

THE AESTHETIC OF COLOR EXPRESSION IN THE SELECTED WORKS OF THE STUDENTS OF ARTISTIC EDUCATION DEPARTMENT IN CERAMIC

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A B S T R A C T	KEY WORDS
<p>The aims of study to reveal the beauty of color expression in the works of the Department of Art Education. To assure us of the importance of glazed pottery, a view that lies in its bearing of colors that excite the viewer. Therefore, its importance comes from revealing the color beauty placed on the surface of the pottery vessels, which are basic components for working with (ceramic) a word. Commercial It is one of the lessons taught by students of art faculties, art education departments and art institutes. In the second chapter, the researcher to explain the philosophy of beauty, as well as introducing the pottery kiln or the art of ceramics, which is a disclosure of the most important philosophies of beauty. In the third chapter, the researcher dealt with the analysis of the students' work and revealed the expression of these colors that cover the artistic works accomplished by the students of the art education departments. As results and conclusions appeared in the fourth chapter explaining to us the most important of these works of art.</p>	

Introduction

Chapter One

Search Problem

One of the important arts that the researcher seeks to delve into is the art of ceramics or (ceramics) and the art of ceramics is one of the arts that took it upon itself to show the aesthetics of the works, one of the elements of which is color. And color is an important element how many elements of composition for pottery or porcelain art. Therefore, the process of coloring those works consisting of clay and color is one of the important steps, the expression of color on the surfaces of these pottery is a process subject to aesthetic standards carried out by the artist in the completion of his artwork, and since this art falls within the vocabulary and vocabulary of the materials studied by the art student in the technical departments, so the researcher will identify how to express for students in putting their colors on these pottery and what is the aesthetic of expression in this area, where the researcher will depend on what he accomplishes Students work in this vital and important lesson.

The pottery lesson or ceramics is a lesson that contributes to expanding students' perceptions of the stages that work goes through, starting from preparing clay to coloring it and entering the oven, which are somewhat complex processes and stages. In this research, we will learn about the stages and how

to color those works done by students and about the aesthetics carried by each work and the interpretation of each of its colors. Color has become a major role in the construction of glazed pottery because of its influential ability on the recipient.

Importance of research

- Research may contribute to highlighting color and its large presence in the details of each artwork.
- The disclosure of aesthetic values in color and its suitability to the idea in any work may lead us to several interpretations needed by the researcher in the interpretation of many things and may be adopted as a study that reveals the aesthetic value.
- The current research helps in explaining many phenomena of color, how it is used and why it is used, as it explains to us some colorful artworks to eventually form a cognitive addition to art libraries.

Research Objective

The research aims to: Reveal the beauty of color expression in the students' works completed for the Department of Art Education.

Search Limits

The current research is determined by:

- 1- Spatial boundaries: Maysan University - College of Basic Education - Department of Art Education
- Iraq
- 2- Time limits: 2021-2022
- 3- Objective limits: It is the aesthetic of color expression in students' work.

Define terms

-Beauty

- Saliba (1971) defines beauty as (proportionality of members and most of what is said from the general definitions in the recommended sight) (Saliba, 1971, p. 407)
- The researcher defines it as (it is a study of the elements and foundations by which the artwork is built and try to know how to build them according to a certain standard).
- Color expression:

Arafa (Reed, 1986)

(Demonstrating direct emotional reactions or is the variable in art, i.e. the understanding that man evaluates by abstracting his sensory impressions) (Reed, 1986, p. 42)

The researcher defines it as:

(The set of emotional emotions that appear in practice and formation on the surface of the materials that can make up the artwork, embodying the idea that the artist wants to show to the public).

Chapter Two / Section I

Philosophy of beauty

The research in aesthetic philosophy inevitably leads us to the beginnings of the development of explanations for beauty and what it is. At the beginning of exposure and explanation of beauty and its interpretation, there are philosophers who described several definitions of the concept of beauty, starting with Greek philosophy. A large number of philosophers appeared who tried to convey to us an idea of beauty. It was initially a philosophy that clarifies the conflict between good and evil. Some said that good is beauty and ugliness is evil. From this point of view, the convictions of philosophers

were formed. They described the explanations and rationale for it. Among these philosophers are the Pythagoreans, whose name is attributed to the mathematician Pythagoras.

