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## The Effects of Habitus on Contemporary Global Ceramics Sample (Sean Erwin)

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### Abstract

*Habitus is one of the pivotal terms that entered the field of visual arts in the direction of postmodernism through the ideas and methods of each artist in general and the potter in particular, which greatly affected society and through its connection to contemporary arts and not being subject to fixed traditional concepts or rigid aesthetic frameworks and trying to reveal the nature of its influence in societies as a social phenomenon that affects the artwork and at other times as a concept in the artwork itself and according to what contemporary artistic trends produced in terms of a transformation in ideas, concepts and phenomena that affected the product of the ceramic achievement as a work produced according to renewed standards not subject to standards through connotations and functions and what goes with the tendencies of the time and the spirit of the age and in light of this renewed multiplicity through the comprehensive change that occurred in the nature of contemporary society and what the artist moves forward with in complying with the logic of his interest and keeping pace with it. Thus, habitus becomes like the psychological climate from which the potter produces his own styles, expressions and feelings, which clarifies to what extent contemporary arts are moving towards. Its transformations and breadth of representation represent an extension of the state of society and its profound transformations without losing its connection to its cultural and social roots, which are its record and reference.*

**Keywords:** Influence, Habitus, Ceramics, Contemporaneity.

### Introduction

In recent decades, Western societies have witnessed profound political and social transformations that have reshaped many prevailing concepts. This has directly impacted the structure of intellectual and artistic discourses.(1) . These discourses are no longer traditional and subject to rigid, centralized models. Rather, they have come to express a state of cultural volatility and uncertainty. This climate has contributed to the emergence of an alternative culture based on displacement and a break from established norms. This has paved the way for new and different interpretations of the concept of discourse and opened the way for artists to reformulate their relationships with form and content.(2) . This has been achieved according to a vision more liberated from the institutional constraints long imposed by religious and political systems. In this context, art is no longer governed by the duality of order and discipline, but rather has opened up to a new space dominated by concepts of deconstruction and the breaking of prevailing aesthetic patterns. This change has granted the potter complete freedom to present his or her own vision, as an expression of the potter's personal habitus—the inner experiences visually embodied in the artwork. Hence, the authority of traditional conceptual discourses that had long dominated European ceramics has declined (3) . These discourses were based on

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subordination to religious institutions such as the Church and the papacy, and relied on a closed system that excluded the individual in favor of centralization and discipline. With the advent of the Renaissance, these structures began to crack. A broad artistic movement emerged that reasserted the potter's self as an independent authority(4) . The arts witnessed a qualitative transformation toward freedom of expression and openness to experimentation. Technological progress and the knowledge explosion helped overthrow old discourses. This paved the way for new artistic practices that went beyond traditional forms. These practices moved toward reproducing reality in more dynamic and experimental ways.(5) The ceramic form was no longer merely a decorative product, but rather a tool for understanding and interpreting reality. This comprehensive conceptual shift produced new intellectual paths in understanding the visual discourse of contemporary art, particularly in ceramics, by consolidating the idea of continuous change as an essential driver of creativity and affirming the role of the artist as an active force in shaping meaning .

