

The Possibility Of Employing Recycled Materials In Contemporary American Sculpture

By

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Abstract

This research gauged the possibility of employing recycled materials in contemporary American sculpturing. It adopted the descriptive and the content analysis methods. The population consisted of the sculptural works made from the waste materials in the United States of America. It recruited 3 artistic models purposefully selected as the sample. The researcher relied on the indicators resulted from the theoretical framework as objective criteria that can be relied upon in analyzing the 3 models. The results of the study showed that sculptural work can utilize different types of recycling materials, from simplistic to complex. Sculpture can display different themes, no matter how complex they are. Likely, the study revealed that the aesthetics of using recycling material was manifested through the differentiation of the sample models. It revealed topics related to the environment and intellectuality. The study concluded that due to the diversity of industrial waste materials the field of sculpture opens a wide horizon for practice and experimentation to achieve innovative artworks. To sum up, the technical diversity contributed to the launch of the contemporary American sculptor.

Keywords: American sculpture, contemporary, employment, possibility, waste materials.

Introduction

Repurposing raw or vulgar materials, and employing them in artwork or using materials that have no value is not a product of the present time. The history of art reveals the waste materials connection to the arts. Besides, the development of intellectual and philosophical doctrines, the employment of marginal or vulgar materials in the arts has taken place. Furthermore, the developments and transformations in the structure of society led to the experimentation of several new formulas in the arts. Hence, the formative discourse system achieves its continuity not only through the realistic approach, but also through a language that transcends the natural form into forms that carry in its construction an expressive language compatible with these huge transformations.

These pressures in the structure of society imposed on the artist to renew his expressive means in order for the artwork to achieve the aesthetics of its reception and understanding. This is an evident in the artistic schools that declared their rebellion against the prevailing in art. Hence, the rebellious artists resorted to employing daily waste newspapers, fabrics, cardboard and ropes in their work. They succeeded in convincing others on the possibility of employing no value elements to obtain logical and amazing results in artworks. Therefore, the idea of utilization appeared as an aesthetic concept in the production of selective and conscious works by selecting natural or industrial materials related to the environment.

In light of the exaggerated consumption that swept the American society, the waste materials increased with all its harmful effects. Therefore, the American sculpture has witnessed a transformation in terms of the use of materials, methods of formation and place of presentation. It is based on the transformation in the structure of thought represented in the ability of sculptors to innovate processes to form commensurate with the nature of contemporary intellectual and aesthetic transformations by investing the neglected raw materials. Therefore, the problem of the current research is manifested by the following question: What is the possibility of employing recycling materials in the contemporary American sculpture?

Research importance

The importance of the current research stems from the following:

- 1 Shedding light on the possibility of utilizing waste materials in contemporary sculpture.
- 2 Employing waste materials in artwork to protect the environment, and transforming them into an aesthetic element.

Research objective

This study aims to identify the possibility of employing waste materials in the contemporary American sculpture.

Research limitations:

The current research is determined by the following:

- 1 Objective limits: the sculptural works executed using the waste materials.
- 2 Spatial boundaries: the United States of America.
- 3 Time limits: 2010-2015 AD.

Definition of terms

Possibility is defined as the willingness and potential capacity that requires growth and training for the disposal means, or the energies that can be utilized (Ali, 2009). Moreover, in this study, the term possibility is used to refer for the willingness and ability to make use and adapt the thing in order to serve the desired goal.

Employment is mentioned in the Contemporary Dictionary that employing the matter means using it for the benefit of something, i.e., investment and development (Omar, 2008). Likely, employment is associated with a job, which is the specific benefit that a person achieves (Scott, 1968). In this study, the procedural definition of employment refers to the process of using and activating the excess of the daily need of the human being from the various things within the artwork after processing them in line with the sculptural work.

Waste materials refers to what remains after use. Waste signifies what a person (or group) leaves behind after useful substances (Walter, 2004). Furthermore, waste stands for all that remains after extracting what is good, fruitful, nutritious and useful. It is available in everything without exception. It is the nihilism from which form escapes, as it is denied, hidden

and worthless (Scalan, 2017). The procedural definition of waste in this study refers to the neglected remains of human beings which resulted from the activities of the domestic, industrial or agricultural human being and the waste of daily consumption collected from homes and roads.