Socrates (470 – 399 BC), one of the greatest philosophers and thinkers of his time, said he had a critical vision, he named himself until he reached the stage of sanctification and his opinion of beauty was that it achieves the end based on his theory (teleological interpretation), beauty has a purposeful field that reveals goodness and higher values.

Plato (427-347 BC), who was discipled by Socrates, an ideal world influenced by idealism and divided the world into two parts: the world of ideals and represents a real world, and the second world is the world of sense or shadows, which is a mortal world.

Aristotle (385-322 BC) also named Aristotle, a Greek philosopher, through his research and opinions, to discover and investigate the effect that beautiful things create on the human psyche. Aristotle combined the objective and the absolute to create beauty.

Moving to Islamic philosophy in beauty, many Arab thinkers have emerged at this stage, which is considered as a link between it and the Greeks, and if we want to reach the depth of history, we will find that the Arab-Islamic civilization is rich in its philosophical output, as it is the whale of many myths and poetry... Al-Farabi (260-339 AH), one of the Muslim philosophers, his philosophical perspective embodies the artist's connection to the sensory objects that are aware of the faculties of the way of upgrading the parts of art, which has the advantage of superiority over the penetrating nature of beauty and its value achieved through the work of art.

Moving to another Islamic world, Ibn Sina (370-427 AH), it is an extension of the thought of Al-Farabi has taken a lot from him Ibn Sina believes that his philosophy is close to the philosophy of Aristotle, who believes in simulation as a metaphor from the origin of the thing as well as Al-Ghazali (445-505 AH) important views in the sciences of religion and beauty, it is known for its Sufi orientation, it considered Sufism the way leading to science through taste that made it like light.

It is no secret that the philosophy of the Arab-Islamic civilization has taken a lot from Greek philosophy and was influenced by it by relying on translation on some of what they obtained from it. Moving to modern philosophy, it has been agreed among believers that the year (1821) is the beginning of modern philosophy, although it varied in some of them, this contrast helped to form and mature the search for beauty.

Modern philosophy has relied on basic factors to understand the subject of beauty, the modern era has witnessed a richness of knowledge and the difference of this richness of knowledge that those thinkers have described within their abilities and visions is the development of elements of aesthetic theory and its subject (Aesthetics) and that the first to differentiate between aesthetics and the rest of human knowledge is the thinker (Baumgarten), who called aesthetics the term (Aesthetics) in 1750.

(Abu Sheikha and Adly, 2010, p. 19)

Perhaps what distinguishes beauty is the "autonomy" brought by Descartes, who showed it and confirmed its existence in the self for its ability to reach the truth.

One of these thinkers is (Immanuel Kant) (1724-1804 AD), as Kant's view of the aesthetic that stems from the self that he wrote about in his book called (Al-Hakam) emerged. But subjectivity in governance has the character or rule of comprehensiveness if the foundations or subjective conditions of the faculty of government for all trainees. (Badri, 1996, p. 8)

Moving on to another thinker and scientist, the thinker (Friedrich Hegel) (1770-1830 AD), a German philosopher, as he set out to build his own concepts and tools to show a special philosophy, which

made him a theology, as this aesthetic philosophy and his pattern of thinking represented all and unified a number of opinions and movements, which made him try to prove the validity of the object thinking and thought as an object, i.e. the correspondence of existence and thought. (Youssef, 2008, p. 23)

John Dewey (1856-1952)

It can be said that Dewey's philosophy is a natural pragmatic trend, as it links the theory of art with the interaction of man with his reality, and this is what he called experience because art, by contemplating its own themes and fantasies, evokes in us aesthetics that are not normal normal, but different and different from the ordinary. (Youssef, 2008, p. 205)

The proof of Soorio (1852-1926)

He is the French aesthetician, who called for the need for solidarity between the two functions, which is the aesthetic task and the utilitarian task, and (Sorieu) has formed a different picture of aesthetics as a (object-oriented science) based on what art creates of things within the study of its subject.