### **Previous Studies**

The researcher conducted a comprehensive survey of all Iraqi universities that include the College of Fine Arts with the aim of revealing theses and dissertations that are close to my research topic. I have reached a dissertation close to my research topic, but it is related to the theater.(6) The theater has witnessed a continuous renewal that makes it a current issue, whether at the intellectual level and the trends associated with it due to the culture of peoples and their acquired heritage, or at the social level according to the customs, traditions and natures that are passed from one generation to another, leaving an impact on the individual that is difficult to free from. (7) The theater works to create a vision that converges between that and rebuilds the communication formulas between society and the issues that overlap with the structure of the system specific to society. On these foundations, the theater has continued to maintain its central position in the social, cultural and artistic milieu.(8) The actor is considered one of the foundations of the structure of the theatrical performance, as he gives the theatrical performance a vibrant spirit through his communication with the rest of the elements and through giving spirit to everything that is inanimate on the stage and creates a joint interaction with the environment that embraces the place where the dramatic event occurs. This is done through the actor embodying the character invented by the writer or producer. Or the theater director, as it constitutes a spirit rooted in theatrical art, and this was not a recent era, but rather it has been since ancient times and with the beginnings of the appearance of the first actor until this day, as he was and still plays a prominent role in performing roles and presenting or representing the character or information related to its appearance and interaction, and this appears whether implicitly, inferentially or explicitly through the theatrical performance that the actor performs in embodying the character. In successful theatrical experiments, the actor was the obedient tool that was well invested by the directors to make those experiments successful.(9) This allowed the actor the ability to highlight his inner energy in the process of creating creativity and adding as much as is beneficial to the character and role in the theatrical show. With every development and renewal in the methods of performance and acting, the actor remains a son of his environment in values and customs, which remain the prominent feature in his external appearance and in his essence,(10) as the actor possesses by nature values, ideas and abilities that he imprints with and gets used to doing through the natural stages of growth, which he obtains as a human being living in a society that possesses a system of actions, behaviors and attractions, and this leads to the formation of A hidden compass for guidance known as the hypotheses in which he releases what has been accumulated through stages that differ in terms

of time, place and description.( 11) .The human actor acquires from the environment to which he belongs values and customs that form a natural style that accompanies his reactions and actions in his dealings with others in a natural way (voluntary or involuntary). This is done according to the nature of the situation that confronts him in reality. The actor in his human essence is a social and cultural being. As for the field of the theater, he resorts to what he has acquired from the field of experience in theatrical performance.

### **Research Objective: 2-**

The effects of habitus on contemporary global ceramics ?sample ( Sean Erwin )

### **The Importance and Need for the Research:**

The importance of the current research is highlighted by its examination of the conceptual discourse of habitus as a powerful intellectual tool that contributes to undermining the solid traditional and classical foundations in the field of ceramics. It reveals radical transformations in the conceptual structure of the arts, breaking with established molds and transcending them toward freer and more experimental spaces of expression. This research reflects a creative stance characterized by rebellion against the prevailing norm, paving the way for alternative visions that intersect with contemporary cognitive trends that believe in multiplicity, diversity, and marginalization as elements contributing to the construction of art. The research has facilitated access to new formative models that accommodate this openness through approaches that transcend central narratives toward producing an artistic discourse that aligns with ongoing cultural and social transformations. The importance of this study also lies in its contribution to expanding the cognitive horizon of artistic methods and constructive discourses in the field of contemporary ceramics.

### **Research Objective4-**

The research aims to identify the conceptual discourse of habitus in contemporary global ceramics

### **5-Research Limits**

1- Temporal boundaries: The period extending from 2015 to 2023.

2-Spatial boundaries: America, Korea, Germany, and Brazil.

3-Thematic boundaries: A study of ceramic works that contained themes related to the conceptual discourse of habitus.

### **Definition of Terms 3-**

**Habitus... Linguistically:** There is no linguistic definition... but it was defined according to the sociological dictionary (by Raymond) (Habitus is a group of psychological predispositions that are influenced by upbringing, but these predispositions are not unconscious predispositions and are not free from the voluntary action of the individual. They cannot be defined outside the social framework to which he belongs. (12)

### **Habitus... Technically:**

The word "habitus", at its etymological level, goes back to the Greek linguistic root (Hexis), from which it was translated into Latin as "habitus," as demonstrated by Cl\_dubar. This term means the state of nature and culture. (13)

Habitus is a product that contributes to the production of constructed and constructed social structures. No individual can exist outside of these structures. The example of the feral child (Victor De l'Aveyron) demonstrates the extent to which these constructed and constructed structures contribute to shaping the individual and enabling him to express himself. The first of these features is language. It is one of the acquired faculties specific to a social and cultural context that allows for the application of human physiological capacities, i.e., language. Without language, there is no language. The relationship between them is one of readiness. From the very first moment, thanks to language, perceptions and values can be transmitted from one generation to the next. Hypothesis plays the same role that tongue plays in comparison to language. (14).