Theoretical framework

Contemporary

Since the dawn of life, man has been aware of the nature of art and is in harmony with its rhythms. Hence, the essence of art is developed to adapt with the logic of the era and express its meaning. Such meaning coincides with the continuous development of man's passion for renewal and change. The study of any era of artwork necessarily requires a study of the surrounding life conditions for that art. Artwork does not emerge from a vacuum, but is the product of a wide network of factors that contribute to its existence, and at the same time shaping it in the way it appears. The same rule applies to the study of contemporary art; it was affected by several factors, including social, intellectual, economic and political.

It should be noted that the concept of art differs from the term. The concept focuses on the mental image, while the term focuses on the linguistic meaning of the concept. Moreover, the concept precedes the term, so every concept is a term and not the other way around. Rather, it is the content of this word, and the significance of this term in the minds of the educated people. For this reason, the definition of a word or term is the verbal connotation of that concept (Al-Assal, 1967).

One of the basic traditional beliefs of the world of art, which resonates almost everywhere, is that contemporary art is so complex and diverse to understand (Stallabrass, 2020). In the past decade, critics have investigated the concept of contemporary in various disciplines, especially in the field of art. They tried to define contemporary art, because contemporary in art refers to many different things, such as aesthetic sentiments, historical periods in art, methods of presentation, parts of art museums, and even certain taste habits and higher price in the art market (Esanu, 2020).

The simple and loose definition demonstrates that contemporary art stands for the art that was made at the present time or in the relatively recent past. However, the term contemporary art refers to more than that, given the set of meanings that were employed for the term contemporary in comparison with the artistic behaviors of pre-modernism or sub-modernism.

We can say that contemporary art refers to the entire environment of artistic achievement that flourished in the context of the late period of global capitalism, neoliberal politics, neoconservatism, entrepreneurship, free market ideology, or laissez-faire economics according to the various literatures.

Contemporary art as part of artistic production is supported by the global network of art institutions. Likely, that segment of society (i.e., art institutions) has always strived to achieve and maintain dominance over other (non-democratic) styles in the second half of the twentieth century. Their dominancy occurred due to the decline of the welfare and socialist states. Furthermore, such deterioration left some effects and dark spots that are waiting to be

clarified (Esanu, 2012).

Artistic and technical characteristics of postmodern sculpture

Employment in art carries out the idea of human intervention. We mean adding something new to a state of nature or modifying one of its elements. Therefore, the experience expands with the breadth of its practitioners and its renewed creators.

Employment does not have an inevitable end, nor is there in its nature that restricts its growth. It does not exceed a certain limit. Nevertheless, if history has restored anything that restricts the employment of art, then this restriction is just an exception to the rule.

This is because the idea of art employment has no limits as the history of things displayed. Moreover, it is a special kind of human culture, or more precisely, it is a complex type of cultural forms, and then we can claim that man is the only being that has a complex technology outside the natural situation (Morsi, 1972).

Therefore, the first tools that were discovered in Mesopotamia, Egypt and Europe dated back to ancient times. They testify to the invention of technology that accompanied human adventure throughout their life. Technology moved slowly then its progress accelerated, which led to major transformations in the course of human history, up to the beginnings of modernity (Dominiac, 2009).

The beginning of the transformation brought about by the use of materials in contemporary sculpture was the use of ready-made forms that coincided with the works of Marcel Duchamp. The sculptor liberated from traditional materials and used new techniques and methods in using the remnants of industry to formulate artistic molds characterized by creativity and innovation (Al-Wadi & Al-Husseini, 2011).

Moreover, the environmental expression was transformed in the era of assembly line from the artist's craftsmanship in using traditional materials, to the use of anything that could achieve self-realization, and new creation. Moreover, it gives an expression of an innovative formula in the consumer use from the daily waste materials (Al-Wadi & Al-Husseini, 2011). We can notice that folk art was a formative equivalent to all the variables that prevailed in the artwork after World War II. It constituted a violation of the aesthetic system of traditional sculpture, by presenting daily, ephemeral and vulgar consumables that were different and worthless parts to reveal a social structure. It can reveal a social structure that suffers from rupture and fragmentation. The postmodern sculptor was able, through his omni-oriented works, to move sculpture from its superficial appearance towards spaces that require scrutiny, contemplation and interpretation. Therefore, folk art is an attempt to bring art closer to the public, to achieve a kind of integration between the recipient and the artwork. This dissonance or disharmony that envelops the sculptural work has the ability to create several effects, represented by the recipient strong reactions towards the dissolution of Western society (Amhaz, 1996).

Pop Art artists have called for blending art with civil life. Therefore, it enables the masses to be open to new artistic ideas and their evaluative view towards them. It reflected on how they have to think in a way that allows revealing the ideas of the recipients of the new art an understanding of the nature of that society (Ahmed, 2010).