We are satisfied with this presentation for some modern and contemporary beauty thinkers, as beauty has been developed through aesthetic theories, they are several theories, including:

- 1- Aesthetic experience theory
- 2- Simulation theory
- 3- Emotional theory
- 4- Psychoanalytic theory
- 5- Formal theory
- 6- Artistic beauty theory

The use of color in pottery

The colors have an impact in the hearts of people and colors psychological effects sensory and aesthetic great human use colors and decorated by pottery with a utilitarian function, which was used by most of his tools and decorated with bright colors in order to distinguish them from the rest of the tools acquired by فمرة we see him uses color in decoration and at other times for sovereignty and religious rituals such as the colors that most Africans put on their faces during the performance of their worship and not limited colors in this continent, but beyond to Asia, specifically the East countries of Asia.

The color was also used to express fear, in some caves there were many drawings indicating that the ancient man was drawing pictures of animals in large size to justify his fear of those animals or may use them in magic in order to go away from them evil spirits as they claim and this is what archaeologists found 27 thousand years ago in the caves of Altamir in Spain and France. Color was a language or symbol used by ancient man to express what he had in mind (regardless of the ancient man's use of color, most researchers prefer his knowledge of color in awareness and importance, meeting various aesthetic and psychological needs in the first place, as well as its various functions) (Kazem, 1989, p. 12).

Referring to the artists who use color in their various artworks, the expression in colors, especially on pottery, is one of the means of artistic expression, which is the entrance through which we can access the artist's bays to try to interpret the important aspects that the artist put through colors on his artwork, which embodied his impression and internal projections to express color on his works, so the color expression works to provide the opportunity to know what colors are used and why they were used to express emotions, tendencies and ideas, as it It reveals to us the meaning of these colors that allow us to infer by them what is inherent in the same artist.

Therefore, talking about expression in colors is only an artistic product consisting of the convergence of two aspects, namely the emotional feelings inherent in the same individual and his physical kinetic energy, so it is a human condition formed and formed through external influences or external reality, which has an active role in moving those feelings and then embodied through what drives him towards others and appears in the form of various works of art, including pottery or colored pottery, which we are about.

Colors affect the soul, leading to a feeling resulting from the vibrations of some of them, which in turn suggest thoughts that bring comfort and tranquility to the soul, while others go to turmoil and anxiety by watching the colors that cover the surface of the artwork according to what the artist sees.

Here, we must refer to the art student's artistic production, especially in the field of pottery arts, as the art student studies in institutes and colleges specialized in teaching art, so many plastic arts pass by him and the most important element in it is the color element, so that component element is subject to the artwork in order to give it an aesthetic value. Thus, it can be said that the work has achieved its goals, which it becomes through two areas, namely the subject, whatever the image, word or anything expressive, and the second is the idea for which the idea of the component of the artwork was built, and this is the expression in color, and this is confirmed by (Santian) by saying ((If the two limits are not integrated into the mind, then the work cannot be described as expressive)) (Santian, D. T., p. 214)

Based on the foregoing, the expression and all its forms several stages and several classifications classification (Herbert Reed), which starts from childhood and ends with adolescence, where the description of adolescence, which begins at the age of fifteen, it is the stage of maturity has as well as there is another classification, a classification (Victor Lonfield), in which the classification begins with stages (seven) from the pre-planning stage and then the planning stage until it reaches adolescence, but identified by Lunfield and starts from the age of thirteen to The most important characteristic of this stage is that we can feel and feel the clear difference between the performance of students in the works of art as they perform in a mature aesthetic perception between it and the stages that precede this stage.

The aesthetic of expression in colored porcelain

We had discussed above that porcelain is based on clay, which is the cheapest material, and how it entered human life intimately until it became an integral part of his life affairs. The ceramic material has evolved during the different ages with the development of the requirements of multi-method life and the multitude of curricula, and each worker has his own diligence. It is known that the art student at the undergraduate level used to work on clay in his lessons, which are scheduled to be taken in the school years, but here at the beginning of this stage that the student passes through several stages through which the student can learn about the important stages that each pottery work goes through, including:

1- Clay preparation process:

And we begin by first identifying the characteristics of the mud and its absence of salts and plankton, then preparing its own basins for collecting them, then the student sifts those muds to purify them.

2- Kneading method:

The kneading process is done by hand, by cutting the clay into pieces and parts, then kneading each part, and then re-combining the dough several times.

3- Making models:

It is a stage in which the models made by the student are memorized, as well as the work of the forms that are intended to be shown and done in a professional manner. Thus, we have opened up to the recipient the ways to achieve his purposes, and the ways of the path in his thinking have been determined by making the models to be produced.

