
Representations of alienation in the works of migrant potters

Narmin Ramzi Qasim Mustafa Al-Basha, Oras Jabbar Suhaim Al-Badran
Ministry of Higher Education and Scientific Research, University of Basra, Faculty of Fine Arts

Abstract: The form of alienation in art is a state of intellectual displacement as a result of the artists' connection to the cultural openness of society to result in performative creativity, and a vision for expressing the artistic sense and overseeing dysfunctional artistic trends that helped to gain diverse experiences due to direct or indirect mixing with other cultures, and this applies to the art of ceramics, which is distinguished in producing creative artistic works with renewed visual texts according to the type of alienation that each potter suffered from, especially the alienation of homelands, hence the importance of the current research; because it sheds light on the effects of alienation in contemporary Iraqi ceramic works, as it is an open text that bears multiple cultural and aesthetic interpretations, so the two researchers found it to be a problem worthy of research, as they posed the following question (representations of alienation in diaspora potter's workers). The research included four chapters; the first chapter included the methodological framework. For the research, the research problem, importance, goals, limits, and terminology, while the second chapter included the theoretical framework for the research, which included two sections, the first entitled the first contemporary Iraqi potters, and the second, the aesthetic shift in contemporary Iraqi ceramics. The third chapter is determined by the research procedures and then the analysis of the samples, and the fourth chapter it includes results, conclusions, recommendations, proposals, and finally a list of sources and appendices.

Introduction

New concepts have begun to appear in the modern era, especially in the Middle East, because of the oppression and deprivation that the self has suffered and the dominance of multiple forces pressing upon it. An absorbing energy is generated in it, which reinforces within it the feeling of oppression, which leads to this being reflected in the person in a negative way and with an increased feeling, which led to the need to realize his personality with the idea of alienation. As a result of his inability in his society and the rapid development that human society is experiencing, as alienation is a multi-dimensional phenomenon manifested by multiple goals. Alienation in the countries of the Arab world lies in the displacement of cultural identity in the shadow of the search for economic and social justice and freedom in dealing with global cultures.

Therefore, the effective role of migration and expatriation among people, including artists in Iraq in particular, came into play. The investigation and tracking of artistic cultures was directly linked to the transformations that he faced in his country and in the countries of expatriation, and when studying plastic art, the realization of migration and expatriation came as a factor in the artist's development and communication to acculturate foreign others, despite the fact that art exists everywhere and enters into all aspects of life. However, global openness in evaluating art and its development has not been as rapid as global progress, especially in Arab society. The role of plastic arts development has taken many and varied paths in Western countries, as Iraqi potters have created works with superficial and technical treatments. And renewed methods, added to the international ceramic arts from which the expatriate Iraqi potter took the artistic transformations brought about by expatriation in the plastic arts of Iraqi expatriates before and after their migration, where the problem appeared clearly defined in the research, and how that problem affected the recipient through the productions of expatriate potters through employing it in ceramic work and to identify its mechanisms and starting points, so the research problem was formulated with the following question. What are the representations of alienation in the works of diaspora ceramics?

Significance of the Research

The importance of the current research lies in shedding light on the issue of alienation in contemporary Iraqi ceramics through their ceramic products and the effects they have on the recipients, as well as the benefit it brings to public libraries and the offices of art colleges by being a qualitative addition to the field of contemporary Iraqi ceramic art.

Research Objectives

In its current study, the research aims to Identifying representations of alienation among contemporary Iraqi ceramic workers in the diaspora.

Research limitations

Limitations of the research to the following three limits

Spatial borders: expatriate Iraqi potters in the Arab world, America, and Europe time limits: the time period (2010-2020) and Objective boundaries: a study of selected examples of the works of contemporary Iraqi potters in the diaspora..

Definition of the terms**Alienation**

A - Language // The word alienation appears in the intermediate dictionary as Alienation: (G R B) the infinitive of expatriation. That is: his long-distance emigration, he spent most of his life in exile.