The work of art became what it is, not what it suggests. It is the ambiguity and strangeness

that gives confidence to the work, which has created a multifaceted work. Likely, the actual purposes are in fact mixed in interesting ways. They are works designed for critical reflection, mediated by the disappearance of art for art's sake, and the emergence of focus on modern content.

It became necessary to examine, in some detail, all the many aspects of modern sculptural works. Hence, the ideal model was no longer appropriate, because many of the new concepts in these sculptural works could not be expressed with the force that the artist aspired to. The sculptor involved logic, arrangement, and his own investigation of his and earlier contemporaries (Shipley & Allen, 1969).

We find that the sculptural work of Edward Kienholz has represented a message of social criticism and sarcasm. He also uses real elements that taken from the real world in order to make them an environmental framework for his sculptural work. Hence, adopting these means, he wanted to express the concern of the contemporary American man about his social reality.

The artist may choose a place like (a café or a bar) and take a photograph to it at a specific moment. The artist then reconstructs that place with full realism, including people and noise (Amhaz, 1996), as shown in Figure 1. Thus, we find the concept of partiality, in contemporary art, which has taken the images of rupture and fragmentation, instead of harmony, has been changed. Thus, it has become a positive construction that removes the person from immersion in reality (Bastawisi, 1993). Regarding the phrase conceptual art, it became a signified or equivalent to a complex written material, or a vague message from the artist. Therefore, the idea becomes the actual goal instead of the artwork itself. Likely, the conceptual art represented from this angle a stage of activity situated the idea and the final product, and constitutes the most important part in the art-making process (Amhaz, 1996).

The pioneers of conceptualism sought to renounce artistic traditions. They attempt to liberate from social and cultural constraints, and restore consideration to the content, instead of merging art with life (Amhaz, 1996). The artist, therefore, intends to only form the content and is satisfied with the explanatory sentence accompanying the painting. However, there are some artists who proceeded to form only, such as the American artist Walter de Maria, who displayed five hundred copper rods, each two meters long, on the floors of Broadway Hall. It was distinguished by elegant and symmetrical shiny rods that were a kilometer long if they were glued together. It was then called the broken kilometer work, see Figure 2.

On the contrary, the kinetic art turned towards two forms of expression linked by one methodology: they are the programmed structure, and the dynamically changing image. In the same vein, the transformation that art witnessed in general and sculpture in particular in introducing raw and marginal materials had the greatest job in representing the movement as an industrial working mechanism in post-modernism art. Likely, the multiplicity of techniques, and the different mechanisms used in the products of kinetic art came as a result of the desire to keep pace with the general development, and the accompanying transformation in the concepts of man, his relationship with the world, his understanding of the universe, speed, and time (Al-Wadi & Abadi, 2011), see Figure (3).

Metal waste in an industrial society is prone to being bits and pieces of broken machines. The Sculptures of Jon Chamberlain were made from wrecked car parts and other sculptures

made of waste steel welded together (Lucie-Smith, 2020). The use of discarded metal (rubble) as basic elements of his work as pieces of pipe, handles, or rejected wheels welded together resemble a fairy-tale game. But it retains its characteristic of coordinating pipes and hardware to form a composition (Nathan, 1967), see Figure 4.

Unlike surrealist painting, surrealist sculpture does not involve the transformation from three into two dimensions. Sculpturing is more committed to the truth. The issue is focused on excitement, which is the most important thing that art gives to man (Al-Hamdani, 2007). The artwork of Duane Hanson surprises the beholder with the accuracy of their simulation of real life. The statue appears to be standing alive and breathing in front of the sculptor. The sculptor takes great care to give a sense of life, and his statues wear real clothes and are equipped with carefully selected realistic objects and supplies, making them more reminiscent of their archetypes (Walker, 1961) as shown in Figure 5.

The Most American Influential Sculptors

Throughout its history, humanity has presented works of art of an incalculable diversity, but whether these works were from Egypt or Greece, from Sumer or black Africa, from America before and after Columbus, or from China from the Renaissance or from the twentieth century, the most significant work of them revolves around a central point: The embodiment of a certain idea of beauty (Al-Saqer, 2009). Hence, we must refer to the ancient American art produced by the peoples of the American continent before the arrival of Christopher Columbus there. That era flourished throughout the Americas to the European conquests. It opened great prospects for establishing the artwork according to what the artist desired. However, it might sometimes be vague and meaningless in itself (Bahnasy & Al-Zayat, 2003). Whenever you see, at any time and in any place, a person making a work of art from trash, you will undoubtedly admire his wonderful achievement. This is what Misha Kahn, the American sculptor, does when he creates his works among madness, surrealism, sea and fantasy. He also adds an atmosphere of legends to his pieces spontaneously and professionally despite his small age. To combine the practical and aesthetic functions in pieces of furniture, lamps, and statues, which he uses in his sculptures and collects from various waste, to create an unmistakable beauty from ugliness (Al-Jundi, 2020), see Figure 6.

