

The Aesthetic and technical aspects in sculptor Anthony Caro works

By

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Abstract

This study discusses the aesthetic and technical aspects in English sculptor Anthony Caro works. This study divided into four chapters, the first one deals with the methodology of the research which contains study's problem, important, aim, limits, literature review.

Research's methodology

Research's problem

We can see that the art of sculpture is an essential component of human production, and it serves as a yardstick by which nations are judged on the basis of their level of advancement. As a result, humans have endeavoured to develop the methods of his artistic productions within the confines of the natural, plant, and engineered forms of pottery, and they did so by adopting the technique of polishing by kneading or closing the pottery pores with coloured clay solutions to become the primary technical colour in the events of aesthetic dimensions on It continued to evolve over the years to incorporate methods that were larger and more thorough, and every artist embraced the challenge of developing his talents and the technical framework of his practise as an endeavour to create a new route for himself.

Generally, the art's products are constantly influenced by multiple intellectual, aesthetic, and technical data, and sculpture is one of the arts that contributes to demonstrating the relationship between natural and popular contemporary thought propositions with which humans live and coexist and are borrowed in sculpture, according to the mechanisms of expression in the completion of sculptural works. This art is characterised by a number of formal and technical transformations with the rest of the arts, such as painting and ceramics, in the middle of the twentieth century, after the contemporary artist transcended the familiar form of forms and moved away from repetition, towards the stage of simplification and reduction, and leaving the precise literal transmission in favour of the artist's subjectivity and the predominance of his sovereignty in artistic expression, and thus threw off the shackles of literal transmission. Its structural forms transcend conventional structures and features via the process of simplification and reduction; this is evident in the works of technical and artistic postmodern sculptors.

Architecture is considered to be one of the plastic arts; yet, in contrast to other plastic arts, such as sculpture and drawing, architecture is characterised by its useful and utilitarian nature. Through its embodiment of shapes that adopt abstract forms with many spatial meanings in an expressive manner, it has a direct link with the subject matter. As the sculptural architecture appeared in the atmosphere of the hereafter, through the seizure of its pure sculpture with its high technical and exaggerated form in the style, as well as the construction of the infidelity system or the symbolic connotation that is exaggerated in it and the extremist in the field, the phrase "as the sculptural architecture appeared in the atmosphere of the hereafter" is appropriate.

This can be seen in the English artist Anthony Caro's experiences, By putting an aesthetic vision into the structure of the sculptural surface technique, the sculptural achievement's architectural shape was made possible. Also, the works of sculptor Anthony Caro and the different formats they come in seem to have a lot to do with the working meaning of the term "architectural formation." Caro's sculptures played an important role in contemporary thought, which is where the problem of the current research came from and was embodied in answering the following questions:

What are The Aesthetic and technical aspects in sculptor Anthony Caro works?

Study's Aim and purpose

Explaining how sculpture relates to architecture, especially postmodernism.

The current research helps architects learn more about the shapes and models that are important to the development of architectural design.

Because of its cognitive impact, it is seen as a knowledge addition that goes well with the libraries in the College of Fine Arts and the libraries of architecture engineering. Students in the arts and architecture can benefit from it.

The Study's aim

Expose the architectural formation in the work of the sculptor Anthony Caro

Study's limits

Objectivity: The sculptures of the English artist Anthony Caro are modern and up-to-date.

Spatial: Artist Anthony Caro's sculptures on the Internet

Temporal: 1960-2000

Definitions of terms:

Aesthetic

In the history of the siege, the word "aesthetic" was used in a broad sense to mean "defective in beauty," which is found in the arts and in everything that tempts us in the world around us. In this broad sense, the word "aesthetic" was used before the 19th century, but it was used for the first time in the 19th century to mean "something new is not just a love of beauty, but a new conviction in the importance of beauty compared to In addition to the rules that society sets for man, which it uses to judge him,

Sculpture

It is the coordinated arrangement of blocks made of a certain substance or many other materials to generate prominent, relief, or stereoscopic forms according to the needs of the artistic theme, and it serves both an expressive and aesthetic function.

Organizing the coordinator of the blocks that exist in a real space, as well as the plastic elements in sculpture in form, space, line, material, and weaving, and the sculptor, like the painter, tries to organise these elements into a unified composition and its meaning is given in another place, that "in my touch gives an aesthetic conviction when we touch And we catch things, and this is in fact the only way by which you can get a direct sense of the three-

dimensionality of any object.