Self-estrangement: feeling lost and alienated -

-Human alienation: Man has lost himself and his personality, which drives him to revolution in order to regain his being

(1) He was expatriated in his country: I felt alienated there and estrangement: estrangement: we say estrangement and estrangement, meaning, it is a stranger and estrangement with two plurals, and the plural is strangers, and so-and-so estranged who married non-relatives (2).

Other derivations of the word "alienation" are also mentioned in Arabic dictionaries, and from the chapter "West" (West) going too far, which is the need for something (and the man was surprised) when he burst into laughter, and the mysterious stranger in speech, and the strange word is strangeness.) 3(

B- Terminologically

Alienation is defined in the Arab Philosophical Encyclopedia as "a lack of compatibility between essence and existence. Alienation is a deficiency, distortion, and deviation from the correct position (4).

-Alienation is "a psychological and social condition that controls the individual, making him a stranger and far from his social reality. The term includes many concepts, and there are many philosophers who encouraged its use, especially (Hegel, Freud, Marx) (5).

C- Operational definition

The two researchers defined it procedurally: it is a type of subjective sensory feeling that the potter experiences within his reality and creates a kind of discomfort, anxiety and helplessness in him, and it directly affects his ceramic works and his overall culture, which makes alienation a multiple influential indicator in aesthetic textual readings

Theoretical framework and previous studies**The first pioneers of contemporary Iraqi ceramics**

After World War I, there was technological development and societal openness that were effective in eliminating the effectiveness of intellectual stagnation, or even rebellion against it, in order to come up with heterogeneous formulas that agreed directly with the conditions for rejecting and procrastinating simulated reality based on absolute copying. We sense these revolutions by the displacement of their art and their self-alienation, trying to employ it to their advantage by creating. New structures in the aesthetic text resulting from scientific and philosophical analysis, with its basic dimension in employing artistic work, which were important results in unleashing the features of alienation and demolition. Formulas of alienation were employed through complete distortion at times and partial distortion of the realistic form in their structural system in the plastic arts at other times. To form a plastic discourse It contains their life, awareness, and references between formative units and creative elements. (1) It helped establish a renewed cultural dialogue. It helped the potter discover different works calling for innovation by emulating them to European art, so the potter began his contemporary exploratory journey that did not intersect with the environment and cultural heritage, while researching contemporary experiences.

Contemporary Iraqi ceramic productions began in the second half of the twentieth century, with the establishment of the Institute of Fine Arts in 1954 AD. One of the pioneer potters was the British potter Ian Auld, who opened the ceramics branch and worked as a ceramics teacher in 1955, after which he managed the ceramics department at the Institute of Arts. After him came the

Cypriot potter in 1957 AD, who graduated from the Central School of Art and Design in Britain, London, and then moved to the Academy of Fine Arts in 1968 (2).

Among the most important early artists are the potter Soraya Fattuhi and the potter Salem Al-Daghistani, among the potters who had an imprint in transmitting the European experience through their knowledge and study of European art and their use of artistic methods acquired from modern European arts, as well as their adherence to cultural legacies that served as the basic component of Iraqi ceramics, cannot be ignored. As for the potter (Saad Shaker), he practiced the teaching profession in the ceramics department at the institute, and young potters like (Shinyar Abdullah Turki Hussein) followed him. , Maher Al-Samarrai, Muhammad Al-Araibi), as the potters had a great impact on the development of contemporary Iraqi ceramics, through renewal of the world of art and communication with Western countries to study them outside the country, so they came into contact with Western artists and benefited from this interaction in transferring their contemporary global technical and stylistic experiences until they took his path of progress and development is that the Iraqi potter carries solid roots through his ancient civilizations, whose historical depth extends to advanced eras, which he represented in an unconscious, creative way, with the influences cast on him by his environment to feed their ideas that contribute to the development of the artistic movement of ceramics. "The environment, in all its natural, political and religious types, enriches The artist's imagination with unlimited mental images ranging from natural and social sensory data with their values, systems, customs and traditions, which the artist modulates, and shapes them within mental mechanisms based on analytical and synthetic processes, all the way to intellectual images with expressive and aesthetic Connotations(1).

