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Seen and Unseen Argument in the Contemporary Ceramic Artworks: Study of Post-Modernist Cultural System

Argumento visto y no visto en las obras de arte cerámicas contemporáneas: estudio del sistema cultural posmodernista

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ABSTRACT:

This study aims to reveal the dialect of the visible in the contemporary ceramic composition in and out according to the cultural criticism approach. The modern-day ceramic composition in the post-modernist cognitive systems era was linked to qualitative shifts in various life domains in western society, which is represented by revolting against all fixed and closed cultural systems. Hence, we have four axes in this study, and the first one includes the following questioning: What is the hidden pattern in the contemporary ceramic composition, and what are the mechanisms of revealing it through the visible form?

KEYWORDS: Tacit format, cultural criticism, multiculturalism, dialect..

RESUMEN:

El objetivo de este estudio es revelar el dialecto de lo visible en la composición cerámica contemporánea dentro y fuera según el enfoque de la crítica cultural. La composición cerámica de hoy en día en la era de los sistemas cognitivos posmodernistas estaba vinculada a cambios cualitativos en varios dominios de la vida en la sociedad occidental, que está representada por la rebelión contra todos los sistemas culturales fijos y cerrados. Tenemos cuatro ejes en este estudio, el primero incluyó el tema de investigación partiendo del siguiente cuestionamiento: ¿Cuál es el patrón oculto en la composición cerámica contemporánea y cuáles son los mecanismos para revelarlo a través de la forma visible?

PALABRAS CLAVE: Formato tácito, crítica cultural, multiculturalismo, dialecto..

INTRODUCTION

The cultural studies are linked to cognitive and methodical changes that occurred in Europe at the end of the seventies. Probably, it is possible to go back originally to the seventies if we consider the effect of Michael Foucault. The cultural criticism started to be dedicated as being an intellectual activity that takes inclusivity and dimensions from the culture to create a topic for its research and thought, then attitudes are determined according to its developments and features. Cultural Studies are interested in several prominent

issues such as technology, society, technological novel, science fiction, the mass culture, the critical and symbolic anthropology, the new historicism, the post-colonialism discourse, the multi-culturalism theory, feminist gender studies, globalization, and the visual formation in post-modernism art (Sandler: 2018).

In the beginning, cultural criticism was related to the distinctive changes in the western culture that occurred in different fields of life in western society. These changes were represented by revolution on all cultural, fixed, and closed formats. For example, at the political level, the changes that blew up in the last century affected the propagation to improve the marginal and the remote formats and tried to make them near to the effective action in life and refused the acting of an educated person who acts on behalf of people in thinking and formulating the proper attitude because society can do that by itself. Cultural criticism tried to alienate the receiver from thinking of the proficiency of specific works. It focused on caring for searching on the relations of different works and their contexts from which they were formed. This vision is harmonized with what globalization claims to-where it is trying to conceal all the cultural differences of human civilizations to create a universal cosmic culture. The cultural criticism is distinguished because it's the essential concentration on discourse systems, text display systems of the artistic product, and the formatted function, which came through the formatted element as well. Moreover, this is an essential element of cultural criticism principles. It portrays an essential theoretical and procedural principle of the literary criticism transformations of the literary criticism and its transformation to cultural criticism. This gives us a chance to see the artistic product and formation as a cultural fact. The formatted element expands to include the formatted dimensions of the plastic discourse and the process of receiving (Collins: 1989).

The aims of the study

- Revealing on the controversy of the manifestation of the cultural format in modern ceramic composition and what is clear and the hidden.
- The theoretical framework of the modern American ceramic composition lasted from 1980 until 2015.

METHODOLOGY

We are concerned with the formatted implications and cultural structuralism. The modern ceramic composition in the post-modern cognitive system age is related to distinctive transformations in different fields of life in western society. These transformations were represented by the revolution in all cultural, fixed, and closed forms. For example, at the political level, the changes that blew up in the last century affected the propagation to improve the marginal and the remote formats and tried to make them near to the effective action in life and refused the acting of the artists and elitists who act on behalf of people in thinking and formulating the proper attitudes because society can do that by itself.

The study problem

The study tries to answer the following questions:

- What is the implicated format of the modern ceramic composition,
- What are the mechanisms that uncover it through the clear format in the formal manifestation?