The Internet, the digital image system and the screen had an effective impact on the change of media and technical means in the third wave era. This art possesses systemic features that distinguish it from the arts of modernity, resulting from geographical, cognitive and performance transformations. The latest changes in centers and pulled the rug from the glories of plastic Europe to find new justifications and temptations in the American continent represented by power, economy and expediency that qualifies it to occupy communicative centers. Moreover, art was the title of that implicit policy and propaganda face for the Promised Welfare (Jassam & Jabbar, 2015).

The American sculptor invested electronic waste as if he was creating a cacophony of interesting things, mixing engineering, dreaming, language, weaving and discarded materials such as wood, cloth, paper, plastic, and others. He collected them from garbage in order to make them shine in an art exhibition, or decorate a home garden or a public square, Figure 7.

The environment, waste recycling, animal preservation, marine environment, pollution, drought and desertification, and monitoring social phenomena such as poverty, famine, epidemics, anti-nuclear weapons and wars have become among the most prominent topics of today's arts. It is the period of intellectual labors (Jassam, 2020).

With this in mind, a group of sculptors sought to turn plastic ocean pollution into artwork in an attempt to save the marine environment by setting up a traveling exhibition founded by artist and educator Angela Haseltine Posey in the year 2012 at the Smithsonian National Zoo. An exhibition was displayed entirely made from the plastic pollution captured from the ocean known as Washed Ashore.

The Washed Ashore exhibition included 17 sculptures, made of jellyfish, seals, fish and other marine animals. These artists proved that they can turn ocean waste into truly elegant art (<https://washedashore.org/>), Figure, 8. In this way, contemporary arts got out with their works from closed halls, theaters, and exhibitions into the street, open and public spaces, to touch the general public and the audience with different levels of culture (Jassam, 2020).

This is what the talented American artist lived in Aloha, Oregon State, did. He was able to develop his creative passion for recycling in the 1990s, after acquiring some technical skills, paired with imagination and experience. He transferred discarded trash into beautiful sculptures of animals, people, robots, cars and other figurative and custom objects that can be for decoration (Ibrahim, 2020), see Figure 9.

Indicators of the theoretical framework

Based on the previous demonstrations, the researcher reached a set of indicators that resulted from the theoretical framework, as follows:

- 1 Many stylistic differences between sculptors disappeared in the twentieth century. The interest among sculptors increased towards abstraction. Moreover, most of their attention focused on compositional issues, while ignoring the content or information in the work.
- 2 The new vision of art led to a change in the artist's concept of sculpture. The economic and social changes in the twentieth century forced sculptors to use different methods and materials from those who preceded them.
- 3 The contemporary sculptor in America was able to overrun the artistic genres and use techniques and artistic means to communicate his exciting ideas. He also tries to express his alienation in the consumer society.
- 4 Contemporary sculpture is characterized by employing neglected industrial waste and other things that express the marginal culture of daily consumption. It penetrates the aesthetic systems of traditional art. It therefore, leads to transformation and makes it more complex to enjoy unfamiliar connotations.
- 5 The American sculptor abandoned traditional concepts to develop a new vision of reality. He also moved to artistic work in a direct way with the material world.
- 6 Contemporary American sculpture is mixed with civil life. Color is also mixed with sculptural forms to focus on the aesthetic element in the simplest form.

Methods

Research design

the researcher in this study adopted the descriptive approach and the content analysis methods, because such designs are one of the most appropriate scientific methods for the

current research and achieves the goal of the research.

Population

The current research population consist of the sculptural works made from the waste materials in the United States of America. Despite the vastness and diversity of the waste sculpting products, the researcher could not count them completely, he chose 3 of them as the research sample.

Participants

After the current research community was categorized into different formats in terms of the material used and technology due to the presence of diversity in the sculptural works, 3 artistic models were selected, purposefully chosen method, in order to achieve the goal of the current research i.e., identifying the aesthetics of using garbage in sculpture of contemporary American.