**Habitus...procedurally:** It is a set of predispositions that activate the true energy to direct social and psychological feelings within a society, whether individuals or groups, relying on structural foundations that encompass the mind, intellect, emotion, and senses. These foundations determine the nature of the feelings reflected within the artist and manifested through their ceramic works, influenced by genetic, historical, social, and environmental heritage.

### **Sean Erwin**

He is interested in using narrative as a means of understanding the human condition and those experiences that define his personal identity. The stories he tells help reveal those archetypes, experiences, and myths that have become familiar to each person through the collective unconscious. As a result, stories have the unique ability to generate self-reflection and allow each person to empathize with each other. The potter uses the process of narrative to inform and entertain as a tool to engage the viewer while trying to understand some truths about human nature and the world around him. The content of his work is initially derived from personal experiences, which are then transformed into a sculptural narrative. Although the work is personal in origin, each piece is inherently public in its scope and relies on the ethical reflection of our shared humanity to generate meaning.(15) .

He applies his experiential, sensory practice to objects and materials with icons drawn from his surrounding culture, both past and present. This information is then expressed through the lens of seductive craft as a strategic means of providing entertainment in addition to adding critical aesthetics. The details of each piece in his works aim to capture the viewer's attention and hold it long enough to foster discovery and self-awareness. His goal is for these sculptural compositions to serve not only as static repositories of his personal views and aspirations, but also as platforms for exploring new formal and conceptual possibilities. The work is ultimately an attempt to awaken our consciousness to the complex social milieu of human nature and to increase awareness of issues of sexuality, identity, race, spirituality, beauty, and power.(16)

**Research procedures: Model (1):**



Potter's name	Business name	Maysourna	year	Return
Sean Erwin	Nectar	13*12*6 in	2012	<a href="https://search.app/Zy3BLmrJikzgXTxG9">https://search.app/Zy3BLmrJikzgXTxG9</a>

**Analysis:**

The ceramic discourse is a striking example based on postmodern concepts of deconstructing meaning and transcending traditional formal and aesthetic values. It is not merely a visual composition, but rather a visual representation of the idea of organized chaos. The potter transcends the boundaries of reason, arriving at a formation that cannot be classified within a single context. Rather, it appears as if he is mocking semantic stability. He expresses habitus with complete freedom, without stopping at a specific limit. He ties a penis to the head of a screaming person, his teeth clearly visible in pain. Here, the artist transcends the concept to express the sexual nature of each individual and attempts to understand the truths about the human self, transcending traditional visions of ceramics as a functional art form, based on the recipient's background and culture. Here, he does not find a closed message or a directly understandable form before him. Rather, he directs a discourse of habitus that requires him to enter into an intellectual relationship with the work, a relationship based on interpretation and emotion, not on simple visual consumption. Therefore, it can be considered a complex conceptual practice based on a profound philosophical discourse within a visual form that combines strangeness, irony, and contemplation, ultimately forming an open ceramic text that practices the act of change. On aesthetic awareness and cultural context simultaneously, the potter also used personal habitus and transformed it into a panoramic scene to excite the recipient and increase his awareness of sexual culture and spiritual race

**Model (2);**

Potter's name	Business name	Maysourna	year	Return
Sean Erwin	As I lay Dying	20*20*26	2018	<a href="https://search.app/Zy3BLmrJikzgXTxG9">https://search.app/Zy3BLmrJikzgXTxG9</a>