RESULTS

Cultural Criticism: A Cognitive Definition

There are two types of studies related to the critique of civilization. The first type is "Cultural Studies" "which are interested in all human cultural activities which are the oldest things in life." The second type is "Cultural Criticism," which analyses the literary, artistic, and aesthetic texts and discourses in light of cultural, political, social, and moral standers- which are away from aesthetic, artistic, and poetic standers. It

is more recent than the first type. Thus, cultural criticism cares about the author, the context, the meaning, the reader, and the critic because criticism is ideological and intellectual. Cultural criticism is the process of revealing the formats and analyzing the institutional discourses to know their techniques in firming their hegemony and in imposing their conditions on the nation's cultural taste. It studies the artistic and aesthetic literature as being an implicit cultural phenomenon. In other words, it is the linking of literature with its not announced cultural context. Therefore, cultural criticism never deals with artistic and aesthetic texts and discourses as being aesthetic symbols or inspired metaphors, and rather it deals with them as being hidden cultural format which reflects a group of cultural, historical, political, social, economic, moral contexts and cultural and human values. Cultural criticism does not deal with aesthetic literature as being a text, rather as being a cultural format that has a cultural function that implies instead of announces. Here, we can differentiate between the "critique of the culture" and "cultural criticism." Said Abdullah Al-Ghathami (Al-Ghathami: 2010). There are lots of research projects in our Arabic culture which introduce intellectual, social, and political issues. Moreover, these projects have important contributions. All that is considered to be named as the "critique of the culture." Also, we can differentiate between "Cultural Studies" and "Cultural Criticism," it is important to make these differences because lots of people were confused about the "Critique of the Culture," "Cultural Studies writings," and "Cultural Criticism." In our project, we seek to make the "Cultural criticism" idiom bases on a procedural methodology that belongs to it. Cultural criticism helped in raising the level of our awareness, then we became more aware of culture role-the semantic system, which helped in creating our knowledge, our thinking methods, and even how to think. It uses sociology, historiography, and policy without leaving the literary criticism approaches. It is based on receiving the cultural product regardless of its type and level, so it is unlike the other critical currents in interpreting the text and studying its historiographical background. It exceeds structuralism to be a part of historicism, anthropology, art, policy, literature, and economy (Efland & Neperud: 1995).

In the period after post-modernism, cultural criticism started to deal with the process of interpretation and its function to shed light on what beyond the texts or the discourses, which contain implicit format and hidden discourse formulations. This criticism gets to benefit from cognitive analysis approaches, such as the interpretation of texts, studying the historiographical backgrounds, and getting benefits from the critical cultural attitude and institutional analysis. The essential concentration of cultural criticism is on discourse systems and text disclosure systems -which Roland Barthes and Derrida have. They made the cultural criticism distinguished. In addition to that, there is the format's function that came through the formatted element. All of that is considered to be a fundamental element of cultural criticism principles, and it is also considered to be a primary principle of theoretical and procedural transformation of literary criticism in its cultural dimension. Format element expands to include formatted dimensions and receiving practices to look at the text as a cultural fact. Cultural criticism is no longer concerned with linguistic awareness, rather it is concerned with formatted implications, and cultural frame-that is considered to be distinguished for grammatical and literary frames. (Al-Ghathami: 2010).

The cultural sign that cultural criticism looks for in texts is not a preserve of the announced or clear meaning as it prevailed. Therefore, they defined the popular, prohibited, and hidden meanings as significant because they signify the cultural sign more than the clear meanings do. One of the most important features of cultural criticism is its urgent question about the implicit formats, rather than questioning the clear significations of the texts as the traditional criticism did. Then, the attention was turned to mass consumption instead of being exclusive to the elite. Moreover, the literature returned to be for everyone rather than being a preserve of the elite-that monopolized it for centuries. On the other hand, cultural criticism does not look for aesthetics, but it reveals the game of culture in introducing its format, this process is a good leap for the critical work. Al-Ghathami defined cultural criticism as "It is a section of the general textual criticism sections." Thus, it is a form of linguistics forms that concerns criticizing the implicit formats and cultural discourses with all its types and forms, whether formal or not, institutional or not, etc.