The relationship between sculpture and architecture through the ages

Caves were the first places where human beings left their mark with tools, and one of those marks was the beginning of sculpture. Drawing was man's first form of communication, so the image that he drew on his first structure (his cave) became his human speech. This image served as man's starting point in establishing his relationship with the other components of nature at the beginning of his life, and the majority of his works were drawings. And the ancient Neanderthals' conduct was driven by a biological need for self-preservation, which in turn influenced their tool use. For this reason, animals were sculpted without heads, ears, and eyes, and the prehistoric sculptor did not care about faces, but was only concerned with the body. This occurred at the same time that man was looking for a different place other than the cave that was safer to take refuge from his environment and its changes from nature. An animal that still uses bones or branches as tools was also around during this time. Trees or sharp stones to create images of animals, humans, and other things on the walls of his cave, which served as his first home; in any instance, he was carrying out the activities of a carver (architect and sculptor). He intends to use the same tool to construct his new home that he intends to use to make figures of humans, animals, and other things. With the passing of time, the growth of human understanding, and the extension of human views, these concepts matured with him to become what are now known as plastic arts. These arts incorporated aspects of sculpting, architectural art, painting, ceramics, as well as domestic utensils and means of labour. It is impossible to discuss the art of sculpture without also discussing the art of architecture since the two disciplines together constitute a plastic art that has been with man from the time he first became aware up to the current day.

Sculpture and architecture have had a distinct position and have deep roots in the history of human civilization. One of the means of human expression of his beliefs, ideas, and material needs. There was often a connection between technicians in some form. This relationship between sculpture and architecture goes back to ancient origins, since the beginning of man's knowledge of stability. With his instinctive desires to get to know the secrets of nature, this behavior prompted him to look at the natural facts deeply in order to complete the development of his intellectual output stored in his human mind, and then return to come up with designs for his survival according to what he saw or by revealing the secrets of nature, and perhaps the first human in his drawings and primitive sculptures on The walls of the caves were influenced by what was around him to form a source of artistic inspiration based on the inspiration of his environment and the translation of his living experiences as well as the external influences that he perceives with his eyes and mind so that at the same time he builds his first architectural facility and decorates it with drawings or sculptures, when he carves a piece of stone, wood or bone He shaped it in a certain way to serve one of his social purposes, and so was his command when he built a house, made pots, or carved a shape.

Architecture and sculpture are two aspects of the same creative form that compliment one another. The definition of sculpture in the books of aesthetics was very successful as it came in it because it was similar to expressive and symbolic architecture, as well as small-sized architectural works that simulate architectural projects, which we call maquette or miniature model similar to abstract sculpture. This is the reason why the definition of sculpture in the

books of aesthetics was so successful (Sculpture was a manifestation of architecture and grew up associated with it in the beginning, as the statue was part of the building as it is noted in the ancient monuments).

Artistic composition between sculpture and architecture:

Common features and formal structural relationships between them

Architecture, often known as the art of building, is the art or process of enclosing a certain place with a structure of any sort and covering this space. This may be thought of as the same thing as the art of constructing. It might take the shape of a religious structure, such as a temple, a church or a mosque, or it can take the form of a residential structure. It is present in all of its manifestations. The characteristics of the architectural design, as well as the degree to which it was carried out. Architecture, both in its beginnings and throughout all phases of its growth, is intimately connected to the environment in which it was created and to the surroundings and conditions of the society in which it was created.

As a consequence of this, architecture is a manifestation of the economic, social, and cultural circumstances of society, the character of the ruling classes and the governing power, the values they uphold, and the natural and intellectual accomplishments they have. Architecture tends to develop in a quantitative manner that is governed by the conflict between contradictions and multiple variables.

Architecture also stands at the forefront of the conditions that affect architecture and are related to the conditions of society and the nature of the dominant thought. This is because architecture develops according to the laws of historical development. Or others who are ruled by a feudal system that is controlled by princes or nobles; or others who are ruled by a capitalist system in which capital is dominant; or others who are under the strain of war or peace; or others who are governed by the exceptional circumstances of the availability or scarcity of raw materials; or others. It was affected by methods and its contact with earlier architecture, or it was affected by architecture from outside the region, as it happened, for example, in the transition from ancient forms of construction in mud buildings to the last architectural form, as in the architecture of the city of urban and the architecture of Mesopotamia in general. This is one of the factors that contributed to the development of architecture. Another factor is that it was influenced by architecture from outside the region.