**Analysis:**

This ceramic work embodies a contemporary style that stems from an artistic vision that seeks to reshape discourse within a conceptual framework that reflects major transformations in the visual thought and cultural behavior of Western society. The work does not seek to glorify beauty or imitate reality, but rather uses the body as an expressive medium through which it conveys the crises and challenges of contemporary man, opening an interpretive horizon that confuses and provokes the recipient. In this context, the work tends to deconstruct prevailing symbols and replace them with new connotations inspired by the spirit of the historical moment, where the boundaries between what is artistic and what is consumerist disappear, and visual signals intertwine to create an open discourse that touches on human issues without being locked into a fixed meaning or final interpretation. The head is positioned without a body on a piece of the wooden wheel, a sarcastic smile on his face as he looks ahead. He may be mocking the narrative of the events unfolding before him, leaning on a bright white circle containing some classical decorations. However, what breaks its classicism is the wooden wheel, which shifts its focus and moves toward an interpretation open to the recipient. However, it is not presented as a symbol of identity or memory, but rather as a consumer body, and at the top. The product here is redirected towards a symbolic system that keeps pace with speed and chaos. While classical concepts of beauty are receding, a new discourse is emerging that exploits propaganda tools by challenging the familiar. The work does not present itself as a formal experiment, but rather as a sharp critique of a reality that immerses humans in false images and hollow concepts. Everything is reproduced, including the body as a commodity or a sign. In this context, artistic

discourse becomes a platform for posing questions, not answering them, and for provoking thought, not calming it. This approach is not separate from a complex philosophical legacy, but rather emerges from it. The artist appears as if he is summoning his personal habitus to reach deconstruction and distortion, not for the purpose of destruction, but rather to search for new forms of understanding and openness, and to create a visual language that aligns with a rapidly changing, multifaceted reality open to unlimited interpretation. Thus, the body becomes a visual material with profound intellectual transformations that do not belong to a specific time, but intersect with the momentary nature of postmodernism, with all its paradoxes and tensions.

### Model(3)



Potter's name	Business name	Maysourna	year	Return
Sean Erwin	Muse	22*14*26 in	2020	<a href="https://search.app/Zy3BLmrJikzgXTxG9">https://search.app/Zy3BLmrJikzgXTxG9</a>

### Analysis:

The artist has resorted to a complex visual composition that intersects between individual identity and collective symbolism, and between the sacred and the profane. At the center of the composition rests a white human head with distinct feminine features, appearing still and frozen, as if outside of time. This head is not merely a ceramic statue, but rather carries powerful symbolic connotations, representing the rational self, or perhaps the mind that floats on the surface of society with a cool, indifferent air. The head is connected to two other elements: one, a small, decoratively rendered dog, resting on a similar tray, and the other, a white pillow on a cement block from which hangs a palm-shaped bag that looks like a bottle containing a red rose. The realistic form transcends the realism of the composition into a complex symbolic construction. The dog might symbolize intimacy or protection, but here it appears as a lifeless statue, as if it were part of a luxury consumer item or home decor. As for the pillow, although it

is usually associated with comfort and softness, its placement on a concrete block, a symbol of hardness and roughness, creates a kind of displacement, suggesting the fragility of security or the illusion of comfort in a hard and harsh world. The bag hanging from the center of the composition resembles a drop of blood or an elixir. Life is suspended in the void, which gives the work a ritualistic or ceremonial character, as if we were standing before a modern altar for the self or emotion. The colors are mostly neutral (white, gray, gold), but the presence of red creates tension that arouses a sense of danger, desire, or nostalgia. It can be said that the work offers a critical commentary on contemporary reality by borrowing everyday forms and re-employing them in a context. We are before an open visual text. Therefore, this work is a celebration of contradiction, a space for symbolic play, and a mirror that reflects a torn, lost human self, but at the same time, it is capable of creating beauty by breaking molds and rebuilding meaning from the ruins of form.