It is not interested in aesthetics like literary criticism. However, it is interested in revealing the hidden under the figurative language. Besides the aesthetics theories, there are anesthesics theories, and we have to find them because it is a process of reformulation and rededication of the rhetoric meaning to improve the aesthetics. The anesthesics theory aims to reveal the format's movement and how it acts versus critical awareness and sense. (Al-Ghathami: 2010).

According to Efland & Neperud (Efland & Neperud: 1995), cultural criticism is based on three characteristics:

1. Cultural Criticism is opened on several interests; it is interested in what is unaesthetic in the institutional custom, whether it is a discourse or phenomenon.
2. It gets benefits from the customary analysis approaches such as interpretation, studying the historical background, and the institutional analysis.
3. It focuses on textual disclosure principle and post-structuralism "there is nothing beyond the text," which is considered by Leitch to be "The Cultural Criticism Protocol."

Cultural criticism is based on the cultural product-whatever its types or levels, instead of being interested in the aesthetic criticism because it seeks to study the marginal works. Thus, it aims to make the critic able to questioning the critical discourse and to be opened on marginal texts and writings. Abrams sees cultural criticism as a modern analytical project that aims to analyze the effective factors of producing different types of institutions and products in a specific culture. It also aims to determine the functions of social, economic, and political forces that control all the cultural phenomena and gives social meanings to these phenomena.

Cultural Criticism aims to analyze the conditions and factors that affect the receiving of these types and directing their cultural significances. Thus, literature is the formula of culturally significant practices. According to this, Cultural criticism is based on different factors and phenomena that surround it, and it is not only interested in text aesthetics. It analyses what beyond the text to understand its political and social products. It makes the text a place of living experiences. It is believed that text includes an effective format that helps the text to be formed.

In other words, cultural criticism focuses on revealing the role of the cognitive field power for the texts which it includes. It also studies the effects of different cultural aspects that these texts contain and whether they respond to the power pressure or resist it. Al- Ghathami assumed that each discourse has two formats-the hidden one and the clear one; he went to say that the hidden layout is richer than the clear one because it includes all discourse types (Powell: 1997, p. 24).

Therefore, cultural criticism is based on culture. Culture is not limited, and it is hard to be confined because each humanitarian practice is a culture by its own, and each life activity widens the culture; then some of cultural criticism's aspects are dark and unclear, so cultural texts face this dilemma. Cultural criticism attempted to make up the shortage of literary and art criticism, so it worked with cultural and art criticism tools but with wider thought. Literary criticism deals with the artistic product. However, cultural criticism deals with the product as being a fact, and it deals with the text in a wider way than the former one does. It is interested in each fact in the text and considers it as an important entity by itself, and considers the artistic product with all its horizons as a part of the fact.

"Cultural Criticism is an activity; it is not a cognitive field. All the critics of culture apply their concepts and theories on fine arts, popular culture, and daily life, and a group of connected themes. Cultural criticism can contain the literature and aesthetic theories besides the philosophical thought as well. It also able to analyze texts and popular cultural criticism; it can interpret the semantics, psychoanalytic theory, Marxist theory, social and anthropological theories, etc.

In addition to the communication studies, media research, and other different means". Said Arthur Eisenberger.

Dealing with literary text from the perspective of cultural criticism means dealing with the political, economic, social, and cognitive context of the text from one hand. On the other hand, it is dealing with the reader or critic's background. Therefore, critic starts from Marxist premises, which are based on the relation between classes and the struggle that determines the cultural reality. Thus, the text would become a cultural relation that gives its sign only through the cultural context that produced it.

In other words, the text that relates to the past has to be interpreted through the cultural background of its author or the reader's imagination.

By improving these two axes and embedding their values, we can determine the cultural format which determines the literary text types and some methods that improve them.

Through this discipline, we will discover that everything we read, produce, and consume has two components- which are the original author and the culture itself.

The project of this criticism is focused on revealing cultural means through introducing its cultural formats-which are historical, eternal, and rooted. The audience's pursuit of consuming the cultural product that contains this kind of format is a sign of the priority of these formats. Whenever we find a cultural product or a text that is desirable by the audience, then this is the process of the implicit format practices- where it is necessary to unfold it and move toward searching for it. Hence, cultural criticism functions as being a theory of criticizing the cultural product, rather than criticizing culture, neither studying it nor observing its phenomena- like audience or reader acceptance for some discourse (North: 2017).

