

## **Collage Technique Between Painting and Pottery**

**By**

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### **Abstract**

As a result of keeping pace with rapid and diverse developments that have occurred in the life of contemporary man in all its aspects, the means of expression and its oral and visual languages have developed, including the various forms of plastic arts, such as painting, ceramics, and sculpture. That development has influenced the concepts of these arts, their forms, and the means of expression used in their implementation, in addition to the raw materials included in their structure, taking advantage of the results of the new technology and the great material capabilities that it provided. With these new technical data, contemporary plastic artists are no longer satisfied with the traditional expressive methods and means. But, artists have broken into new fields in search of raw materials and modern means that are capable of enriching the surface of their works in form and expression. Contemporary plastic artists have added new raw materials to the surface of their artworks, including paper, wood, glass, and others, in addition to much of what was damaged by industry, by pasting them on the surface of the painting, either alone or with the color spaces carried out with the brush. So, there have become various ways of expression.

**Keywords:** Pottery; Collage Technique; Painting

### **First: The Problem Statement**

Research have tended to take advantage of the collage method, which is one of the artistic methods dealing with mixed artistic media. This method is also concerned with assembling and synthesizing between types of painting and ceramics because of its importance in enriching the artwork with many aesthetic and plastic values to include the various types of artistic formation, such as drawing and ceramics.

Therefore, the researcher believes that it is possible to take advantage of the collage style through the new approach and link it to the field of plastic photography in many aspects through the new approach using ceramic works and its waste and damaged materials from ceramic works, which can allow many innovative and unique treatments through the combination between drawing and ceramics for artistic work, which can adds richness to the fine painting. Hence, the idea of interest in the application of oscillation in painting and ceramics and its artistic treatments. Through this, the research problem is summarized in the following question;

How can the collage style be used to achieve innovative works through the symmetry of painting and ceramics?

## **Second: The Significance of Present Study**

The present study is significant due to the following points:

1. Revealing performing methods used in the ossification of painting and ceramics.
2. Enriching those interested in plastic art in reaching various plastic solutions in opening new horizons and various entrances to the surface of the plastic painting.
3. Benefiting art students, researchers, art connoisseurs, and critics.

## **Third: The Objectives of Present Study**

The present study aims to take advantage of the collage style by using ceramic works or leftovers on the surface of the painting.

## **Fourth: The Limits of Present Study**

The present study is an applied study of the style of collage through the symmetry of painting and ceramics that is limited to artistic paintings.

### ***Procedural Definition***

It is the link between the different genres of arts, which is to move away from the literal tradition within the same type to create a surface that does not belong to a specific type.

## **Section Two**

### ***Collage technique in modern drawing***

At the beginning of the twentieth century, artists entered the worlds of discovery, innovation, and the introduction of realistic elements from their living environment on their pictorial surface area to share with their representative elements, as a new expressive sign to represent reality and at the same time as a declaration to reject the methods of simulation that served past eras. Later, these additions were considered an end in themselves in order to create aesthetic values. The artist's new vision called for rejecting the traditional templates with the prevailing classical methods used in conveying the visual reality with complete craftsmanship on the two-dimensional surface. For the adoption of experimentation as an intellectual path, the pictorial surface area became a plastic model that demonstrates the relationship between the artist's self and his/her external world. At the same time, it represents a special aesthetic system. Plastic and color values of photography can be exploited to the fullest when the work is not exploited to represent reality (Jerome, 1974).

Content began to diminish against form. Expressive aesthetic values became related to the style and artistic method. Modern artists turned towards simplifying the drawing in terms of composition and expanding the role of the shape in the artwork as the first impression that is linked to the cognitive nervous system. Through this method, artists find new visual elements and multiple formulations that possess an effective vitality that will achieve harmony with aesthetic awareness. Form is the effective element in the artistic work as the form became everything that makes the work individual, the content became everything that makes it common with other things, and the formal organization became in itself an aesthetic value (ibid).

The plastic elements, which in their entirety represent the form, cannot be achieved without the presence of the tangible (material). The material also needs the form to be visible, that is, the first cannot be taken in isolation from the second. The artist's thought, which imposes new formal formulations on the pictorial surface, does not move in the world of other than the tangible. The artist, through his/her ability and artistic skill, may find such values in the qualities of the material.

Materials, in themselves, contain some features of art... The artist must therefore feel its aspects, which motivate imagination to illuminate. Expressive art does not shine in its perfection except thanks to materials." The artist reveals the capabilities of liberated imagination when dealing with any material (whether natural or synthetic), through its formal construction, aesthetic values are added. Thus, material transcends to become creativity (Jean, 2011).