4- Methods of keeping models wet and methods of drying them:

When temperatures intensify, it is recommended to fill different pots or containers with water and place them inside boxes or cabinets prepared to store the pieces made to delay drying and create an atmosphere of moisture so that direct and rapid drying does not cause cracking of the parts of one piece.

Colors and glazes

In this regard, we cannot speak at length and detail. The glaze is a mixture of several materials that interact with each other and overlap within the body of the pottery piece during the honing process after glazing. The glaze depends on three factors to be suitable for covering the completed piece and thus coloring it. These factors are three materials that are involved with each mixture to play its role as a lining for each color required.

These materials are:

- 1- Basic materials and alkalis.
- 2- Aluminum dioxide or alumina.
- 3- Silicates - silicon dioxide as an acidic substance.

The base material is the common basis in all types of paint, and it is:

- 1- Lead compounds of all three types.
- 2- Red lead - lead peroxide.
- 3- Yellow lead - lead oxide, litharge.
- 4- White lead - white lead carbonate.
- 5- Single lead silicate - the first lead silicate.
- 6- Lead binary silicate - the second lead silicate.
- 6- Composite lead silicate - white lead silicate.

- Alkalis:

They are water-soluble base materials that have the ability to expand, which makes them suitable for coatings. No, they do not allow cracks or fractures to occur in the coating.

- borax:

It is one of the materials that can be used as a base dissolved in water after improving it with alkaline materials.

Indicators resulting from the theoretical framework

- Socrates believes that beauty achieves the goal based on his theory (the teleological interpretation).
- What distinguishes beauty is (self-independence) that Descartes came up with.

The human interaction with his reality is called experience.

Colors fall into people's hearts because of their psychological impact.

Color was used for decoration and worship on some continents of the world.

- The use of colors allows us to infer by them what is latent in the same artist.

The use of colors achieves the goals of the artwork.

The pottery-ceramic artwork goes through several stages.

- The coating process is done by means of oxides prepared for this work, including alkalis and oxides.

Chapter III

Search procedures

Research Methodology

The researcher adopted the descriptive analytical approach for its suitability and the objectives of his research.

research community

The research was determined by the completed ceramic works for students of the second stage of the Department of Art Education for the academic year 2021-2022 and included (18) works by 18 students from the same stage.

The research sample

The researcher relied on selecting a sample for his research in an intentional, selective manner, due to the presence of observations and based on the facts and information contained in the theoretical framework. He chose (7) works out of 18 works, which is the research community.

search tool

The researcher used the observation tool, which is a tool that works on analysis through the paragraphs developed by the researcher, and after presenting the analysis tool to a group of experts. The observation form was based on the researcher's review of the literature on coloristic aesthetic expression, and it included a set of work paragraphs for the aspects of analyzing ceramic works. The total number of paragraphs was (9). The researcher analyzed each paragraph into three features that each paragraph bears.

Here is a description of the search tool:

- 1- Movement of decorative units in ceramics.
- 2- Type of fonts.
- 3- The nature of linear trends.
- 4- Distribution of shapes and colors.
- 5- Color details.
- 6- Characteristics of the ceramic color.
- 7- The reality of color.
- 8- Good color performance.
- 9- The multiplicity of colors and harmony of shapes.

Validity of the tool:

After the researcher finished building his analysis form for the aesthetics of color expression and its initial form, which has a number of (9) paragraphs, he presented it to a group of experts in the field of formation, education, art, educational and psychological sciences to express their opinions and observations on its paragraphs, as the percentage of experts agreement reached (80%), and thus we obtained a The validity of the tool.

Performance Consistency:

The researcher selected two analysts who have experience in the field of graphic analysis, and trained them on the questionnaire paragraphs and how to analyze them through his analysis of (five artworks), and the percentage of agreement was (82%) according to Scott's equation.

Final application:

After the researcher verified the validity and stability of the tool, the researcher studied (7) colored ceramic works.