The cultural criticism field is the text itself; it intends to introduce the concept of the "text itself" that became to be a culture by itself. Herein, this text is no longer literary and aesthetic only. However, it is a cultural fact as well. We do not read it for its aesthetic, but we deal with it as being a message or several hidden messages- that are hard to be touched in case of surface reading because they are hidden beyond the aesthetic appearance. Therefore, the reader/critic's responsibility is to read the hidden contexts associated with connotations instead of reading denotations.

The format is a keyword in cultural criticism in general. In this regard, Al-Ghathami said: "We introduce "The Format" as a central concept in our critical project. It gained semantic values and special idiomatic features. We can determine it through three aspects:

1. Its function instead of its abstract existence because it works in a restricted and specific position. It works When there are two opposite contexts-one is clear, and the other is hidden; when the hidden one is minus or copies the clear one then, this text is necessary to be aesthetic and desirable.
2. The formatted significance has not been created by the author, but it is hidden in the discourse because of the dominance of some culturally inclusive model that interjects its practices through the discourse and the context.
3. Format is described as being historical, initiate, and rooted, which neutralizes human needs under aesthetic covers and figurative language, but at the same time, it directs the general social behavior.

Cultural criticism depends on a specific kind of sign- which is the "formatted significance." There are two kinds of signs- the denotation and the connotation, the denotation one aims to deliver the meaning, but the connotation is literary and aesthetic. Al-Ghathami (Al-Ghathami: 2010) assumed another kind of formatted significance that relates to interconnected relations and emerged through time to be a cultural element that started to be formed gradually until it became an effective element. However, it penetrated unremarkably and remained hidden deep in the discourse because of its gradual formation. The "Cultural Frame" is a cultural criticism idiom. If the denotation sign bases on the grammatical frame and the connotation bases on the literary frame, then we have to make a special vision to provide an opportunity for the significance to form. This vision was called by Al-Ghathami the "Cultural Frame," and it is a concept that affects the cultural formation and its minute details, which produce its different expressive formulas. Thus,

the "Frame culture" has been produced by the formatted process within the hidden meaning of the context's function in the text, either on the linguistic level or on the visual formation level.

Postmodern cultural-artistic formation

Ideas are formed because of the interim succession of the cultural and cognitive discourse of art through modernism and post-modernism. They can be described as historiography- where a human is a thinker who always thinks of the real concepts that are based on contradictions. These cognitive ideas of the art system and its creativity are changes aimed to have a different system that bases on describing the human self and care of evaluation.

The searching process for the connotation in the text forces us to introduce the prevailed contexts on the level of the cognitive thought and its effects on the text. Also, it forces us to reveal the hidden and untold message. The culture of the time witnesses consumerism because of capitalism. Therefore, the most distinguished fact of post-modernism is that it accepted the fragmented and messy texts because it represents parts of Baudelaire's concept of post-modernism.

However, this fact responds to the post-modernism in a specific way, it neither ignores nor attacks it, nor describing its fixed factors is based on" (Spath & Smith: 2017).

Post-modernity is a reality that floats in a wave of transcendence and change, and development, practice, thoughts, desires of the generation, transcendence and fragmentation through detailing what is descriptive and multiple and the preference of what is different over what is homogeneous, what is liberated than what is unified and moving which overcomes the system and the continuation of fragmentation, crossed, fragmentation, anarchist change in modernity and post-modernism. This is something that cannot be passed. Therefore, post-modernism is based on the Dadaist approach and opposing the closed-form and calling for the open form, coincidence, chaos, dispersion of the text, absence, and difference. Post-modernism makes the western person yield to the realization of the failure of the modernization project, and instead of rebelling, he accepts and greets it. And this is a position where it's in no center or (multi-centered) or decentralized to any absolute. This world is characterized by smoothly, and with the disappearance of the center, it's not possible for anyone to go beyond the narrow limits of materialism, nor to reach gratification, and searching for the meaning of life and sharply consuming towards pleasure.