Keeping in mind that all kinds of aesthetic concepts require technical skill in order to embody them (ibid), there is no technique that is commensurate with the nature of the material on pictorial surfaces. The performing methods that served ancient artistic eras are no longer suitable for the proposals of the contemporary artist looking for excellence and renewal. Any new raw material necessarily creates new means of implementation. Thus, the technical vision became an important dimension for the modern artist. A significant part of the artistic transformations witnessed in the last century was the result of the artist's skill and his/her liberal performing methods. That is the developed field through which the artist achieves the implementation of works and the control and organization of a kind of phenomena in order to reach desirable results (Herbert, 1975).

The importance of the technical dimension has begun to emerge since the artist was interested in the effects of the brush on the pictorial surface and departure from the classical approach, which considers the refinement and purity of color on the surface of the painting of ingenuity and artistic skill. The Impressionists, who represent the cornerstone in building modern art, were interested in (the color touch) and how to perform it on the surface of the painting, leading to the construction of a new shape. In the early twentieth century, dealing with the graphic surface technique increased through texture, which gives the real physical sense of the materials used on the graphic surface. In escalating the aesthetic of the proposed art form, "it reached with the cubists and abstractions to become a goal in itself and occupied with others the importance of the content of the work (Abboud, 1985). Collage was one of the most important results of the technical vision that finds new aesthetic values in touching surfaces.

Collage is the idiomatic name for a technique that is based on areas of paper, fabric, or two-dimensional objects in particular that form a light protrusion affixed with adhesive materials to a background (painting surface area) with the intent of transforming very ordinary materials into artworks. The art of pasting is derived from an abstract craft known in the nineteenth century, which means pasting paper. Through this method, various types of formations and decorative bodies are created (Anne, 1978). Such posters were common although in general, they are closer to folk art than to fine art, with some exceptions dating back to long periods of time.

Among these exceptions is what was done by the Italian painter (Grifelli) - the fifteenth century - when he added a rope from which a key of gold hangs in the painting (The Virgin and Child). In (1899), the oldest Italian artist (Mansini) pasted metallic foil in an oily painting.

The art of collage was systematically benefited from in the twentieth century. It is one of the most important forms of art of the twentieth century. Although it had a reference dating back to previous centuries, its use did not exceed the scope of the craft and was far from the field of artistic creativity. Thus, collage can be counted as a creative innovation of the liberal vision of the artist of the twentieth century and as a result of adopting the experimental concept, which gave the artist the audacity to break into elements that are far from the artistic field and raise them to the ranks of creative works.

The experienced artist is the one who expresses his/her experience in a distinct individual nature, using media and materials that are at their core the property of the common world, thus opening new horizons of experience and revealing aspects and modalities (Doe, ). So, the artist started using collage as a serious artistic formula as a crucial necessity in the cubist movement.

It began as a method of optical illusion, and a performance method for the pioneering experiment that the Cubists followed, that is, the attached element serves as an indication of the essence of the thing itself, and to clarify the relationship between form and content in order to reach a goal that is read by the recipient. But it was soon understood that the collage did not represent a development of a new technical concept only, but that (collage) became usable as an end in itself due to the addition of special modern aesthetic values, represented in the diversity of surface textures on the two-dimensional painting area. Collage became a kind of playing that could give tiny 'real' things like paper, fabric, and thread, the importance and attractiveness of their bodies and virtual qualities. Thus, the thing in itself has an aesthetic value within the pictorial surface system. Collage moved in distinct artistic movements from being a technique that contributes to extending the pictorial space with supportive formal elements to completely representing the painting.

The art of collage is an intellectual enrichment that transcends the dimensions of technology due to its significant influence on neighboring artistic fields. "There is no doubt that the art of collage has a tremendous impact on the contemporary artistic movement, whether philosophical, psychological or technical factors are responsible for the popular temptation, thanks to the investment of the possibilities of the innovative art of collage in the pictorial cubism.

Attachment is the basic values of most of the twentieth century paintings (Edward, 2006). The collage artwork is subject to the artist's vision, who works according to the allegorical principle according to which he/she tries to remove the real thing from his/her own system and from his/her job to refer it to another system within the figurative space and at the same time subject it to the laws of that figurative surface. Therefore, the concept of collage is not just a connection with real things and their inclusion in the artistic field as much as it is the projection of the artist's idea on them to find a new relationship between the same things, as well as to create artistic formulations between the real part (the poster) and the elements represented in the painting subject to the artist's logic. So, those added things turn into new artistic semantics indicating that the important relationship in the artist's view is between (added) things after they exist on the surface of the painting... The subject of the painting is completed after the different elements present on the board meet, collide, and combine and find formulas of the coalition (Edward, 2006). Thus, the pasted object is part of the structure of the artwork and it has its own form and characteristics (texture, color, space, font...). It also carries a special meaning, which remains associated with the nature of the adjacent figurative elements. The pasted part may symbolize the whole that deepens the sense of something and actualizes a shock to the recipient between the usual specific meaning at the starting point and

the new specific meaning at the arrival point.