Statistical means:

The researcher used the following statistical methods:

1- Cooper equation:

The researcher used it to calculate the validity of the graphic analysis tool:

$$\frac{(\text{Agreement a number of times})}{(\text{Agreement not a number of times} + \text{Agreement a number of times})} = \text{Agreement percentage} \times 100$$

2- Scott's Equation:

The researcher used it in the treatment of the stability of the tool to analyze the drawings:

$$\frac{(\text{expected agreement ratio} - (\text{observers agreement ratio} \times \text{observers agreement ratio}))}{(\text{expected agreement ratio} - 1)} = \text{agreement coefficient}$$

Sample analysis:

Since the aim of the research is to reveal the aesthetics of expression in the works of the students of the Department of Art Education, the researcher adopts the exploratory analysis approach to analyze the research sample in order to reveal the aesthetics of color in the works completed by the students.

Analysis:

The work of a ceramic jar of a realistic nature, in which the student organized the shape in a manner of building clay and with a clear aesthetic pattern and color harmony in which the fields of vision overlapped to be a work of a complex cylindrical nature. The orange color graduated to the top in a tensile and chromatic way, then he turned to the light color at the top of the work, evidence of a sense of balance. The color has an integrated appearance in its structural arrangement, and the colors took on their formal beauty, especially the orange color, which is a hot, saturated color. Here, color has taken on an aesthetic character.



Figure 1

Form No. (1)

Implementation year	type of employment	student's name
2022	ceramic achiever	Amna Hamdan Attia

Analysis:

The ceramic vase consisted of building two forms of clay compound in the form of a tucked-in cube with a round base and a long neck, and in a stripped pink color. From the base, the color of the pots

was taken from the base, graduated to the top in a light color. It graduated in its formal construction in a complex and circular shape, and it took a hierarchical shape, evidence of stability and constancy, which is a characteristic characterized by calmness and loyalty is so derived from the color pink on them.

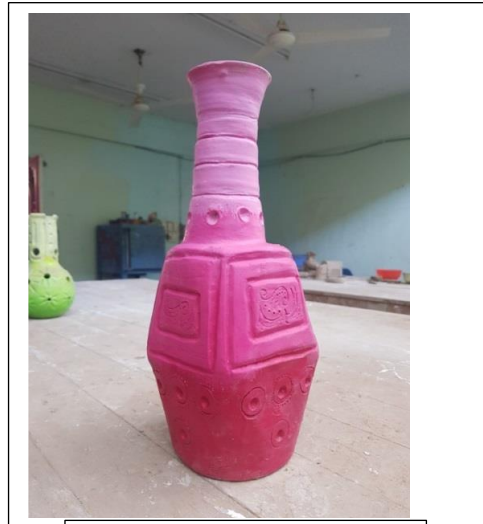


Figure 2

Form No. (2)

Implementation year	type of employment	student's name
2022	earthenware vase	Ayaa Samir Muzaffar

Analysis:

The work took an geometric shape and worked in the manner of slides. The back of the work was filled with a gradient color material. I worked professionally and settled on a base and with regular and overlapping colors. I added a kind of movement and transition through it and with its external lines indicating the birth of a new form in bright colors, which is yellow and blue, overlapping and sensually compatible.

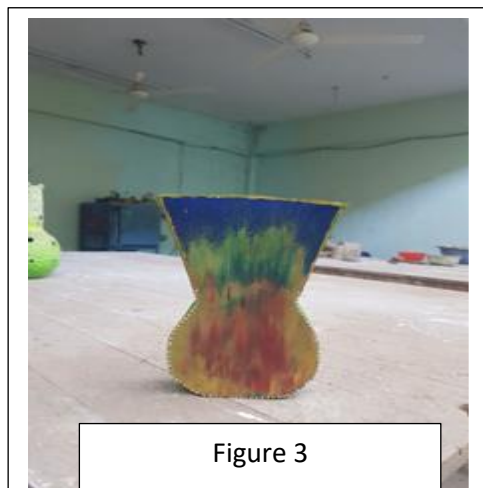


Figure 3

Form No. (3)

Implementation year	type of employment	student's name
2022	earthenware vase	Ayaa Samir Muzaffar

Analysis:

The student used pottery vessels represented by mass shapes of regular elongations in turquoise colors and different lengths rising to the top using the student or the potter. Here he seeks to create a ceramic sculpture topped by the unity of the fragmentary color with a bluish fragmentation color. Figure No. (4).