One of the reasons for the enhancement of the modern culture was its attempt to adapting the era of industry, and this is what the post-modern discourse seeks, as it does its best to adapt to the electronic era. The 20th century reached a high level of development in all scientific, cognitive, and technological attempts, and this was accompanied by a shift in the fields of art and creativity.

Post-modern arts such as (drawing, sculpting, pottery, architecture) "came to embody the culture that has lost its social origins, it's the culture of the transit and the culture of the imagination, a culture of the unreality in which there is no longer a connection between the self and the subject, which is the culture of all people, and no one's culture, it preserves the name, not only as a product, but also it's neither spatial nor temporal, and it's a culture without memory. "

The formative discourse can earn a color from existing colors, for each artistic effect requires a visible and touchable shape, so there's no invisible depiction, and there's no untouchable sculpture or unheard of music or poems without verbal expressions, the formative discourse depends on the sensible effort and human experience, so it's (the formative discourse) a common element in between the statue and sculpture, the symphony and cathedral and it provides the balance between photography, poetry, architecture, and dancing.

The post-modern artists began to remove the barriers between fields of art to make the artistic discourse a field of rational observation, and it becomes an object for questioning about art and its aims in the society until the old-fashioned thoughts about artistic discourse changed, the post-modern discourse became critical and cultural energizer after being a visual impression responds to a deep sentimental needs for humans. More than one technical field (drawing, sculpture, pottery, architecture, etc.) was implemented to achieve a technical speech that carries a uniform and united content.

Here we should refer to the fact that pottery isn't isolated from the artistic system that emphasizes non-formed and non-subjected.

The effects of abstract expressive art extended to the artistic (pottery) discourse; those shapes went beyond the common and headed towards an immediate emotional art that affects the ceramic shape.

Human thinking is reproductive when it opposes the thinking of another human, so if it wasn't opposed, then it isn't thinking. Therefore, it's imitation, and on its best occasion, it's explaining and interpreting.

The post-modern formative discourse was a reflection of the system of thought, and this was expressed by British potter (Sandy Brown) to form the identity of their ceramic texts. Reporting the post-modernist system of which focuses on the immature or polite or rough structure in the three-dimensional of the ceramic and with using materials, techniques, and ideas taken from the imaginary function which is absence based on metaphor and displacement at the same time.

The potter Chris Vicini giving his artistic discourse exotic descriptions according to the formative speech he relied on marginalization and absence of the center.

Europe was the starting point of the counter-coups in vision and style, which achieved the value of formal displacements that established these formations and their structures. Also, the cultural and civilization transition between nations and different spatial and temporal environment, and the difference in vision and dimensions are foundations of other forms and multiple techniques of ceramics. Such as these.



Fig 1. Multiple techniques of ceramics.

The emergence of the "pop art" movement in England and America during the fifties of the 20th century and its artists focused on the standard images of popular culture such as billboards, humor, designs of newspapers, print magazines, and market products and this movement aims to promote this culture and spread it out through the media. Mass communications play a role in shifting the cultural theme towards the immediate, consumer, which resulted in a system from the invisible and hidden formats.

The term (popular culture) was widely circulated in that period because it represented the opposite side which supports the term (culture of the elite) that prevailed during that period before so that the popular art dealt with mass media (comic shows) advertisements for markets. As we deal with these topics as synthetic methods that invest they're formal and objective in producing works using images, scenes, and events are recognized in a new way by the audience (Kamil: 2017, pp. 109-127)

That's what the potter (Shalene Valenzuela) followed in showing her ceramic discourse using photography vertically to reflect a new reality in the structure of artistic discourse (ceramic) carrying paranormal phenomena that displaced the common foundations in art.

The artistic discourse (ceramic) vocabs brought by public art artists were connected to the contemporary environment of the western nation and simulates fashion, advertising, commercial market, daily dealings, politics, power, and domination. These are the required subjects for everyday life and along with the nature of society as in these forms.



Fig 2. Ceramics.

Popular art potteries dealt with shapes connected to the industrial world, so the artistic discourse of the Canadian potter built his structures with seriousness, as he tries to build a ceramic discourse using things with no interests at all and doesn't represent anything related to the aesthetic side, but he makes it an artistic discourse which is vital and effective to reveal a special idea derived from the common as it's a formed culture of contemporary human life.