## Research Results

- 1- The demolition of the discourse of habitus for grand narratives represents a decisive turning point in the path of aesthetic and cognitive thinking within the structure of contemporary ceramic work. The potter is no longer subject to central patterns or strict references that have long been...
- 2- .The idea of open discourse, presented by the recipient to complete the construction of meaning, has transformed ceramic formations into vibrating discourses whose mission is to undermine and dismantle the rigid conceptual landscape.
- 3- .This new approach is not subject to a permanent system of standards, but rather works to dismantle the authority of artistic permissibility and transcend narrow, selective vision to create a space of expressive freedom. Thus, ceramic works become critical interfaces that transcend the boundaries of material representation, using habitus as a tool not to consolidate the market, but to challenge it by transforming it into a discursive platform that exposes its contradictions and re-questions it. These texts have become open and fluid, provoking the recipient.
- 4- This transformation does not constitute a withdrawal from aesthetic or intellectual values, but rather a conscious engagement in reshaping them within approaches that restore the ceramic self to its role as a cognitive agent charting new paths for meaning. Through these discourses, characterized by intersectionality and difference, marginalized narratives are retrieved and alternative conceptual approaches are produced.
- 5- In light of the modern phase of cultural and cognitive transformation, the discourse of hypotheses has become widespread as a force opposing the authority of legacies and traditions. It established a discursive form that transcends rigid structures toward more open and interpretive practices. This discourse was manifest not only in the ceramic form but also in the intellectual structure behind it, as the hypotheses were able to transform experimental inductions into a sophisticated symbolic system charged with implicit, exotic connotations.

**Discussion:** It is difficult to define the concept of habitus specifically due to the instability of concepts of postmodern trends within a fixed definition, as they vary according to the philosophical orientations they adopt.(17) However, most of these opinions converge on the fact that there are aesthetic values for the concept of habitus in its open sense, as its presence in ceramic art leads to an impression that has its importance and role in directing and activating(18). the taste of the recipient, depending on the reference of taste and aesthetic preference, and

through emphasizing the organization of the equivalence relationship between habitus and art. Ceramic art, as an artistic phenomenon, can be used to find broader entrances to values, and it represents one of these values. These values vary and the degree of their presence varies according to the type and nature of the judgment of the ceramic product, whether it is merely a general or private taste, as it rises critically and is based on a set of subjective or objective critical foundations.(19) Therefore, a single ceramic product, as an artwork, can carry more than one different value that varies in terms of importance, as concepts and terms synonymous with the concept of habitus constantly appear in Contemporary ceramic works possess values that seek openness and fragmentation of their own, and their presence in ceramic works generates excitement and astonishment, regardless of the nature of the feeling achieved by the recipient when interacting with these works.(20) The experience in contemporary ceramic art is open to other new terms related to the concept of habitus, as the search for artistic truth is the task of the creative artist, because the image of truth may be reached through a painful event or events embodied by the media and the lived society, where organizing the relationship between habitus and understanding makes them play an important role in organizing the taste of the recipient, as the suggestion of habitus for familiar reception made it a creator of pleasure as it is through its explosion of the moment of astonishment leading to that pleasure aesthetically and semantically.(21)

## **The Conclusion**

In light of the above, it becomes clear that habitus is no longer merely a theoretical concept or an individual behavior subject to self-imposed control. Rather it has become one of the fundamental pillars shaping the artist's vision, particularly in contemporary ceramic art, framing their practices within a broader global context in which the local interacts with the universal, and the personal with the collective. This concept has contributed to breaking down traditional dualities and reshaping the relationship between the artist and their community, and between the artwork and its cultural space. This has led to the birth of contemporary ceramic productions imbued with multiple connotations, capable of addressing contemporary issues and even stimulating the recipient to rethink their reality and aesthetic concepts.

The influence of habitus on contemporary global artistic discourse lies in its dynamic, changing nature. It has given the contemporary artist, and the ceramicist in particular, the ability to formulate intellectual and visual visions that transcend pre-established molds, pushing toward experimentation, liberation, and openness to unfamiliar narrative patterns. Thus, habitus has become a tool for understanding the transformations of art itself, and an indicator of the artist's ability to creatively interact with cultural, economic, and political variables, reproducing beauty beyond the confines of prevailing norms, and contributing to the formulation of a more diverse and rich contemporary art scene.

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