We find alienation resulting from changing space-time conditions and changing material and intellectual structures resulting from the development of society and the new data that have imposed themselves on society, transforming societies and moving away from their traditional style and expressing the stage of technological development while noting the difference between generations through comparison between two or more generations. We notice that the difference is present among them due to the merging of cultures that created a qualitative breakthrough in renewing forms to suit the era, as well as the presence of a group of expatriate artists in European countries, which led to the development of contemporary Iraqi ceramics in a strange, renewed way within societies through mixing with other cultures. (1) Contemporary ceramics has gone beyond the traditional forms with which it was known throughout the past era and began to search for something different to be beautiful works of art rather than to be plastic discourse by getting rid of the racism of the past, creating global ceramic achievements. Where the artist came with a new style interacting with daily life, creating new cultural concepts, these concepts were broken to declare their specificity and independence in order to achieve the goal in terms of choosing the subject(2)

Alienation in contemporary Iraqi ceramics

We find that contemporary Iraqi potters have expressed renewed intellectual propositions in an abstract manner, inspired by the idea that is running through their minds, taking with it the cultural heritage, in addition to their fascination with contemporary artistic movements. This marriage is evident in most of the contemporary Iraqi potter's works, which came as a renewal of traditional forms and formulation in modernist methods. What we notice in most of the works of the Iraqi potter (Saad Shaker) is that his compositions are new, avoiding repetition, but rather he tries to discover the esoteric connotations through deep understanding and diving into the subconscious to complete his different ceramic artistic works that amaze the



Figure (1): Saad Shaker

recipients. Due to the development witnessed by contemporary arts, alienation began to grow in artistic formation through different formulations through the composition



Figure (2): Walid Rashid

of the form that was formed in a renewed way with a different idea. According to the conventional wisdom, that is, creating alienation in a fundamental and formal way, as in Figure (1). We find that ceramics carries within it an aesthetic shift that is far removed from reality. The phenomenon of alienation came as a result of the ease of friction between Arab thought and Western thought due to colonialism or because of social communication and the alienation of artists from their environment and direct contact with the artists of the original country, as in the works of the expatriate potter (Walid Rashid). His ceramics tend towards abstraction, forming works of art that contain a lot of aesthetic feeling. Alienation was present through the form and expressed the feeling of the potter who deliberately departed from his realism and moved towards abstraction. Some artistic works are products that embody ideas and symbols and reflect a force that attracts the viewer because the artist's (1) self expresses an inner feeling to which the artist belongs, as in Figure (2).

Contemporary ceramics has turned towards an aesthetic sense with the aim of creating works of art with exotic shapes and a renewed aesthetic character to express the potter's self, to be a new vision in the midst of a flood of experiences, to be a strong feeling and a broad imagination, to be a ceramic material with a different meaning and form that gave aesthetic value and wove renewed and unexpected resulting scenes. From alienation and its motives to be contemporary works of art that have moved away from traditional works to be contemporary sculptural works in a creative experience based on social thought through its foundations, to be in a dynamic way "exchanging influence and influence towards the basic drivers in the structure of thought, and in the face of such a fact the artist becomes a collector of human and social relations. He is affected by his external surroundings. The artist is an integral part of society, as he carries the components of society within him, in awareness and awareness, in his outlook on life, and in his aesthetic feelings (1).

Cultural references did not leave the artistic works of the contemporary Iraqi potter, Nada Askar Al-Ahmad, but alienation was present in the potter, who was able to create creative artistic works in a different way because she possesses a feeling that goes beyond imitation of the present. "The process of artistic alienation is simply the artist's treatment of his materials and means in a way that forces them to bring out the desired form." that It is a means of expressing stylistic transformations on the part of the artist."(1) which interacted deeply with her ceramic achievements that created the artistic reality in a language that departed from fixed frameworks and in a different way in the plastic arts through connotations borrowed from her own feeling to form an aesthetic structure that broke the stagnation and traditional barriers to draw the recipient in. The depths of the artwork as in Figure (3).



Figure (3) Nada Askar

We notice that her works give a feeling to the recipients through abstraction and giving the idea to the recipient and through interpretation and making the recipients able to comprehend the idea of the potter.