With the appearance of supremacy at the end of the sixties, this new realism appeared as a mere movement against abstraction and rationalization in photography, and it constitutes a continuation of artistic traditions that are concerned with portraying the faces of beautiful women, historical figures, places, factories, and streets. The fame that supremacy gained was due to the alliance between the mediators and masses of images to face the critical, yet we can also see that this kind of art owes most of its identity to its dependence on cognitive reasoning (Arthur, 200, p. 34). The artist doesn't address the truth directly, rather he tries to reproduce what the camera sees. However, this reproduction wasn't concerned with the blind direct documentary only. It is also the agent of discourse behind that unrealistic production and very realistic to the artistic texts as it is achievements that address formal systems that were not celebrated within a visual presentation. The American sculptor worked on fine-tuning the Cycle method in molding bodies to produce more realistic shapes that surprises us with how real it looks, so he used the fiberglass and polyester glue to show the shape similar to this original one.

There are some sculptors such as the Italian sculptor (Ron Muick) who added another element to his artistic discourse which is (exaggeration) to amplify the signs of reality. He believes that the art of photography differs from the truth because it changes the facts of things, meanwhile sculpting is the realistic transmission of things without any exaggeration or editing and he uses in his sculpturing discourse silicon material to give life to faces and to show emotions, and he sculpts masterpieces of clay inside a mold of plaster, then he replaces it with a mixture of fiberglass, silicon, and resin glue, so we find his discourse lively and realistic on one hand, impressive and weird on the other hand because it's accurate in details such as wrinkles, hair, eyes, and nails. (McManus: 2020, pp. 19-44)

The formative discourse of supremacy represented the transmission of contemporary reality as in the supremacy sculpting, dealing with the type of material and its nature makes it unique to deal with, especially in the embodiment of ceramic shapes, he may add additional real materials to his mechanism to impose the ultimate accuracy to the nature of diagnosis (reality). The ceramic reflects a world of simulacra which is a world with no center and related to nothing, a world full of mirrors and multiple reflected copies, a world of alternatives, which nothing exists except if it returned to reality, because it's an imitated copy from infinite copies, and it's based on simulation, diagnosis (imitation of reality). As in these figures:



Fig 3. Imitation of real figures.

Conceptual art presentations also led to the search in a new nature which forms inclusiveness of the artistic approach as an idea by taking into consideration (human body) as an aesthetic production and a culture that expands the motivating characteristics of art deviation and its departure from the traditional and looking at the art of the drawing through the texture of pictures, walls or papers which conceptual art worked upon in post-modernism through the dismantling of the artistic discourse of drawing and addressing it using techniques and methods depend (body art) as a cognitive context. Body art is like an evolutionary leap in the field of post-modern streams when the body was used for artistic discourses – ceramic – with implications and connotations that attempt to transmit cultural and intellectual discourses, and at the same time, it saves the creativity which is one of the characterizations of post-modern art as a pioneer of a technical renaissance in the art (Aggarwal & Zhan: 2017). Kim Joons used this as in these figures:

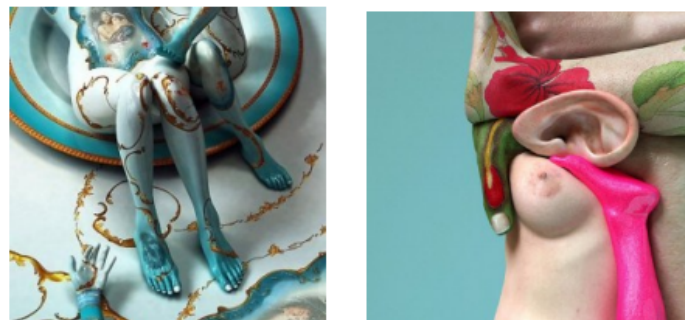


Fig 4. Technical renaissance in art figures.

The body seems to be one of the major axis or the conceptual art, as it presents the body as if it is an object for desire, which all post-modern arts work on through a new area of culture, and the body is considered an aesthetic center in western minds, Lyotard described the body as the origin of philosophy and the origin of all activities and this might be the most important points raised in the philosophy of sexuality and eroticism, which announces the hidden body and its sexual attachments, but sometimes they float from time to time in the artistic texts as they constitute a pressing cultural structure (Lee: 2020).