The researcher believes that the artist, by adopting the metaphorical principle, did not intend to understand these words as a literary use that is read or received by the viewer, as is the case outside the artwork. Rather, it was presented as an element of reality on which the artist can project his metaphysical fantasies, shifting the meaning it carries in its original environment to being a new material form that achieves expressive energies specified by the artist or subject to interpretation by the recipient.

## Section Three

### *The Procedures*

In this section, the materials used in the application of the research hypothesis and the method of using them in the production of research samples were presented.

### *1.3. Sample selection*

#### *1.1.3. Clay*

The Babylonian clay (Al-Mahaweel region) was chosen because it is one of the common clays used by Babylonian potters.

**Table (1-3)** *Chemical analysis of Babylon clay*

SiO <sub>2</sub>	Al <sub>2</sub> O <sub>3</sub>	Fe <sub>2</sub> O <sub>3</sub>	TiO <sub>2</sub>	CaO	MgO	Na <sub>2</sub> O	K <sub>2</sub> O	L.o.i	Total
41.82	10.68	5.21	0.58	15.6	5.58	0.8	0.22	17.45	98.03

Source; (Al-Badri, 2000).

#### *2.1.3. Glass*

In the present study, ready-made alkaline glass was used. Its chemical analysis was carried out at University of Babylon, Faculty of Materials Engineering. The results of the analysis were as follows.

**Table (3.2)** *Chemical analysis of alkali glass white glass*

SiO <sub>2</sub>	Al <sub>2</sub> O <sub>3</sub>	B <sub>2</sub> O <sub>3</sub>	CaO	BaO	Na <sub>2</sub> O	K <sub>2</sub> O
45.2	7	13.7	14.1	6.3	11.2	2,2

The prepared white glass was used to vitrify the research samples

#### *3.1.3. Colorants*

In the present study, the researcher relied on ready-made color pigments and coloring oxides in coloring transparent glass. The colorants used are:

1. Copper oxide (CuO)
2. Red iron oxide (FeO)
3. Manganese oxide (MnO)
4. Cobalt oxide (CoO)
5. Red dye
6. Blue dye
7. Green dye
8. Yellow dye
9. Tincture

### **2.3. Oven settings**

An electric oven was used at University of Babylon, Faculty of Fine Arts, Department of Ceramics, with (30 x 35 x 48) cm from the inside with an electronic control panel to measure the temperature.

### **3.3. Operation steps**

#### ***The first step***

The researcher selected the research sample from famous international works and it was printed for the first step on flexo paper in the required size after conducting several tests to show and get closer to the colors of the original plate.

#### ***The second step***

The researcher brushed a clay plate whose dimensions matched the dimensions of the original plate, with a thickness of 2 cm, and then placed the printed plate on the clay plate, after determining the parts that were selected to be the ceramic pieces inside the performed work according to the collage technique.

#### ***The third step***

After cutting the parts required for implementation from the clay tablet, they were taken and treated technically by deletion, addition, and installation so that these parts are identical to the parts in the original, certainly after taking into account the transformation of the two-dimensional parts of the painting to three dimensions, which sometimes requires action by the researcher by changing some simple shapes without prejudice. By creating the original work. The parts were then pre-heated at a temperature of (1000°C).

#### ***Fourth step***

After extracting the proud parts from the convection oven, the researcher prepared the necessary materials from the oxides to extract the colors that match to some extent to the colors of the original painting, taking into account the difference in the nature of each color material at a temperature of (960°C).

#### ***Fifth step***

After extracting the parts in their final form, the researcher prepared a wooden board with a size that is identical to the size of the original painting. Then, the original painting was drawn on a special canvas for printing to simulate the texture of the original work. Then, the researcher installed it on the wooden board and left to dry for one day.

#### ***Sixth step***

In order to complete the sample form in its final form, the researcher added some brush strokes and acrylic colors to the non-ceramic parts and shapes in order to simulate the brush strokes and suggest the texture of the original work.

## **Section Four**

### ***Sample Analysis***

#### ***Sample (1)***

Artwork Name; Woman in front of the mirror

Date; 1932

Material; Oil on canvas

Size; 51.25 x 64 inches

Belonging; Museum of Modern Art, New York

This panel consists of a rectangular shape, which includes a figure of a woman in front of a mirror, with an ornate background.

The analysis of this painting reflects how the elements interact with and principles inside the artwork.

