

Art Approaches as a Source of Expression in the Field of Expressive Ceramics

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Abstract

Art is not merely a decoration, or decoration manifested by man, but an expression uttered by the conscience of the individual and what revolves within his innate self. The expression in art must reveal the capability of the individual to create, and reflect the ability to generate thoughts and the possibility of converting them from mere ideas to embodied forms, which occupy space and a vacuum. In view of the dramatic changes of the approaches to knowledge in this era where the value of the artifact is no longer based on technique as an approach to expression, the problem arises due to the fact of focusing on the techniques utilized within the field of ceramics, ignoring other approaches, which could have a great impact on creativity. Thus, the researcher considered the importance of reviewing other art approaches, assuming that such approaches can have an impact on expression. This study aims to reveal the importance of multiple art approaches as a source of expression in the field of expressive ceramics, such as technique, art, nature and literature, through a study of describing and analyzing some of the artists' and students' work that have dealt with diverse approaches in expression. The study resulted in that: (1) There are many art approaches that cannot be overlooked as they have positive impact on creativity. (2) These approaches depend not only on the technique, but also on the visual perception, which plays an important role in the acquisition of information and expressing art in the field of expressive ceramics, (3) although such entrances may show overlapping in expression, we cannot deny that some of those art approaches have the priority of being the starting point, that has a positive impact on creativity in the field of expressive ceramics.

Keywords: *Art approaches, Source of expression, expressive ceramics.*

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I. INTRODUCTION

Ceramic art, as it is known, is a historical art. It has appeared since the beginning of human appearance, as it was discovered by chance when man noticed the possibility of hardening clay ore in front of fire and recognizing its efficient ability to carry water and store liquids. Therefore the techniques of manual formation have emerged, in which man has been able to form some small pots, in which their function was summarized to meet the daily, basic needs of man. As a result, the art of ceramics started to take on a functional

philosophy. This is evidenced by some traces of primitive art and previous civilizations, starting from the primitive era, and the ancient Egyptian, and Roman civilizations, up to the and the Islamic civilization, etc., when pottery has been founded since more than 7000 years BC, during the prehistoric era. Some of those potteries were characterized by a polished black openings, others with a polished body in red, while others were decorated with different lines.

Some of the pottery forms were found in ancient Egyptian civilization, which are almost expressive,

showing fairy bodies of animals or birds, as well as glazed Egyptian figures in blue. In ancient Iraq, the Assyrian, Babylonian, and Chaldean civilizations found distinctive ceramic production since 1450. A glazed brick, especially in the city of Sumer, where it was used in the beautification of buildings and palaces, which refers to religious topics regional and secular and other. Also, some terracotta statues of burnt clay appeared about 1000 BC in the city of "Susa", in China, especially in the family of "Taj" Chinese between 618-906 CE There are some ceramic statues of horses and camels, as recorded by the Greek civilization history from 625 BC to 500 BC, where accurate drawings of man and animal appeared in black for social topics, as well as paintings in red as well as decorative units of vegetation and marine shapes modified birds and animals and the emergence of features legends that indicate To Greek beliefs, myths, social life, customs, traditions of heroism, horsemanship and others.

Although samples of expressive ceramics were found within the traces of previous civilizations, the art of ceramics continued to follow the direction of functional concept for long periods of time. Therefore, it was considered as an applied art based on foundations and rules that must be adhered to achieve its useful and utilitarian purpose, and that any departing from such rules was considered wrong and unacceptable ,or is not classified as ceramics, thus the teaching of ceramics in schools and art colleges took place based on technique as an entrance to expression. With the advancement of technology, the rise of the industrial revolution, the emergence of art schools and their different directions, and the birth of contemporary art, ceramics began to follow another concept, characterized by expressing the artist's feelings and ideas towards himself and his society. As a result, the ceramic was divided then into two types which are: functional ceramics and expressive ceramics.

II- ART APPROACHES AS A SOURCE OF EXPRESSION.