Hence, the different artist (potter) who rejects through the difference of his productions, is the one who expresses the transformation of his aesthetic formations as he is far and disconnected from what is prevalent, acceptable, and generalized, he is the artist who surprises and rejects, the rejection that doesn't mean in its last analysis other than deep and free acceptance. According to it the artistic discourse of post-modernism has assumed the principle of displacing the endless aesthetic and cognitive values that entered the core of its formative system in drawing discourse and sculpting and pottery and even architecture, in the sense that the artistic discourse turned into a discourse holds reciprocal values subjected to the law of difference, so that each humanistic behavior is allowed at the moment it comes, that is the moment it has material value. Through this, we can find the possibility of reading post-modern ceramic discourse following the methodological reading, according to what Arthur Iceberg about cultural criticism "an activity, not a field of knowledge of its own." Cultural critics can apply the methods and theories on elite arts and public and daily life and many

related topics and the cultural criticism include literary theory and aesthetic and philosophical thinking, media analysis, and popular culture criticism, it's able to explain theories, science, and psychoanalysis theory, Marxist theory, social and anthropological theory, ..etc., communication studies, media researches and other means (Paulson: 2019).

According to this, cultural criticism is a knowledge activity that is open to a range of disciplines adjoining with literature, most notably psychoanalysis, Marxist criticism, science, sociology, and anthropology. This is how the text/ artistic achievement in this critical discourse shifted from the characteristic of monism to pluralism, and it became a document "that reflects the prevailing ideological and political values on one hand, and takes a starting point for re-visualizing those values, and rebuilding the values in light of a cultural class warfare that does not stop on the other hand .." by this the text shifts to a cultural mark that is a part of cultural and political context, and the main goal of cultural criticism is to reveal the subjective systems of this mark, within a framework of cognitive analysis methods, interpretation of texts, historical background, cultural standing point, institutional analysis and also means to put the text "Within its political context on the one hand, within the context of the reader or critic on the other hand .." the importance and the aim of cultural criticism come from the fact that it focuses on discourse systems, textual disclosure, as with Bart, Derrida and Foucault and revealing the format element that is initial element in the mechanisms of cultural criticism (Hussein & Al Slik: 2019, pp. 117-124).

DISCUSSION

1. Culture is not only a bundle of tangible behavior patterns-as it is known. It is not the customs, traditions, and norms, rather, it is the dominance mechanisms of plans, laws, and instructions.
2. The artistic work has to be popular and has to be read carefully to see how the contexts affect the social and cultural mentality.
3. According to the cultural criticism reading for the post-modern ceramic composition, cultural criticism aims to be different. It praises the dissenting discourse and celebrates the marginal.
4. According to the cultural criticism readings, post-modern ceramic composition emerged from the multiculturalism principle. Moreover, at the same time, it shakes the dominant cultural centralism by getting benefits from the failure of the great narratives.
5. The discourse context of the modern ceramic composition is a fact- where cultural criticism dealt with the facts, rather than dealing with the text itself. Also, it is important to know that fact means discourse, and discourse means the ideology of the text\ the ceramic composition.
6. The ceramic composition models are realistic but have no continent. It shed the light on the ceramic models and their cognitive discourse. Finally, it saw the light after the imposed isolation and became rich in automatic and industrial reproduction techniques of the realistic themes in the cultural and public reality.

CONCLUSION

The contemporary readings of the aesthetic achievements in the field of formation is transformed by the achievement itself and as a result of the cognitive intellectual compressors and systems of indifference in systems analytical of productive thought of creating aesthetic beauty, one of the most important readings amongst them all is the critical reading following the cultural system or what is common as cultural criticism which is one of the manifestations of post-modern thought. What distinguishes cultural criticism is the substantive focus on discourse systems and revealing of the artistic achievement in the text. In addition to that, the coordination function which comes across the systemic component represents an essential element

of cultural criticism principles and represents a fundamental principle of the theoretical and procedural transition in literary criticism in its cultural dimension, to look at the artistic achievement and formation as a cultural incident, so this coordinating element expands to include all the coordination dimensions in the formative discourse and the receiving act, in cultural criticism we are concerned with coordination implications and the cultural structure.

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