The diversity in methods, techniques and ideas formed a different vision and identity based on structural form and new thought. This different difference helped highlight the general outlook of ceramics, as it created a distinctive presence. And effective in creating renewed ceramics, as it is a free communicative act based on its relationship with the recipients, so that the recipient is in the formation of meaning (1).

We also see in the works of the potter Danny Salah al-Din from the Kurdistan region, as alienation played an important role in his formulation of his ceramic works to be artistic products that represented an artistic transformation of alienation with directing formulas that called for renewal, based on differences in the formation of a creative system that produced works upon which the vocabulary of alienation was based, which called for renewed ideas that break the traditional pattern. The conventional approach, which transcended the vocabulary of work associated with intellectual transformations that led to unfamiliar paths, displacement, and fragmentation. As in Figure (4), we notice that the ceramic work came in a different way, moving towards renewal and liberation, imitating contemporary ideologies, which called for liberation from customs and traditions and the formation of an open societal discourse, and this is what Lottar emphasized: "A person must abolish his attachment to identity or social customs because they constitute events." "His timing" (1) is what the potter confirmed in his artistic works through emphasis On the difference. Which searches for contradictions, since every time has its time, and it will be a privilege for the different.



Figure (4): Dany salah

Alienation in Iraqi ceramics was manifested in an unexpected style due to the motives of alienation, either due to mixing or due to immigration, which led to the expatriate artist discovering for himself that the ceramic works were expressed by the potter through his feeling, that is, he does what he feels by representing a new ceramic work with subconscious energy. It carried a different force with a dynamic, spatial effect expressed through its representation due to being influenced by it through alienation, to be alternative works resulting from his subconscious feeling, to be new works characterized by accuracy and excitement through ideas, treatments, and a departure from reality from everything that is usual through his use of a different style in his artistic performance. That is, the style starts from alienation, which is just one of the different types of separation, until it reaches its intensity in expression in terms of style, method of presentation, and composition materials as means by which alienation is achieved the potter worked to deviate from traditional ceramic works by embodying the idea.

The heterogeneity that is expressed in one way or another, through his demolition of all processes of social mythological construction, and the creation of renewed forms that differ in form and content through the artist's influence on all the data that surrounds him, replacing them with producing forms that called for liberation towards a new, contemporary language. He reflected himself and his own vision, which he wanted to be in one way or another. We find the potter Saad.



Figure (5): Saad Alani

1. Al-Ani created methods mixed with his cultural heritage and keeping pace with the contemporary due to the elevation of the idea of heritage and modernity, as in Figure (5). There is alienation resulting from the cultural life that the potter lives, which affected him subconsciously. On the other

hand, he made the artistic work emanate from an intellectual direction mixed between ancient and contemporary values. Through marginal structures, the existing connotations were demolished due to the transformation taking place within the circle of time and space. “That is, the transition from the fixed to the variable, according to a changing world in a Western culture.” It started from a central idea expressed by the potter about his “emotional ideas, effects, and compositional mechanisms due to the presence of forms similar to the ideas he addresses.” Contemporary Iraqi potter He worked on applying these ideas in ceramic works. The potter is interested in presenting ceramic artistic scenes that depict a world different from reality and are based on processes of modification in form and composition(1).



Sample analysis

Model (1)

Source	The return	Year of completion	His measurements	Business name	Artist name
Potter itself	Special collectibles	2008	A 1meter diameter	Planets And Galaxies	Ahmed Allawi

Description

The ceramic work appeared in a geometric shape (semi-circular), which was embodied in a number of circles of variable size resembling sea shells, which gave a greater focus to the recipient. At the end of the upper part there are various details outlined in a shape resembling triangles.

Analysis

The ceramic work consists of several parts that fall within literal formulations, as we find clear metaphors for the circular shape in this design that implicitly converge with the movement of the circular planets. The reason for glazing the work in yellow is due to the potter’s desire to demonstrate the possibility of a double transformation between the rays of the sun and his relationship with nature, so the potter intended The colors of this ceramic work were used (yellow, turquoise, grey, white, orange) to give an aesthetic discourse, stimulating diversity and employing harmonious balances within the components of the ceramic work in its transformative abstract formulation, which is one of the important aspects of the process of alienation.