Because architecture is a formative art, it cannot be an unstructured work that is free of constraints, and it cannot be a work that is constrained by rules and regulations because of this. Instead, it is an integrated creative work that is created within the confines of rules and laws with the purpose of achieving intellectual, aesthetic, and utilitarian value.

These technical aspects must be incorporated into a good creative work of architecture in order to get the desired effect. The role that is performed here is not unchanging and unchanging through time; rather, it changes in accordance with the progression of intellectual, civilised, and cultural advancement, and the creative and aesthetic ideals shift along with it. In conclusion, the practise of architecture may be summed up as an advanced kind of living art that integrates itself into everything that links the many components of a constructed structure.

Architectural Sculpture in Modernism and Postmodern Sculpture

Contiguous genders in plastic art:

The study, experimentation, and transition in formal and content perspectives that have occurred over the course of artistic history are what contribute intellectually and structurally to the construction of the nature of plastic art.

Because there are aesthetic, structural, and technical connections between the various plastic arts genres, they are more closely linked than other types of art. Perhaps the act of depicting visual scenes from daily life was a blatant example of the sophisticated means of expression that the ancient artist focused on during the cave stage when He wanted to convey social and life situations and the accompanying fear and dread of natural phenomena. His blood-stained hand from hunting the various creatures

As we will see in the arts of ancient civilizations and the artistic eras that followed them, painting overlapped with sculpture, sculpture with architecture, ceramics with architecture, as well as painting with architecture. From here, the act of expressing the visual scene blends with it the data of painting and sculpture on the wall, and it is one of the attempts that established this overlap.

Throughout the history of art, the notion of juxtaposition or overlap of creative races has seen a tremendous evolution, and these ideas clarify the essence of artistic success. The (intervention of races) plays a role because (judging) is a contract of cognitive linkages between the arts of formation on the one hand and other arts on the other. From a distinct melding of the arts of photography, sculpture, and architecture, it played a part in enhancing the creative scene in historical phases, notably what the plastic arts observed in the Middle Ages and the Renaissance.

The concept of (interference) became increasingly important during the modern era and beyond, when the technical overlap in materials, media, and colours was obvious in the formation of the identity of the artwork. In particular, during the postmodern era, it reached a glaring level in the recipient's inability to identify the gender of the artwork. based on the sketching work done on ceramic and sculptural materials, as well as the obvious design trend on some of those pieces.

We come across certain artists who are attempting to match genders via the use of fundamental structural and expressive units as well as parts of plastic to build a group of varied forms and sizes.

Some modern artists attempted to naturalise painting and sculpture in a harmonic and harmonious structural composition, transcending two-dimensional art by incorporating three-dimensional components. Koch is one of several artists who piled colours on the surface and enhanced the handling of the surface by combining the pigment with other materials, such as coated paper, fabric, or wood, adhered to the surface of the canvas in Kurt Schwitters' work with collage. Paintings by contemporary artists such as Robert Rauschenberg have grown in size. These developments result in works that approach the depth of sculpture, as seen in (Figure 1,2).

(1) **figure (2)** **figure**



The relationship between sculpture and architecture is a tight one that is impossible to separate. It does not rely just on statues, but rather communicates the story of the building blocks as a whole.

All architecture is sculptural work, but sculptural art is not a habitable structure.

Because sculpture involves shape, welding, or landscaping in its linguistic definition, architectural sculpture has the same meaning as mathematical formation, but it is more extensive. As a result, the fundamentals of mathematical formation and architectural sculpting are the same.

It is possible to achieve architectural designs with fresh ideas that stay up with the times by using architectural sculpture patterns.

Research community

After reviewing various illustrations of modern sculptural works from books, sources, and Internet, the researcher selected a collection of 101 sculptural works that reflect the current research community as a whole.