Although this painting expresses the influence of Picasso on the thought of surrealism, but Picasso aims at psychological realism. He employed multiple points of view for the freedom of painting composition, despite the fact that the meaning is clear in this artistic painting. At the same time, the artwork has a distinctive and (deceptive) vision through the reflection of a side face with black shadows, in contrast to the real woman outside the mirror with a half-naked body.

The mirror creates a double perspective. So, he used the woman and the mirror for the purpose of extending the vision of the viewer. For this reason, the differences between the girl and her reflection in the mirror show an external surface that is in contradiction with the internal psychological state, which has a great impact on this image. Picasso worked to transform the point of view into a double psychological point of view. At the same time, the two cases display the inner spiritual reality of the woman, as well as her outward appearance.

This painting refers to a young woman, who is probably Maria Walter who inspired Picasso. The internal organs were prominent in this picture, and at the same time it gives a visual structural scheme for the painting and the viewer.

The unity of this painting is achieved by including the predominance of curved lines and the straightness of lines to serve the background of the character; This linear treatment in this work reflects the linear diversity, its liveliness, and its structural and semantic unity; The unity of form has a necessary importance in this artwork. The circular line creates an important rhythmic pattern within the composition.

If the colors are approached, it is found that Picasso used luminous, radiant, and varied colors that harmonize in level in terms of value, intensity, or strength, which indicates a high artistic unity in which the nature of the artist's subjective intuition appears.

The shape of the spine drawn in broad lines, values, and black degrees of form and line, which appears in the artistic image, reflects an artistic installation suspended like the suspension of a human being in his/her skeleton. This is one side. As for the other side, it shows a balancing act of the figure in the mirror. So, Picasso gave The vertical line the center of the composition. He divides the artwork into two parts. As for the subtle differences between the woman's body and the woman in the mirror, they reflect vitality and joy and achieve symmetry, in addition to that; A woman's eyes reflect a pendulum movement back and forth, which movement is affected or reflected by the bending of the arm.

### ***Mondrian painting, abstraction***

#### ***General description of the artwork***

It is an artwork representing one of the paintings of the abstract artist (Mondrian), which belongs to the trend of geometric abstraction. This work was carried out according to the method of optical osmosis between painting and ceramics. At the top right of the artwork, there

is a glazed ceramic piece. The yellow rectangle is in the middle of the left side. It is a glazed ceramic piece. At the bottom, there is a blue glazed ceramic piece.

### ***Analysis***

The analytical data of the image of the work is considered as a visual model that has been reformulated according to the case of optical opacity. The metaphor style plays a major role in completing the motives of the existing link between the geometric form and the idea, which enhances the presence of the separation of visual metaphor between the identity of Mondrian's original artwork and the new image, which was produced by the researcher according to the state of simulated artistic expression and the aesthetic research contributions between both images. The idea), which is an important element of the elements adopted by the abstract movement in expressing the concepts of the invisible and the images of abstraction that move the levels of the geometric surface mathematically. Hence, the geometric formation of the dark lines that the researcher adopted in his model, is like a formal content on which the image of the visual surface was founded, and thus created a semantic contrast with the white background. It is a visual effect, through which the researcher seeks to crystallize a hypothetical horizon for the possibility of visual reproduction of any previous or contemporary artwork.

This practical procedure is a stimulus to the imagination of visual search for formal and technical proposals, through which the structural joints permeate. The technical relationship between Mondrian's work and this model becomes a reciprocal relationship, starting from the general form (the general structural body) and ending with the technical mechanism that the researcher invested Through the "collage" technique, which depends on the gluing of ceramic pieces on the pictorial surface of the proposed work. It is a hypothetical constructive mechanism adopted by contemporary artists as a visionary method from the methods of compositional, synthesis, and collage research. But, the collage is a technical act invested by the artist In order to examine the structural structure of lines and geometric shapes (of rectangles), as well as the distribution of the color structures of red, yellow and blue.

Therefore, the act of optical osmosis in this model, determines the layout of the proposed (virtual) image, through the act of simulation identical to the original image (Mondrian's painting), which are provisions for the dominance of the visual effect that characterizes the original image of Mondrian and the experiment of an abstract search for reductionist images that are devoid of The realistic simulation of the details of the realistic form and its transition to an abstract reductive scene, expressing the nature of the common understanding between the perceptual and sensory dimensions, through the transition from the sensory to the mental (abstract).

## **Section Five**

### **Results**

1. The results of the ceramic pieces were identical to the pieces cut from the original work in terms of measurements and glaze colors.
2. The results of the research samples were consistent with the idea of researching the production of a plastic surface using the collage technique between painting and ceramics.



## **Recommendations**

1. The researcher recommends calculating the clay shrinkage coefficient when using clays other than Babylon clay to match the required size.
2. The researcher recommends making laboratory models of the colors before glazing the pieces required to control the color by virtue of the chemical and physical variables and the nature of the glass.

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