Instrument

In order to achieve the research objective, the researcher relied on the indicators that resulted from the theoretical framework as objective criteria that can be relied upon in analyzing the research sample.

Analysis models of the research sample

Model 1

Artist's name: David Glory, work name: Al Jazeera

Material: Assorted garbage, dimensions: 489 cm x 101 cm,
the base 152 x 152 x 123 cm

Completion date: 2010 AD, Ownership: Brant Foundation,
Greenwich, Connecticut



Description

The sculptural work represents the shape of a human figure with distorted features in a standing state. Its head consists of a number of coconut shells and its body is covered with a mass of hair in white and brown colors. One of its hands is cut off from the palm and the second holds a number of coconut kernels. The rotation of the torso and turning to the left suggests the liveliness of the status and breaks the monotony of standing. The sculptor unconsciously

wanted sculptor to symbolize a strange human being that reflects sculptor's style by highlighting the spontaneity that the sculptor follows.

Analysis

The sculptor borrowed in his formal structures from the remnants he obtained from the garbage. It is an evident of his ability to adapt the material in different directions in intentional and conscious metaphors in order to achieve his innovation. Therefore, the recipient can automatically and spontaneously communicate with the new form. Nevertheless, it is difficult to believe how a person can create the most wonderful works of art out of garbage.

The absurd and unique installation proves the effectiveness of the sculptor's free and conscious imagination in rejecting the reality and transcending the scene to the world of astonishment. He also went far away from stereotype and repetition, and this scenario was confirmed by Sartre's philosophy of beauty. Similarly, the sculptor expanded the intellectual space in which the recipient engages, which the sculptor linked to the sculptural work material on the one hand and put the idea on the other hand. The sculptor integrates shapes and materials in a systematic and perceptual way that contradicts the technical concept.

These two systems fused together into a new one which denies and glorifies a part of reality at the same time, because it combines the techniques of sculpture, coloring, movement and interdependence. These techniques are represented by merging them together, and they become a way for the artist to reach the recipient's thought through artistic achievement. Influenced by the styles of the artists Rauschenberg and Jasper Goines, the sculptor collects objects and naturalizes them together. They combined high art and mass culture using contemporary techniques which the artist elevated through an experimental mentality that breaks down the boundaries between most races with their diversity. These techniques led to the formation of a mixture that complements each other, a mixture that forms mutual complementary ideas in the unified system of the body. His new ideas complement his innovative world, in a different aesthetic way based on contradiction.

Model 2

Artist: Khalil Chishti, name of work: compilation

Material: plastic bags, dimensions: normal

Completion Date: 2012 AD, Ownership: Artist's Collection



Description

This sculptural work represents two figures. The person is distinguished by a standing

position in white, holding a black mass in his arms, revealing the features of a personality dangling with arms and head. Moreover, two black lines attached to the standing person's eyes are connected to the portable figure, suggesting the flow of tears or the state of sadness and pain that the statue embodies. The work is one of the examples of recycle materials contemporary carving art. It was created and paved by employing recycled waste carry bags, plastic bags and other plastic covers.

Analysis

The knowledge and experience that Dewey emphasized played a major role in creating new models in sculpture, even if these models have the characteristics of nihilism. The work of the sculptor Khalil Chishti resembles this experience. He employed vulgar trash, which is items that are used once and then are usually ignored. The artist borrowed them from the remnants of daily consumption as part of a comment on the culture of waste and consumption. This culture reflects the human experience.

The plastic bags have been paved, glued and molded in the form which opens the door for a number of interpretations. This form is a human figure in white color standing to the purity of the soul. The figure summons the imagination to put forth what it produces, as if it is carrying a corpse, and this corpse was created from black plastic bags. It expressed connotations like (sadness, tragedy, victim, etc.).

The artwork of the sculptor Khalil Chishti is also considered a reflection of the value, as confirmed by Nietzsche's philosophy. Chishti replaced bronze, wood, and alabaster of high value with plastic rubbish of low value. The artwork changed from being without value to have become of supreme value in an innovative quest to create new visions and alternative values that are in line with the spirit of the age, transcending all previous values. The sculptor here put forward a new aesthetic concept emphasizing the effectiveness of (the dependent variable) and the displacement of the (independent variable) based on what was confirmed by Derrida. This thought emphasized the principle of the preponderance of consumption, which is characterized by complexity, and it reveals an aesthetic value that expresses the freedom of thought in introducing the unfamiliar.