The embodiment of the colored potter and their integration into multiple forms, the circles, expressed an intertextuality of an ideal philosophy that took the details of the ceramic work from reality and added an aesthetic perception to it to direct the recipient to the worlds of the subconscious. The reality of the circles of different sizes in multiple horizontal, vertical and circular directions gave the shape of the ceramic work a transformed shape. It gave features and expressions that break the stagnation as a result of the operation of the transformation mechanism in a manner that created a rhythmic movement. The transformation resulting from the alienation of the potter gave a kind of balance to the ceramic work, so we find the potter Ahmed Allawi adopted mechanisms. New in art imposes itself in

reality to produce different outcomes, as the potter deliberately distorted the forms of realism and camouflaged their existence by simplifying the forms and rebelling against previous stylistic patterns, which have a major role in determining the level of his artistic and aesthetic creativity, as they have great importance in shaping sensory mental ability. Externalism that accompanies the potter's alienation.



Model (2)

Source	The return	Year of completion	His measurements	Business name	Artist name
Potter himself	Special collectibles	2019	65×40×25cm	Stone	Laith Abbas

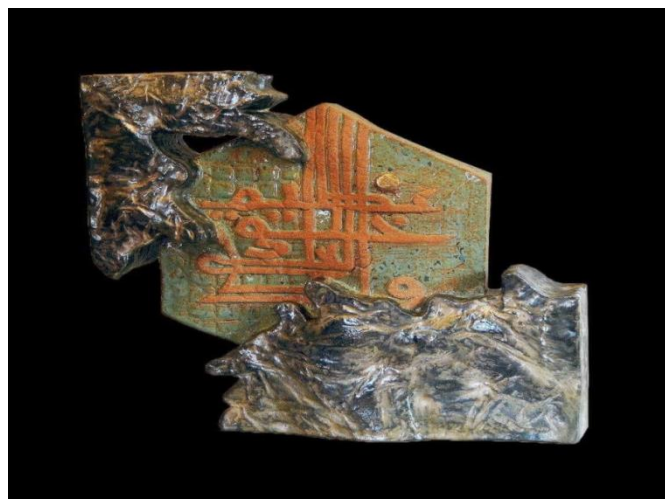
Description

The ceramic work is a rectangular shape with an irregular upper part and is colored in earthy colors to be close to the color of the soil, the golden color, and the black color. Human faces are formed in the middle of the work from the bottom, while from the top the potter creates the faces without features and supports them on a rectangular base from the bottom.

Analysis

It appears that the potter is trying to marry two ideas that he based his artistic formation on, as the first is evident in an abstract structure on the one hand, and on the other hand, the potter has linked it to a contemporary realistic style that is stable and based on the reality of the world, that is, the reference to the spread of the epidemic, and it is considered an appropriate synthesis that confirms the potter's interest in his data contemporary realism. We find creativity in ceramic work by making use of reality and transforming it into interactive artistic elements that address societal issues, as the potter was influenced in creating an innovative image due to the spread of the Corona epidemic, since this disease is a successive event that affects humans and was embodied by the potter in his ceramic works, in addition to achieving contrast. Also in the element of texture and its differences, as it emphasized its smooth direction on the two sides in achieving smoothness of texture, while its middle part, in which he created the shapes of human faces, is rough in texture. However, this contrast is accompanied by harmony in the general form and in the relationships of color spaces by achieving the color gradation in shaping human faces, and accordingly the potter invested contrast and harmony at the same time. The ceramic work has shown regularity and harmony with its structural dimension, which constitutes a visual display in aesthetic, sensory dimensions by presenting strangeness in a kinetic, illusionistic way as a result of the openness of the structure of the form, and this is what the contemporary arts have called for in openness, difference, and contrast.

