

Analysis and Practice of Organic Forms in Ceramic Arts

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Analysis and Practice of Organic Forms in Ceramic Arts

Abstract

Throughout history, organic forms can be found in various social contexts such as community rituals. Gradually, with the development and maturation of modern science, organic forms started to be employed in a more conceptually informed manner. In the mid-20th century, with the development of contemporary art, ceramics re-emerged as a medium for artistic creation and captured people's attention once again. This material complements the organic forms derived from nature, establishing a harmonious connection. In this research, organic form refers to refined and newly created artificial forms that combine morphological characteristics and colours derived from life forms in nature. From a visual standpoint, the vital force of an organism emanating is considered a significant organic characteristic that people strive to attain. This organic form, derived from life, possesses evident randomness, irregularity, and inherent sense of motion. The diversity of nature offers an infinite number of inspiring forms; providing an astonishing array of creative possibilities through the potential of limitless transformation. Symbolism and abstraction are commonly observed traits of expression in creative works that utilize organic forms. Artists conceptually extract ~~form~~ features, enabling them to find a foothold for emotion and thought and to make deliberate choices and combinations to clarify the purpose of their works. In my artistic work, the intensity of natural objects being extracted and transformed into organic forms gradually increases, transitioning from simple modifications and reassembling to abstraction and simplification. I conducted numerous experiments and creations, documenting my understanding of the chosen subject matter. Through the exhibition, I aimed to raise awareness of these relationships of transformation and to stimulate aesthetic contemplation. By showcasing the diverse and vibrant organic forms found in nature, I hoped viewers would have a deeper appreciation of the beauty of the natural world and a stronger sense of responsibility to protect it.

Key words: abstract, organic, ceramic art, contemporary art, visual art, sculpture, nature

Introduction

1.1 Research Status

The concept of organic form is one that can take on new significance in a contemporary context. Throughout history, examples of organic forms can be found in various social contexts, such as ceremonial purposes. For instance, primitive cave paintings depict animal figures and the replication of life forms driven by functional needs. During this early period, the utilization of organic forms was unconscious, simply stemming from a pure imitation of nature and basic manipulation.

Gradually, with the development and maturation of modern science, organic forms started to be employed in a more conceptually informed manner. For example, the Arts and Crafts Movement and the Art Nouveau Movement in the latter half of the 19th century advocated for the naturalistic style, with organic forms serving as significant elements guiding people's lives.

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1.2 The Status Quo of Research and Creation of Organic Forms in Contemporary Ceramic Art

The significance of environmental protection only became apparent after the general appropriation of natural resources and the resulting consequences. While the ecological concern in art is not new, it has gained attention over recent times. In response to the urgent environmental crisis, people are taking action in various fields to find solutions. Starting from the 1850s, ecology became a central concern in biology, coinciding with the emergence of the British Arts and Crafts Movement. This movement responded to ecology as a growing field of concern, promoting democratic design, and emphasizing equal rights for all living things. Even in the postmodern era,

this principle of design and arts for people remains relevant to contemporary practitioners. In the 1970s, ecological art emerged in Western art, with artists using their creative language to raise awareness about environmental issues.

Organic art encompasses various fields such as architecture, craft, and the visual arts and often employs organic forms that emphasize nature as the source of art and life. Examples of such include Antoni Gaudi's Casa Batlló, the British Pavilion at the Shanghai World Expo, and Robert Smithson's Land Art *Spiral Jetty* (1970). For instance, the Seed Cathedral in the UK Pavilion at the Shanghai World Expo borrowed the form of a dandelion. It utilized light-conducting filaments to achieve a green and low-carbon concept, effectively combining functionality and aesthetics. Currently, there is a growing interest in the study of organic forms.



Batllo House by Antoni Gaudí (UK) ¹



British Pavilion at Shanghai World Expo²

In the mid-20th century, with the development of modern art, ceramics re-emerged as a medium for artistic creation and captured people's attention again. Notable modern artists, including Joan Miro, Paul Gauguin, Pablo Picasso, Henri Matisse, and Salvador Dali, have worked with pottery and ceramics, exploring the relationship between clay as material, representation and imagination. In the 1950s, ceramicists in Europe and America, led by Peter Voulkos, began to view ceramic art not just as a craft but as an art form on par with mainstream art, such as painting and sculpture. The advantages of ceramics as a material for artistic creation encompass plasticity, durability, decorative capability, a long and deep historical lineage, and low impact environmentally. Ceramics offers a wide range of options in terms of shapes and textures, accommodating the creative needs of artists. Clay possess exceptional

¹ <https://www.darkroastedblend.com/2008/07/architectural-genius-of-antoni-gaudi.html>

² <https://www.dezeen.com/2010/04/04/uk-Pavilion-at-shanghai-expo-2010-by-thomas-heatherwick-more-images/>

durability and stability, demonstrating resilience over time. The unique decorative potential of ceramic enables artists to achieve rich surface effects through various craft techniques. As an ancient artistic form, ceramics carry the legacy of history and cultural traditions. Furthermore, ceramics function as a renewable material, exhibiting environmental consciousness by minimizing impact on the environment. The production process of ceramics can employ eco-friendly craftsmanship and technologies, aligning with principles of sustainable development. Clay as a material complements the organic forms derived from nature, establishing a harmonious connection.