2.1 *Technique as input –*

There are many approaches to expression in art, some of which are based on technical or artistic approaches, while others are literary or natural. The problem here is that in the field of ceramics we concentrate primarily on one of these entrances as if we neither see nor evaluate the weight of the other entrances. Usually, the focus is on one aspect of the methodological work, such as the technical aspect, for example, related to highlighting the mass and processing the form and space, that is focused on knowledge and techniques of the mechanical work of preparation of materials and the origins of its composition, design, and construction. Actually we cannot strictly separate the artistic gateways, as they overlap with each other, being difficult to completely separate. The focus on the technical side is unquestionable, but is an important factor in the preparation of art students and here the question arises, making us wonder whether art is limited only to the attention of the origins of workmanship and ownership. To answer this question, one must be clear that other aspects are not less important than the technical side, such as interest in the idea or perception through which embodied the work of art, that what is sometimes called the content of the expression. And In the field of ceramics, as mentioned above, attention to the technical aspect as an input to the expression is the basis in the construction of artistic work by training on mastering certain skills such as focusing on how to build the form using several ways of hand building techniques, such as modeling using slides, coils, pressure or discharge, and finishing. And from that point the art of ceramics was limited to being a functional art adhering to the standards of certain recipes which can not be ignored or skipped, as it was characterized as a skill or craft ,making student production defined by rigidity ,monotony, fixed dimensions and devoid of creativity ,where the ceramic art turned into just forms and colors and decorations free of sense. It does not reflect in its content any meaning or idea.

2.2. *Nature as an Introduction to Expression in Art –*

Understanding the Laws of Nature When the artist takes nature as an entrance to the expression in art, he/she must address its laws and respect and not neglect them, by taking it naively or only its superficial appearance, as nature can be usually viewed as a form of scattered part seen within a narrow perspective and a limited view ,where some may think that the forms of nature visible for the eye and touch is sufficient to address and express oblivious that these forms of laws must be addressed. If we look at the previous great civilizations, we find a deep understanding and respect for these laws, which were manifested in their effects. Poise.

2.3. *Literary Introduction to Expression in Art -*

The difficulty of this approach in determining the subject is determined as the starting point to express the artist's ability to transform the metaphorical idea or the word heard or read, whether it is represented in the story of all kinds or poetry into a visible, visual form, that occupies space and volume such as a painting, a statue, a piece of furniture or a form of architecture. For example,

the difficulty of this approach is reflected in the fact that these subjects do not address the visual artist vision in any formal language, it is known that the beginning of any artist is usually a visual beginning ,unlike the writer ,and poet ,whose ears play the first role during the expression of the musician, poet, writer. Thus, expressing a literary subject as an input to the visual artist needs a tremendous ability to find a balance between the subject as a metaphorical concept and its visualization where it requires the artist to have a visual sensory equation that perfectly balances the idea ,so that the recipient perceives it without resorting to the question of what the artist expresses. . In spite of the difficulty of this entrance expression, we must realize that perhaps what distinguishes the artist from other artists is that he/she thinks visually any thinking in the

language of shapes, sizes and surfaces and that he/she may participate in that theater director, or film that deals with the story of the writer or an epic poet, to transform them from mere lines of words and sentences on paper written by the author to become visible, tangible and tactile forms embodying people occupying space and vacuum and pulse of movement and life.

2.4. *Art as an Introduction to Expression in Art -*

Some people believe that art nourishes art, and thus can take art as an entrance to the expression ;it is known that art moves from one artist to another, from one culture to another, and from civilization to another, where the early beginnings of the art of some civilizations are similar. Greek art, for example, was inspired by the art of Ancient Egyptians, where similar forms of art t of ancient Egypt is evident in the earliest beginnings of the Greek art. Perhaps the problem or difficulty in taking art as an entry point and the beginning of the expression is the ability of the artist to absorb these arts and benefit from them in an expression that carries the energy of the age experienced by the artist ,t but does not benefit by simply transferring and simulation of the forms and symbols of the galaxy.

III. DESCRIPTION AND ANALYSIS OF ARTISTS' WORK.

3.1. *Literary Introduction to Expression in Art*

The paintings shown below in figure , show how influence of literature as an entrance to the expression of art, taking the different kinds of stories starting point such as the story of Romeo and Juliet, the story of the red riding hood, and the sea break of the prophet Moses peace be upon him. The mediator of these paintings can find how strong the impact of this entrance is, in the ability of the artist to express the transformation of verbal language into visual forms through a sense, imagination and vision of its own, where it appears in the style of each artist, differing from the other in the way of expression and the choice of composition and elements where the style is either realistic or exaggerated for some stage of the story to be expressed .We also note that the character of

the artist is also shown by his choice of color grades and expressive semantics that can convey the sense of the word and play the body language ,as well as, a great role in communicating the idea and the meaning behind the word and that observer here notes the overlap of more than one entrance

and their overlap in the expression, in addition to the literary crowbar The impact of the natural and technical as well as artistic, but the literary approach, which appears in the subject of expression.