Research's sample

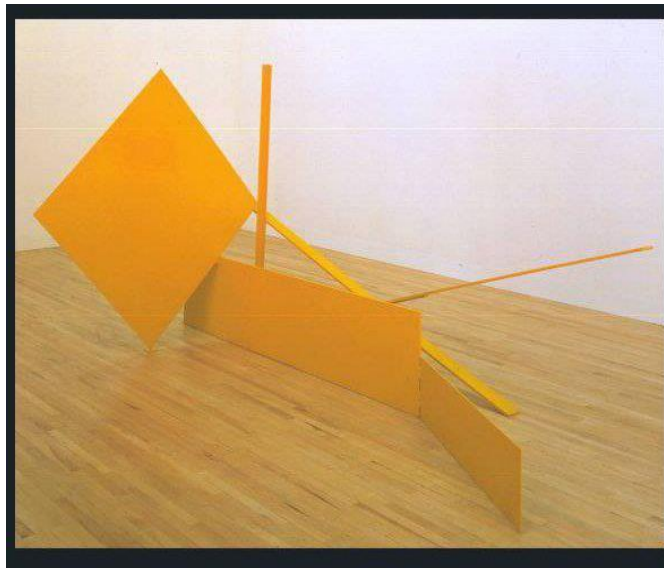
The present study sample's 16 models were purposefully chosen from the accomplishments of modern Egyptian ceramics for the following reasons:

- 1 The samples were picked in line with the community of single sculpture.
- 2 Seeking the advice of specialists (*) of scientific stature and specific expertise.

Research methods

The researcher used the indicators derived from the theoretical framework as recommendations for scientific analysis of the sample 'and believes it is the most acceptable scientific procedure given the nature and scope of the present study.

The researcher adopted the descriptive approach in the analytical method in analyzing the samples of the current research sample.



Sample's analysis

(1) sample :

Artist name: Sonny Karo Mathy

Job Title: Yellow Swing

Work material: Watercolor cords, graphics, and the base base of the standard Karonah - 157 mm 740 mm:

Completion year: 1965

Venue: Gallerynet, London

The piece is a collection of solid iron pieces that have been arranged in an ad hoc manner. The shape is made up of three large plates that are divided into three pieces that each represent a simple light column. These shapes were arranged in a balanced composition on the ground without a base. It is a plain form that simply serves as a composition. simple reflecting geometric architecture The work's style (Yellow Swing) derives from Abstract Expressionism, which dominated the majority of Anthony Caro's output and which came along with this peculiar experience during the period of the movement of Abstract Expressionism's ideas and forms, which urged the adoption of such simple forms and saw them as the realisation of the base; as a result, exoticism emerged in Tony Cragg's choice of materials. In the 1960s, after being inspired by his English sculptor Henry Sammour in the 1950s, the material of iron was portrayed for the first time in a straightforward manner and was dubbed the contemporary underworld. Either iron, painted in an odd and obscene hue, was the predominant material of the sculpture. The iron parts were gathered by welding in a straightforward manner, without proposing anything, simply a composition created from iron, and I asked for a yellow balloon. The iron pieces were gathered from the leftovers of ready-made materials that are utilised in building and architectural works. It arrived with a bizarre and current contemporary arrangement of the worldwide sculpture that was speeding in its modernity. Frank and brilliant, and about the metaphor for the sculpture (yellow swing) by Anthony Carlo. His direct approach, welding, took forms and formations foreign to the British induction that he did not know or knew previously since iron was a novel material at the time. In order to communicate his thoughts

and impose a brand-new, cutting-edge reality in the strangeness of its shapes, he took the concept of freedom from abstract expressionism.

Anthony Caro used the consumable materials from the structural remnants, such as iron, sheet metal, plates, and other solid components, to place these materials and raw materials in the yellow hammock. It was portrayed by putting the sculpture directly on the ground without a foundation, either as a manner exposed to the artwork. The recipient's creation of visions and concepts that are appropriate for him to drop on the finished, as for the space in which the sculptural work was presented inside the hall, produces a movement for the recipient's interaction with the yellow swing in the course of reading the text, which is a crucial component of this equation that made and transformed the work. The swing of concepts and forms in the postmodern equation tended to abandonment and the absence of the diagnostic and physical form to a group of iron arranged in a simple and epic and called induction. This emphasis on the absence and decay of formal formation at the expense of concepts and some of the meanings was among the most significant and dangerous issues of postmodernism. Anthony Caro was contemporary, a forerunner of invention and exoticism in British writing, and he inspired future generations. Anthony Caro's aesthetic sub-English discourse began to use colour as an active language in an effort to create its own language.