The potter deliberately created this ceramic work due to the economic, social and humanitarian damage that the epidemic poses to humans. The potter wanted to deliver a humanitarian message to combat this virus through quarantine. In constructing the artistic work, the potter sought to achieve a transformative alienation structure to give an innovative and contemporary aesthetic character to the potter through continuous changes due to his mental imagination in embodying renewed ideas and showing them into reality, as the potter adopted alienation systems to borrow things from reality and use technical variations and apply them in his artistic works. To confirm that art is a set of ideas that can be applied on the ground in reality and in the composition of the artistic work.



Model(3)

Source	The return	Year of completion	His measurements	Business name	Artist name
Potter himself	Special collectibles	2015	45×45×8cm	The alphabet is golden	Wissam Haddad

Description

The artwork represents a ceramic mural placed in a geometric shape, consisting of three pieces. In the middle there is a Qur'anic verse glazed in a mixture of colors (orange, green, gold, black, and grey).

Analysis

The element of contrast in the ceramic work may have come through the psychological conflict in which the potter lives, which controls between his feeling of belonging to his cultural heritage and the feeling of being affected by the laws and aspirations imposed on him by the present social environment, which made his rhetorical formations proceed according to exceptional conditions that carry within them discordant poles that reinforce the raising the feeling of self-separation in order to extract the act of integration, which is confirmed by the presence of the two blocs that were employed in opposition to both sides of the work, as they revealed to the recipient a clear fact that the process of psychological alienation is a significant force that has worked on the concerns of fixed institutions and the orientation towards the effects of displacement, as well as good dealing with the technical perspective. The potter now has an active role in embodying the concept of alienation by breaking the accepted constants and escalating the chaotic vision that has invaded the aesthetic arena through technical color penetration. The researcher finds that the potter dealt with color contrasts through the use of earthy colors as a reference and indication of Islamic architecture with the colors olive green and lead. Follows the European style, and this in itself is clear evidence of what is known as technical

rape, which was used by most expatriate potters to achieve an intellectual recovery of the past and lived reality.

Results and conclusions

Research results and discussion

1. Alienation is an unconscious, mental process that the potter embodied in his mind through openness to other arts and projecting them into the plastic arts movement. This is why alienation is an important measure through which the multiplicity of fine art works in Iraq is embodied, as in all models.
2. The effect of alienation is partial in some artistic works. We find the heritage present in their works in a renewed intellectual form in the works of the contemporary Iraqi artist through the embodiment of the interaction between the past and the present, as in models (1-3)
3. Alienation appeared in international fine arts, and Iraqi fine art in particular, through the permanent mutual relationship resulting from communication with other cultures to produce subjective instincts indirectly through which the artist expresses himself and that interacts with the objectivity of the reality surrounding him as in all models.
4. Demolishing the alienation of previous artistic works as a result of the intellectual transformation that gave a distinctive plastic character to determine the potter's style at the level of performance and idea. It is in the structure of the style and its formation of the artistic work or its use of technology, which achieves alienation of the artistic work as in all models.

Conclusions

- 1) The form of alienation had a clear impact on the emergence and displacement of the text in transferring the form from an ordinary abstract form to an innovative form through renewing the language of the ceramic work, resulting in a diversity of emotions and feelings among the recipient.
- 2) Alienation came within the formal system through the use of renewed techniques and colors in the plastic arts in general and ceramic productions in particular to form works that believe in different pluralism, breaking the traditional monotony resulting from the artist's expressive movement.
- 3) The contemporary Iraqi artist rejected the stagnation and adherence to the ancient Iraqi plastic arts because they were exceptional institutions that coincided with the requirements of the new regime, that is, the openness of art to other arts.

Recommendations

The researcher believes it is necessary to provide libraries with books and magazines related to the works of Iraqi plastic arts from northern to southern Iraq, which mention the biography of each artist and pictures of their works, including complete information, in order to shorten the time of the researcher, especially the graduate student, as he is bound to a specific period of time, which facilitates the process completion of research.

Suggestions

In light of the current study, the researcher suggests conducting other studies

- 1) Alienation in contemporary Arab ceramics.
- 2) Alienation in global ceramic sculpture

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