

## **Aesthetic formation between sculpture and ceramics in achieving three-dimensional shapes**

**Assist. Prof. Dr. Taha Hassan Massad alghabashi**

Assistant Professor of Sculpture, Faculty of Specific Education, Damietta University

[tgobashy@du.edu.eg](mailto:tgobashy@du.edu.eg)

**Dr. Osama Abdel-Ghani Al-Mandrawi**

Doctor of Philosophy in Specific Education, Art Education, specializing in ceramics.

[osamaabdelgany2@gmail.com](mailto:osamaabdelgany2@gmail.com)

### **Abstract:**

Integration between the different fields of plastic arts, especially sculpture and ceramics, is no longer isolated from currents of thought and philosophy. Sculpture and ceramic arts have a new spirit. The artist has become expressing what is inside him through the multiple pages and pottery with each other, and all boundaries of expression and place of presentation of work have melted.

Success in sculpture and ceramics depends on the artist's success in choosing the material she drew and his expression of the subject, and the material represents the main image and represents it. And a new performance style that achieves his idea, taking advantage of its sensory and structural characteristics.

The planning of raw materials technology in the modern era is part of the components of sculpture and ceramics and their environment, as it added a new concept of relations between the functions of artwork. Determination of raw materials from a mere material to being considered a self-contained concept.

### **Keywords:**

Aesthetic integration, sculpture and ceramics, achieving plastic bodies

### **Introduction:**

The aesthetic formation between the different fields of plastic arts, especially sculpture and ceramics, is no longer isolated from the intellectual and philosophical currents of the contemporary era, as scientific and technological developments have added new techniques that are in line with the properties of raw materials. The arts of sculpture and ceramics were a new spirit, so the artist became expressing what is inside him through the various materials and his different techniques, but this development melted the arts of sculpture and ceramics, so they overlapped with each other, and he began striving to develop them, so sculpture and ceramics were liberated from most of the traditional restrictions, so there was a diversity in form, content, methods of expression, and the place of display the job.

The success of formation in sculpture and ceramics depends on the extent of the artist's success in choosing the material that is compatible with his performance and his expression of the subject, and the material represents the raw material before the artist's hand extends to it and exits from its entity into a mediator for the artist through which he achieves his plastic ideas, so the artist can change and modify his vision and what He agrees with its nature and properties in

order to reach plastic solutions and a new performance method that achieves his idea, taking advantage of its sensory and structural characteristics.

The technology of raw materials in the modern era is considered part of the components of sculpture and ceramics and their environment, as it added a new concept of relations between the parts of the artwork, and thus shifted the employment of raw materials from being a mere material to considering it a self-contained philosophical concept subject to the artist's thought through which new plastic, expressive and aesthetic values can be revealed. .

And the mating between the ceramic material after the completion of the firing process and its maturation inside the kilns with the sculptural material represented in the material of hardened cloth with polyester material can enrich the technical methods used in the field of sculpture and ceramics if it is related to the intellectual dimension of it. Using its media and the ability to form it.

And the material must show all its sensory richness at the hands of the artist. It is not necessary in the artistic work that every trace of the material imposed on it disappear from it, and that all the material elements used in its composition come together in such a way that they all cooperate in highlighting the aesthetic sense that must capture our attention. The meaning of this is that The material of the artistic work is not merely something from which this work was made, but rather it is an end in its description as having special sensory qualities that would assist in the formation of the aesthetic subject" (Sabah Mustafa Fahim, 1996, p. 25)

#### **Research Problem:**

The lack of clarity of the artistic vision of the culture of intermarriage between two different materials, such as ceramics and hardened cloth, led to a poor awareness of the aesthetic formation of the connection between sculpture and ceramics, which had a negative impact on the general view of the arts of sculpture and ceramics, and not giving it the appreciation that corresponds to its importance in being a container containing artistic culture within it. For society, especially since the recipient of art is no longer isolated from the non-traditional artwork, so it raises subjective aesthetic responses in it.

#### **The Research Problem Raises The Following Question:**

- The possibility of achieving aesthetic formation between sculpture and ceramics in achieving non-traditional plastic bodies.

Research Hypothesis: The research assumes that:

- Aesthetic formation between sculpture and ceramics can achieve non-traditional plastic bodies through mating between the form, the characteristics of each raw material, its techniques, and the aesthetics of sculpture and ceramics.

#### **Research Importance:**

- 1- Abolition of barriers between the fields of sculpture and ceramics in the creation of non-traditional bodies
- 2- Benefit from combining experience in sculpture and ceramics in realizing artistic ideas

#### **Research Objectives: The Research Aims To:**

- 1- Presenting a plastic and experimental vision for dealing between sculpture and ceramics in achieving non-traditional bodies.
- 2- Demonstrating the aesthetic dimension of dealing between sculpture and ceramics plastically and expressively

### Search Limits:

The topic of research can be determined in the field of mating between materials in sculpture and ceramics by using some materials that can withstand temperatures such as ceramic clays, glazes and other materials such as polyester cloth.

### Research Results:

- 1- Aesthetic formation between sculpture and ceramics achieved non-traditional plastic bodies.
- 2- Selections of raw materials and their treatment with different techniques revealed new horizons that provide an opportunity for experimentation and discovery of new relationships and organizations that enrich the aesthetic formation between sculpture and ceramics.
- 3- The connection of the material with the technique The fine formulations and expressive connotations helped in building non-traditional contemporary formations resulting from the combination of sculpture and pottery.

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