Model 3

modArtist: Will Kurtz, work name: The Team . 3

Materials: newsprint, wood scraps

Dimensions: full size, completion date: 2015 AD



Description

The work represents a sculptural group of what appear to be members of a dance group, pre-teens posing in all their youthful awkwardness with spontaneous, innocent looks. They wear blue uniforms and have brown skin that suggest that they are of African descent. The work consists of twelve figures divided into three groups. Five of them were in a sitting position and the remaining seven presented in two groups in a standing position. Their bodies were swaying and their hands were holding on the waist in a moment as if it were taking a photograph.

Analysis

Kurtz's sculptures are built from the newspaper using messages and images positioned clearly from newspaper clippings. The artist focuses on consumable materials using movement and its power and its interplay with the surrounding space. The artist makes use of industrial waste used in our daily lives, and by borrowing those media that expresses an intellectual activity connected to life and inseparable from it. Kurtz uses his artistic potentiality to beautify and reinterpret the topics he discovers in the streets of New York. It gives many people exciting and different expressions, and emitting a spirit in harmony with teamwork and perseverance.

Through Foucault's philosophical propositions that contradict with Western transcendental epistemological values and give the intellect the supreme value as the source of the realization of truth. Despite the attractive and aesthetic nature evoked by the work of its characters, Kurtz's work can sometimes appear marginal or vulgar. Kurtz's work which may refer to the American stereotypes (the simple people we may pass by and not pay attention to) were smugly consistent. However, it is clear that Kurtz's aesthetic idea lies precisely in the glorification of the vulgar and gives it the central role depending on the subtlety and preciseness gained by experiment and experience. Therefore, he reconciled his work with his environment in a close relationship, benefiting from his environment in borrowing that garbage and using it in a utilitarian work that carries a message with multiple implications.

Results

The researcher reached a number of results through analyzing the sample models, as well as summarizing what the theoretical framework brought to achieve the goal of the research i.e., identifying the aesthetics of employing garbage in contemporary American sculpture. The reach results are as follows:

The American sculptor focused on the heterogeneous beauty that is based on contradiction, and struck the center through the absurd and unique installation, by employing garbage and neglected things and glorifying the vulgar and giving it the central role in proposing a contemporary aesthetic concept. It emphasizes on the effectiveness of the changeable and the displacement fixed. It therefore, revealed an aesthetic that expresses freedom of thought in listing the unfamiliar. This is what was achieved in the Models, 1,2, and 3.

The various techniques adopted by American sculptors have greatly enhanced the coordination and arrangement of contradicting elements. They then transform contradicting elements into creative energy, as shown in Model 2.

The aesthetics of using garbage in American sculpture was characterized by realism in the style of sculpture. It appeared through accuracy in proportions, movement, emotional

expression, different textures of parts, accuracy of photography, and interpreting of topics discovered by daily life as shown in the Model, 3.

The possibility of utilizing waste materials was demonstrated clearly through the various models of the sample. It revealed topics that connected with the environment and thought. Therefore, they allowed the American sculptor to call the attention of the recipient to the aesthetic objects used in the artistic achievement. Despite the simplicity of used things to reveal the aesthetic meaning that it expresses through the visual discourse as in the Models, 1,2 & 3.

The American sculptor proved that the aesthetics of the material, whatever its type, is related to the place it occupies. Hence, the sculptor was able to provoke the recipient by replacing alabaster and bronze with discarded rubbish of no value. Therefore, the latter occupies the main position in the place of completion shown in Models, 1 and 2.

Activating the role of imagination, experience and distinctive experiment in the performance activity led to the formation of the act of participation in its sensory and intellectual sense with the recipient. It was also formed through the continuity of interaction activates the renewal and continuity of reading of the formation units, as in the Models, 1, 2 and 3.

Conclusions

Based on the reached results of the research, the researcher concluded the followings:

- 1 The use of waste materials contributed to dissolving the restrictions placed in the formulation of the sculptural work. It thus bypassed the traditional forms by employing different materials and various techniques, through which the sculptor shows his intellectual secretions in a different way coincides with the current reality.
- 2 The method of exhibiting the waste materials and the effectiveness of performance in sculpture as an aesthetic equation was determined not only by the local influences, but also the artist's continuous desire for stylistic exclusivity.
- 3 Sculpture by using waste materials is part of the contemporary formation system. It however, represented a demolition, rejection, and rebellion against the slogans advocated by modernity and the earlier classical systems of art. It inserts reality into the context of contemporary artwork.

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Appendix A. Figures demonstrated in the literature review



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9