome Stolnitz: Aesthetics and philosophy of art criticism, translated by : Fuad Zakaria, Beirut: The al-muasasa al-Arabia for Studies and Publishing, 1970.
- [12] Shirine Ihsan Sirzad: mabadi fi al-fan wa al -amara, Baghdad: dar al-Arabia for publishing , 1985. Asfour, Jaber, mafhum al-shier fi al-turath al-naqdi, al-markaz al-Arabi lil Thaqafa wa al funoon
- [13] Myers, Bernard: Understanding the Arts, translated by : Sa'ad Al-Mansouri and Saad Al-Qadi, maktabat al-nahda almisria, Dar al-Zahra'a , Al-Riyadh.
- [14] Al-Saqr, Ayad Muhammad Sabri, Building standards in the formal organization of typographic design in Iraq , unpublished PhD thesis, , University of Baghdad, College of Fine Arts, Baghdad, 1997.
- [15] Al-Rubaie Shawkat: Lawhat wal'afkar, Publishing press : Dar Al-Horreya, Iraq, 1976.
- [16] Abdel Salam, Ayman, Encyclopedia of Arabic Calligraphy, 1st Edition, Dar Usamah for Publishing and Distribution, Amman, 2000.
- [17] Ahmed Shams Attia, Aesthetic dimension of the Popular heritage in Maher Al-Samarrai Ceramics, Baghdad University/Faculty of Fine Arts/Department of Art Education,
18. Al-Zubaidy, Jawad: The Specificity of Material in Contemporary Iraqi Ceramics, Al-Akademi Magazine – Issue 53,2010.
19. Sheikh Abdul Hamid Kishk - The ninety-nine Names of God - Their Virtue - Pray by them - Al-Mukhtar al-Islami for Publishing and Distribution.16st Kamal Sudqi, Cairo .
20. Umm Ghazada, George, Korsney Raymondji, Theories of Education: a Comparative Study, The World of Knowledge, The National Council for Culture, Arts and Literature, Kuwait: Al-Risalah Press, 1983.

Websites

21. Ahmed Youssef Rayan - January 31, 2016 For more see: <https://mawdoo3.com>:
22. Al Dulaimi Marwan Yassin, " clay" tales and the quest to emerge from the legacy icon in Iraqi ceramics,16-December-2018 for more see: <https://www.alquds.co.uk/L>

23. Arabic calligraphy," www.wikiwand.com, seen on 14-11-2019.

24. The official website of His Eminence Sheikh Imam Ibn Baz, may God have mercy on him - Copyright for all artists provided the source is mentioned Sheikh Abdul-Aziz bin Baz Charitable Foundation Development of the Zad Group, <https://binbaz.org.sa/audios/2066/58>.