Sample (2)



Sample 2

Work title: 15 comma

Work material: cards, acrylic colors, watercolors, and graphics. The basic rule of the cartoon:

Dimensions: 460 mm x 457 mm 280 mm: Year of completion: 1993 AD:

Venue: Tibet Gallery, London.

Analysis

The sub-work, which is modest in size, is composed of a number of relief card sheets that have been coloured and positioned outrageously to resemble a three-dimensional sculpture. Regarding the work's style, it was distinguished by a technique of assembling and placing paper as collage drawings. The start of Cubism in the previous century served as the inspiration for this approach. Anthony used paper sculpture as one of the new ways of conveying contemporary trends to exhibit his views. On the sculpture, he employed etching lines and shading. The objective is to create a three-dimensional piece, similar to his curved artwork (15 commas), which has multiple faces made up of folded cardboard cards with illustrations added to their sides. The four absurd objects were placed on a cardboard plinth that was made in the manner of Anthony Caro using an equal mixture of paper and cardboard, resulting in a strange object that changed from solid, wrought iron to plain, wet paper. He thought that his departure from the conventional solid materials was an odd phenomena and something that had never before been typical of the sculpting world. The techniques for putting together the components and ideas were (15 commas) and another group of works by sticking the raw material of paper, using white paper, and then colouring, thickening with gypsum to stand balanced, painting with ink, pastels, oil colours, and acrylic, as well as using the kraft technique and then gathering them. Once a unit was sprayed and dyed through varnish paint that gives a harmonious aesthetic form, and we do not forget that. just one action.

He utilised a straightforward shape that does not signify anything about the prestige and tradition of ancient sculpture or that he was exercising in physical forms when he adopted the way of showing this sculpture (15 comma), melting the solid form into moist and simple to accomplish. The recipient in attendance was left wondering about the structure of such works for an artist whose production is witnessed, as if he occasionally announces his presence and occasionally his absence. It was presented on a base that was relatively large to the size of the sculpture, in contrast to his previous works that were unsupported and placed directly on the ground. It is compatible with the deconstruction formula devised by French philosopher Jacques Derrida, who said that the coming and the fleeting presence, the absence, and the presence once again in a more developed and creative universe of sculptural works. The colours employed were in a disorganised, ludicrous way that didn't go away with anything; the richness, solidity, and scale of the earlier shapes had vanished in this piece and weren't really there for Anthony Caro's exotic group at the time. He continued to refine the shapes of his sculptures and change his technique over the third century. His work is distinguished by its spread in nature and lack of any foundation that sits directly on the ground.

Results And Conclusions

Reults:

- Any three-dimensional stereotype may be altered by deletion, addition, distribution, or size alteration.
- The components of architectural formation are the same as the elements of kinetic design, both of which influence the architectural formation process.
- Sculpture is used in architecture schools to shape architectural space and a feeling of movement.
- The current architecture schools are centred on creating their ideas and spreading their

- blocks in their varied shapes on sculpture, which then deals with block alteration.
- Sculpture is the most thorough carrier of the meaning of architectural formation, and the foundations of architectural formation are the same as the foundations of architectural sculpture.

Conclusions

- 1 The relationship between sculpture and architectural development is the same as the relationship between sculpture and architecture, and both are defined by mass.
- 2 Sculpture is a key component in architectural creation.
- 3 The emergence of a new relationship between sculpture and architectural formation in the twentieth century, as it did not exist in the form of ornamentation, but rather emerged thoroughly and contemplates the structure as an integrated sculptural block.
- 4 By developing a building that symbolises movement, sculpture assisted in the formation of the fourth dimension (time) in the design process.

Recommendation

- 1 Separately investigating each step of the evolution of the architectural formation, focusing on the internal formations and the outward shape of the structure, and attaining the interaction between the interior void.
- 2 Emphasis on the use of architectural sculpture in the development of structures and the usage of architectural sculptors while creating architectural buildings since it provides the building an aesthetic feeling.

Suggestions

- 1 Aesthetic and technical dimensions in the ancient Iraqi sculptural forms.
- 2 Aesthetic and technical dimensions in the image and sculpture in architectural forms

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