Figure 4

Form No. (3)

Implementation year	type of employment	student's name
2022	ceramic achiever	Hawraa Emad Naji

Analysis:

Here, the student used one form, which is a natural formation that embodies an old-fashioned pottery plate. Here, the student used lines, arcs, and forms closer to Islamic shapes, trying to simulate the nature of ancient utensils, stressing the closest and most common color at the time, and the presence of colors that mimic nature, starting from the base of the artwork with circular elongation. He mocked the student here is the color and the aesthetic of expressionism in a bluish fragmentary color interspersed with white using rhombic geometry. fragmentary color with a bluish fragmentation color. Figure No. (4).



شكل رقم (5)

Figure 5

Form No. (5)

Implementation year	type of employment	student's name
2022	crochery	Rabab Joda Mohan

Analysis:

Here, the student used vessels with several heads attached, which is a combination of several shapes, using decoration in a color base of highly pigmented colors to show the aesthetics of two colors of the same quality, with decorations, roses, and arches that have sensual color dimensions. The student was keen to employ the aesthetics of color by pairing it with the same main color, gradually To reduce the intensity at the top, as in Figure (6).



Figure 6

Form No. (6)

Implementation year	type of employment	student's name
2022	Pottery made	Zainab Muhammad Juma

Analysis:

Here, the student used the main color and its gradations, giving the base a strong color, which is yellowish green, heading upwards, with a color heading towards white, to embody expressive values in which the color mixed with light is vibrant. Color gave the pot a path within a new methodology and experiment, as in Figure No. (7).



Figure 7

Form No. (7)

Implementation year	type of employment	student's name
2022	Pottery made	Hassanein Mohamed Lafta

Analysis:

Here, the student used a single ceramic form in a natural form with Arab-Islamic ceramic features. He gave the vessel a blue color and a rose shape in the middle of it. It looks like a sticky ceramic body that gives an independent sense within an open outer space, with bright colors that give a shape as a base for the work, which is characterized by stability through size and color. The color has harmonized in order to create sensory stimulation for the viewer.



شكل رقم (8)

Figure 9

Form No. (9)

Implementation year	type of employment	student's name
2022	crocery	Haider Abdul Hussein hay

Analysis:

Here, the student used a single ceramic form in a natural form with Arab-Islamic ceramic features. He gave the vessel a blue color and a rose shape in the middle of it. It looks like a sticky ceramic body that gives an independent sense within an open outer space, with bright colors that give a shape as a base for the work, which is characterized by stability through size and color. The color has harmonized in order to create sensory stimulation for the viewer.

the fourth chapter

Results:

By analyzing the sample, we have reached results that we can summarize as follows:

- 1- The aesthetics of the turquoise color through shapes (4 - 5 - 8) We notice clearly that the harmony in the use of colors has a wide impact, confirming its presence and ascendancy to the shapes and the motive for the coloristic connection between them in the same form and through the angles of the light falling on it.
- 2- The aesthetics of orange and yellow-green in shapes (1 - 3 - 7). The gradient and fusion achieved form and color with geometric and successive motifs that confirmed their presence and belonging to each other by merging them into one form.
- 3- The use of the violet color was an aesthetic expression in some models (2-6) through its symbolism as well as its reinforcement of the act of contemplation of the connotations that that color imparts that represented the aesthetic of the color expression, taking sensory dimensions that have an effect on the recipient's psyche by manipulating the gradations of colors associated with the color violet. and pink and white.

Conclusions:

The researcher concluded with the exception of the following results:

- 1- Highlight the beauty of color in ceramics and how to highlight it, through harmony and harmony among the colors placed.
- 2- The gradient in the use of colors gives a single meaning to the forms by placing them in a harmonious form, which is a characteristic that shows the type of interrelationship for each artwork.
- 3- The aesthetic of color expression is confirmed by placing the colors adjacent and highlighting them, giving a pleasant visual sense.
- 4- The texture has an effective role united with color and the beauty of its expression. It is one of the methods used to show the beauty of colors by increasing their intensity or dilution.

Recommendations:

By showing the results and conclusions, the researcher recommends the following:

- 1- Seeing the most important potters' productions that are concerned with showing colors on their external forms with an aesthetic expression and delivering them to the students so that they can see them with the aim of opening their artistic imagination and stimulating their energies.

Suggestions:

- 1- The researcher suggests conducting a field study to explore the aesthetic expression of color by the potters and its impact on the students' work.

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