

The plastic entries of compositional structure in the work of artist "John Morris" and its aesthetic influence on the wooden work of the students of the Faculty of Specific Education, Fayoum University

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Research problem:

On the basis of the researcher's practice of teaching the wood arts course to students of the fourth year of the Department of Art Education at the Faculty of Specific Education at Fayoum University, she observed that there are shortcomings and weaknesses among students, especially in the visual outcome, as they are not sufficiently familiar with the work of foreign artists and other cultures, in addition to their lack of knowing about aesthetic and plastic values, and lack of imagination, in order to gain artistic vision for three-dimensional artworks and methods of enriching their synthetic structure, by constant researching, the researcher found that the artist's "John Morris" artworks include many plastic entries that take on a great deal of importance given the many intellectual and aesthetic formulations that have characterized them. "Morris" in the formulation and execution of his artwork on synthetic constructivism, whose aesthetic influence on the wooden occupancy and enrichment of its construction can be used in the work of students of the Faculty of Specific Education, Fayoum University.

In this way, the problem of the research is identified in the following question :

- Can the aesthetic influence of plastic entries be used in the work of the artist John Morris to enrich the wooden constructivist in the work of students of the Faculty of Specific Education, Fayoum University?

The importance of the research:

- Reveal the artistic vision of the artist (John Morris).
- The plastic entries of synthetic constructivism revealed in the works of the artist "John Morris."
- The research contributes to the enrichment of the wooden constructivist by identifying the plastic entries of synthetic constructivism in the work and aesthetic influence of the artist John Morris.
- The research contributes to opening up new plastic horizons by combining more than one technique.
- Developing students' ability to draw inspiration from Morris' work as a source of enrichment for their artistic and technical culture, developing aesthetic awareness of other cultures, and developing their artistic abilities to create innovative wooden artifacts.

Research objectives:

The research aims to create creative entry points for the teaching of wood work arts by:

- 1) An artistic analysis of examples of the work of the artist "John Morris" to examine the most important plastic approaches to synthetic constructivism in his work.

2) Enrichment of the wooden constructivist based on the inspiration from the synthetic architecture of John Morris' work and its aesthetic influence as an innovative design point in the work of the students of the Faculty of Specific Education at Fayoum University.

Enforce research:

The research assumes that:

-The aesthetic effect of the study of the plastic entries of the synthetic structure in the work of the artist John Morris on the enrichment of the wooden construct in the work of the students of the Faculty of Specific Education at Fayoum University.

Search boundaries:

Examples of John Morris' work which are described and analyzed to inspire with their aesthetic influence as an innovative design and a starting point for enriching the wood architecture in the work of students of the Faculty of Specific Education at Fayoum University.

- An experimental procedure was on the research sample of students from the fourth year of the Department of Art Education, Faculty of Specific Education, Fayoum University, in the 2020/2021 academic year, to carry out 2D and 3D wooden artifacts.
- The research experiment in the student experiment is limited to the following materials and tools:
 - Natural timber material (beech, swede, dear, mugna, nut turf) and industrial timber (MDF), and synthesis using some complementary and aggregate materials such as (metal chains of various sizes, shapes and colors- metal gears- chips of saj metal- acrylic in blue).
 - Use of a range of mechanical machines (such as an electric arquette saw, rocket, router, electric schnauer, disc sandwich), and manual tools such as (a variety of chisels, daqmaq, wood coolers of varying sizes and uses, a sandpaper of different degrees, pencil, ruler, meter).

Research methodology:

The research follows the descriptive and analytical approach in the theoretical framework, the semi-experimental approach in the applied framework, the selection of the research sample from the fourth year students of the Department of Art Education at Fayoum University, the selection of the one-group system with tribal measurement (which is before the application of the student experience), and the post-student test (which is after the application of the student experience) for the same group.

Research tools:

- 1) An application test (before/after) applied to the research sample to reveal the students' ability to benefit from the analytical study of the plastic entries in the work of John Morris and to draw inspiration from them and their aesthetic influence as an innovative design starting point, with a view to arriving at new and inspired artistic formulations that will help to enrich the building of the wood occupant in the work.
- 2) Conduct the student experiment on the research sample.
- 3) Conduct a post-applied test on the sample research in the student experiment.
- 4) Preparation and application of an assessment form for woodwork resulting from the student experience.
- 5) Statistical analysis and discussion of results.

Practical experience:

Development in various fields of plastic arts is one of the important pillars of the artist's attempt to join civilization and the tremendous technological development of materials and technologies, where material and technology are two sides of the same coin.

The field of wood art is one of the fields of polytechnics. It is concerned with materials and techniques and aims to develop the artist's innovative thinking. The artist must develop his materials, tools and techniques, be familiar with other local and international artistic cultures and be familiar with everything new in the field of plastic art in general and the field of wood art in particular.

From the analytical study conducted by the researcher, she found some important plastic and technical approaches to synthetic constructivism in the work of John Morris, which is considered an intellectual and plastic starting point, as well as its aesthetic effect, which enriches the construction of woodwork in the work of students of the Faculty of Specific Education, Fayoum University, as follows:

In terms of the first entry (characters), the researcher found that it gave the opportunity for creativity and innovation in dealing with human characters or bodies in a manner that relied on the anatomy and fragmentation of the mechanics of the natural organs of the human body, skeletons and muscle anatomy, as well as the use and utilization of certain prosthetics in the formulation of his artworks.

This directs the researcher to take advantage of the artist John Morris' plastic and technical methods used to formulate his works based on the fragmentation, dismantling, reassembling and synthesizing of the parts of the human body with an artistic vision stemming from a conscious thought and a new and unconventional artistic vision because of its insight into the human body.

