

The intellectual and plastical variables of Egyptian ceramic art in the light of postmodernism philosophy

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Research Abstract

Since ancient times, art has been associated with the environment and culture of society. Throughout the ages, artists have sought to keep pace with the intellectual and artistic changes associated with changing concepts, philosophies and aesthetic theories, beginning from the arts of ancient civilizations to the arts of modernity and postmodernism, which directly influenced in changing the aesthetics standards, taste pattern prevailing, and the concept of technical value.

While the modernity artist's interest was focused on achieving the individuality of formality and color, and the values of integration and harmony, emphasizing the concept of originality and the principle of individuality, postmodernism artists went to the collectivity with the widespread idea of artistic work in nature itself. The artistic classification has collapsed, and barriers between different artistic and scientific fields were also removed, also there was a cooperation among artists in order to produce collective works of art with interest in the idea versus the form. Postmodernism art has been characterized with open structures and the combination of heterogeneous forms, fragmentation and breakdown.

The art of ceramics and ceramic form, has been influenced, like other different art fields, by the intellectual changes of postmodernism arts, which moved it from the range of form and functional beauty to beyond, where they have helped the potter to move out from the limitations of artistic technique to aesthetic and structural dimensions keeping up with the postmodernism philosophy.

Hence, this research aims to study the intellectual and aesthetic variables that accompanied the postmodernism stage, and how it contributed to the change of the artistic vision of the Egyptian ceramic formation to keep up with contemporary concepts. This can be used in the field of teaching in faculties of arts and art education in general and field of ceramics in particular. That is to limit of the feasibility of traditional methods of understanding, creating and teaching art.

The research then tends to answer the following question:

1- What are the intellectual and plastic variables of Egyptian ceramic art in light of postmodern philosophy?

Research hypotheses:

- 1- Postmodern principles have contributed to intellectual and plastic changes in Egyptian ceramic art.
- 2- The possibility of reaching the intellectual and plastic variables of the Egyptian ceramic art in accordance with the principles of postmodernism, through the study and analysis of selections of contemporary Egyptian ceramics.

Research aims:

- 1- Studying the change in the field of contemporary Egyptian ceramic formation in light of the aesthetic and intellectual concepts and variables of the postmodern era.
- 2- Revealing the general features of contemporary Egyptian ceramics.

Research importance:

- 1- To highlight the role of the intellectual variables of the post-modern era in changing the concept of contemporary Egyptian ceramic composition.
- 2- Subjecting Contemporary Egyptian ceramics to study and analysis, which benefit researchers and scholars in the field of art education in general and the field of ceramics in particular.
- 3- Creating new entrances to the learning and teaching of arts in the light of postmodern principles.

Research limits:

The research is limited to the study of the intellectual variables of the postmodern period and its impact on the field of Egyptian ceramic composition through the study and analysis of selections of works by contemporary Egyptian ceramic artists from 2010 to 2017.

Table 1 shows the intellectual and plastic variables of contemporary Egyptian ceramic works

variable	Contemporary Egyptian Ceramic Art
Work content	The works of contemporary Egyptian ceramics have presented different contents and concepts from all the usual traditional perceptions about what the ceramic form is and its applied functions typical of earlier times, in exchange for interest in the idea of artistic work and its meaning, and the content in some works has been associated with issues or social phenomena like nostalgia, or reworking the artistic heritage in light of the issue of combining originality and contemporary.
Forming methods	The forming methods in contemporary Egyptian ceramics are depended on everything that is related to the philosophical and aesthetic ideas of some trends of postmodern art, especially the art of processing in the void, where the emergence of various ceramic works scattered parts have been erected in open or closed galleries as scattered shapes on the ground or being hung on the walls or possibly drooped from the ceilings of the halls, its composition was based on the use of synthesis and editing methods and the integration of various materials and ceramic or non-ceramic plastic techniques.

<p>Processors and techniques</p>	<p>The technical techniques used in the work of contemporary Egyptian ceramics varied according to the technological development of the 21st century, where artists have employed in their work some developed technological techniques, such as digital printing methods, engraving, fragmentation and then regrouping and restoration.</p> <p>The scientific breakthrough associated with the technology of ceramic materials associated with the chemistry of glass coatings and the multiplicity of their types and quality, and the spread of furnaces and different methods of fire also contributed to the granting of ceramic works with amazing and expressive values that took them out of their usual nature and regular form.</p>
<p>Aesthetic values</p>	<p>The combination of beauty and function and the emphasis on utilitarian values and quality of manufacture are no longer the basis in judging the aesthetics of contemporary Egyptian ceramic work, in contrast to that the artist's interest was focused on the idea of his work as a source of aesthetic value, with emphasis on other aesthetics associated with the concepts of synthesis pluralism, collectivism, and fragmentation.</p>

Research results:

- 1- The 1970s and 1980s are the true beginning of postmodernism, with its features manifested in various aspects of life and culture, linked to the emergence of new formalities in culture, social lifestyle and global economic systems.
- 2- The definitions of postmodernism are varied and took different and interlocking elements, many of which relied on the rejection of the foundations and principles of the modern era. Seek to break down the constants, criticize centralism and dominant intellectual power, and oppose old methods or combine different styles and genres.
- 3- Eclecticism is considered as a feature of visual arts in postmodern era, where artists used the techniques of aggregation, reproduction and editing and the popularity of synthesis compositions of various styles.
- 4- Conceptualism has become a distinctive character of postmodern art, Conceptualism doesn't care about forms, techniques, materials or plastic media, but rather ideas and meanings, while shifting away from being interested in achieving any utilitarian and functional aspects associated with artistic work.
- 5- The structure of the postmodern art work went beyond the traditional framework of work or the idea of a frame painting responding to the reasons for the shift towards the collective and the departure from the scope of the museum and the exhibition, emerged works of art are characterized by their open structures in addition to the enormous diversity of expressive media.
- 6- Contemporary Egyptian ceramics, particularly through the work of the Youth Salon, ceramic biennials, the symposium and the meeting of contemporary Egyptian ceramics, were characterized by the representation of aesthetics and concepts of postmodernism, where the works embodied non-traditional artistic visions, moved towards departure from the traditional ceramic form based on construction, the usual composition and functionality and the associated aesthetics, techniques and expressive formulations, and seeking to focus on the

concept and the idea of artistic work that became the basis in judging its value, also popularizing the formal bodies of ceramic shapes to become equipped in the void and opened with fragmented structures. New techniques associated with modern technology were used and expressive media, models and methods were integrated into the logic of synthesis and aggregation.

Research recommendations:

- 1- The need to hold art seminars and workshops, to allow researchers and scholars to learn about the trends and aesthetics of postmodern art and all the developments in the field of the history and criticism of fine arts in general.
- 2- Modifying the teaching curricula in faculties of arts and art education in general, and in the field of ceramics in particular in the undergraduate and postgraduate stages in a manner that is in line with the intellectual, conceptual and aesthetic variables of contemporary art trends.
- 3- Following up the contemporary developments in the field of plastic arts and related international artistic, technological and scientific variables, which can be used in the field of contemporary Egyptian and Arab art movement.

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