(a) (Julius,2011)



(b) (Calvert,2012)

(c) (Calvert,2012)

Figure 1. (a) Romio and Julit image (b) Moses - Sea division (c) Red riding hood

3.2. Nature as an Introduction to Expression in Art-

It is clear in the work of the artist bellow, shown in figure (2), that nature is taken as an entrance to the expression of art in the field of painting. Thus the artist has aimed to express the contents and elements of nature, involving palms, fish, birds, humans, and daily natural events ,such as sun rise and set, respecting within his expression the laws of nature, as balance. In spite of the artist's

inspiration by nature, and from the natural approach as a starting point towards expression, we find him adding his own vision where is reflected in his choices of colors and compositions, as if each work narrates a story. Besides that we cannot deny the influence of the technical approach as well, which appears here as a supportive factor, and not the main one, thus it appears in the artist's style, and his way of utilizing the brush, the texture, and layout of the panel.



(a)



(b)



(c)



(d)

(e)

(f)

Figure 2. (a- f) Solo art exhibition paintings of Nabil Elhousseini - 1996.

It is evident in the artist's work bellow as shown in figure (3) that he takes nature as an entrance to the expression in the field of ceramics where the artist's creativity is shown by his influence of the law of growth and germination and what the nature consonants of different shapes, sizes and lines

contained in the artists expression of the law of nature, For these works the effect of the technical input is evident and also appears as a catalyst in emphasizing the expression, which is evident in the method of formation and the use of color and texture that varies from one work to another.



(a)



(b)



(c)



(d)

(e)

(f)

Figure 3. (a- f) Solo art exhibition ceramic artifacts of Hany Amer - 2010.

IV. DESCRIPTION AND ANALYSES OF STUDENTS WORK

4.1. *Literary as a Introduction to Expression -*

The pictures bellow shows the ability of one of the author's post graduate master's students to reveal a kind of balance between the idea and its visual form. The student tried to contain literary words and meanings to the expression of concrete and

tangible concrete through a literal story. The idea of the story revolves around the reprehensible habits and bad attributes of hypocrisy, cheating, lying, etc., and upholding the values and reviving the noble customs and traditions that our true religion calls us for, "honesty, loyalty, transparency, and purity in the soul. And love etc "as the researcher points out .



(a)



(b)



(b)



(d)



(e)



(f)

Figure 4. (a- f) Postgraduate project of Walaa Jamal.

4.2. *Different art approaches as a source of expression*

In the following pictures bellow, we can see the influence of different art approaches and its impact on expressing creative art in the field of ceramics,

we also can realize that some of these results show over lapping for more than one approach, but even though we can notice that there is always one that shows the priority of being the point of start.

4.3. *Technique as input*



(a)



(b)

Figure 5. (a-b) Ceramic artwork - technique as an input.

4.4. *Nature as an Introduction*



(a)



(b)



(c)



(d)



(e)

Figure 6. (a-b) Ceramic artwork inspired by nature

4.5. Art as an Introduction



(a)



(b)



(c)



(d)



(e)



(f)



(g)



(h)



(i)



(j)



(k)



(l)



(m)

Figure 7. (a-m) Ceramic artwork - art as an introduction

V - RESULTS

The study resulted in that -

- (1) There are many art approaches that cannot be overlooked as they have a positive impact on creativity
- (2) These approaches depend not only on the technique, but also on the visual perception, which plays an important role in the acquisition of information and expressing art in the field of expressive ceramics.
- (3) although such entrances may show overlapping in expression, we cannot deny that some of those art approaches have the priority of being the starting point, that has a positive impact on creativity in the field of expressive ceramics.

VI - CONCLUSION

The research concluded that art approaches can appear as a starting point and an entrance of expressing through expressive ceramics, as it has a positive impact on creativity.

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