Regarding the second entry (winged characters), the researcher found that he gave the woman or female element the most attention, expressing her in all his work, emphasizing her femininity, grace and paper, highlighting and exaggerating some parts of the body, as he adopted the expression of winged characters on the surreal side by adding some butterfly and bird wings.

This directs the researcher to leverage his artistic vision, his style of expression, the formulation of his works, and the aesthetic effect of the plastic entrances in them, which lean towards the surreal trend, with the aim of enriching the wooden architecture with innovative and unconventional designs.

In terms of the third input (heads and faces) the researcher found that the artist deliberately undertook the disassembly entrance to the parts and components of the human head by means of the input of abstraction, synthesis and reduction and then recombining and assembling these parts artistically and insightfully seeing the human head and face.

This directs the researcher to take advantage of these technical inputs (abstraction, synthesis, reduction) in formulating the wooden occupancy in such a way as to enrich its construction.

In terms of the fourth input (birds and animals), the researcher found that in formulating his artwork, the artist relied on the input of abstraction and synthesis, as well as fragmenting the bodies of birds and animals into a group of parts, relying on the skeleton and anatomy of muscles, and then reconstructing and assembling them in a way that serves his idea to be expressed.

This directs the researcher to take advantage of his artistic style of formulating and executing his artwork from the idea of the scientific fragmentation of the bodies of birds and animals based on the foundations of anatomy of the animal body in terms of muscle and skeleton enriching contemporary wooden constructivism.

In terms of the fifth entrance (painting, photography, collage), the researcher found that the artist "Morris" relied on painting and photography using a variety of different colors and paints, as well as relying on collage style using many materials, whether Japanese chigami paper or using some printed images of landscapes and people.

This directs the researcher to take advantage of the style of painting, photography and collage to enrich the wood-occupied architecture.

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In addition, the multiplicity of plastic approaches to synthetic constructivism in Morris' work and his reliance on diversity in the use of more than one technique combined in his work. (Eminent and immersive drilling style, grafting, lathering, arquette, deletion and addition, deconstruction, fragmentation, synthesis and interlocking, assembly, rinsing and cold, finishing and paint, among others) which helped the artist to enrich the surfaces of his artwork, including artistic and aesthetic values that served to highlight the aesthetics of the natural wood ore used and complementary materials as well.

Morris also used synthesis by combining wood with prefabricated or consumed complementary materials such as various metals, copper, stainless steel and leather, as well as buckles and tapes, as well as the use of pieces of commercial devices such as camera, avometer, some electrical circuits, some small metal parts of ships, some parts of prosthetic limbs and prosthetic devices for human and animal bodies and bicycle tires, as well as the use of all kinds of nails, nuts, quail, hinges and mobile connections made of copper ore and stainless steel.

This directs the researcher to take advantage of the synthesis method by using various natural or manufactured materials, consumables, prosthetic devices, electrical circuits and other methods of collection, connectivity and interlocking of quail, nuts and stationary and mobile metal connections, in order to enrich the wood-occupied architecture and incorporate it with many aesthetic values in a way that helps.

The analytical study of Morris' works and their aesthetic impact also helped to give different opportunities to find innovative and unconventional alternatives to technical problem solving, whether in design, implementation and configuration. Morris' formative solutions to the formulation of his artwork are characterized by a deep insight and fertility of imagination with an analytical understanding, taking advantage of the diversity of wood raw materials, complementary materials, techniques, contact and colors to strengthen the form and expression. The study also helped to draw the attention of those interested in the field of wood art to the work of Morris, because of his artistic and unconventional values, it has a thought and technique that deserves to be studied and contemplated to serve as a creative input to enrich the wood-busy architecture in the work of the students of the Faculty of Specific Education, Fayoum University.

Research findings:

- 1- There is an aesthetic effect and positive relationship between the study of the plastic entries of the synthetic structure in the work of the artist John Morris and its aesthetic influence on the wooden work and the enrichment of its construction in the work of the students of the Faculty of Specific Education at Fayoum University.
- 2- The analytical study of the plastic entries of examples of the work of the artist John Morris achieved creative entries, plastic solutions and artistic formulations that helped to enrich the wood-occupied architecture and develop the creative thinking of students in the field of wood art.
- 3- The analytical and artistic study of plastic entries in examples of the work of the artist John Morris showed their distinction in style, aesthetic, and artistic values, and richness in plastic and technical features, creativity and modernity of ideas, in line with the teaching of wood art with a new creative thought.
- 4- Innovative alternatives using new technical and formative methods with the potential to synthesize and invest prefabricated and consumed industrial raw materials in a way that enriches the construction of wood artefacts.
- 5- The study helped to draw the attention of those interested in the field of wood art to the work of the artist John Morris, because of its unconventional aesthetic and plastic values, and urged them to keep pace with contemporary thought and to draw more effective inspiration from other cultures.

Recommendations:

- 1- The need to study the works of Western artists in general and to study the plastic and constructive approaches to the works of the artist John Morris in particular, because of their multifaceted artistic importance, which can be used to teach the field of wood art at art colleges.
- 2- Continue to search for new plastic and technical entries commensurate with the development of wooden artefacts and in keeping with current developments.
- 3- The importance of guiding students and refining their talents by moving away from traditional ideas and simulating reality, and guiding them to create wooden artefacts stemming from their inner vision and emotions with the possibility of adding imagination, supernatural people and wingers in order to reach innovative wooden occupancy.
- 4- The importance of promoting creative thinking among students of art education by enriching visual vision and drawing inspiration from the culture of others as one of the sources of enrichment of their artistic and technical culture and the development of their aesthetic awareness of different cultures.

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