1.3 Research Purpose and Significance

As a subset of contemporary art, ceramics transformed in the mid-twentieth century when it relinquished its utilitarian function to become a medium of self-expression, inspired by prominent artists like Picasso, Gauguin, and Miró. A new mindset and expanded perspective ushered in an abundance of creative undertakings centring on exploring and discussing the connection between form, personality, and the psyche. Some ceramists endeavoured to modulate the emotions conveyed through their creations by manipulating structure.

The current study adopts a practice-based methodology, which recognizes the artefacts' role, legitimacy, and accountability as knowledge carriers and producers in practice-based research (Candy & Edmonds, 2018). In artistic research, practice is considered research in its own right, and the research questions arise from the process of practice itself, with answers directed towards improving and illuminating practice. The criteria for evaluating practice-based research include how well research questions were answered, how the process unfolded, and the contribution to knowledge made. Candy and Edmonds argue that practice and research can complement each other, generating new knowledge that can be shared.

The practice-based methodology is well-suited for a heuristic or virtual studio practice focused on thinking through making, which is this study's conceptual and significant focus. Questions that complement the studio research phase are identified during the creation of artwork and recorded in a visual diary that includes drawings, notes, and photographic records. This exegesis documents and contextualizes the practice-based

journey, accounting for the exhibition of artistic practice as research and discussing the intended result of fostering greater appreciation of nature in society.

Collecting and organizing information about ceramic artists who employ organic forms in their creations makes it possible to delve deeper into the concepts, features, and modes of expression related to organic forms in ceramic art. Such research helps inspire imagination and emotional resonance while providing creative ideas and methods as references. This exploration allows for an understanding of how artists utilize organic forms, how they visually capture and convey moments of inspiration, and how they can expand their creative approaches beyond traditional techniques. Ultimately, studying the application of organic forms in ceramic art can provide inspiration, help develop artistic styles, and expand the possibilities of the medium.

1.4 Research Methods

Within the framework of a practice-based methodology, the following methods will be used to investigate the research question:

1. Literature/archival research of historical, theoretical, and archival records - for objects, images, and texts. The analysis is conducted through triangulation of texts, artifacts, and collaborative discussions with tutors and peers. Data coding generates new categories of knowledge that emerge from the data and primary research.
2. Studio experiments involve using idealizations and producing studio works, photographs, drawings, artworks, ceramic outcomes, and annotated reflexive analysis.
3. Documentation and analysis through this research's exegesis, output, and results.

Concepts and Characteristics of Organic Forms in Contemporary Ceramics

The concept of "form" in art is distinct from "form" and "image" and refers to the manifestation of the inner essence of things under certain conditions. According to the comprehensive dictionary and encyclopedia of standard Mandarin Chinese, Cihai (2019), "form" encompasses external formal characteristics and the essential attitude

within things. In this research, organic form refers to the refined and newly created artificial form that combines morphological features and colours derived from life forms in nature.

From a visual standpoint, the vital force of an organism emanating from within is considered a significant organic characteristic that people strive to attain. The precise exchange between new life and decay in natural forms creates a relative equilibrium that appears static when viewed from the outside but contains an inner tension that combines movement with stillness. This organic form possesses apparent randomness, irregularity, and an inherent sense of motion. This vitality is what people seek and admire in organic forms. The use of clay in ceramic art, which cannot grow or change, to vividly represent the internal dynamics of life through modelling and texture is a visual element that is not easily visible to the naked eye. A vast majority of artists tend to draw inspiration for their artistic creations from organic forms found in nature. For instance, American ceramist Lindsay's works primarily feature flowers. In her creations, the characteristics of plants are extracted, recombined, and combined with elements of various life forms to produce new visual forms. This unrealistic but vivid form gives rise to a surreal and strange yet beautiful and dreamy experience, allowing viewers to glimpse into the dream of a newly born girl.



Hybrid Mergence No. 2, Lindsay Feuer, USA³

³ <https://www.lindsayfeuer.com/cgi-bin/gallery.pl>

In addition, the wonder of natural life forms lies in the fact that each unit can be continuously deconstructed, yet the resulting entities still contain vibrant life traits and aesthetics. For instance, taking the common daisy as an example, a closer observation reveals that every part, including the petals, pistil, calyx, and stem, is delicately structured and contains astonishing details. When further magnified, the forms and arrangements of different cells and conduits are elegantly ordered, seemingly coming from another world. Even more strikingly, each pollen grain and cell viewed through an optical microscope displays distinctive characteristics, revealing an extraordinarily complex and intricate structure. Organic forms derived from this source may not be infinitely deconstructed in art creation. Still, in most cases, they often contain a significant amount of readability through the combination of structure and details, providing viewers with a sensation of peering deeply into them with the naked eye. For instance, the works of Japanese ceramic artist Daisuke combine the delicate and graceful form of orchids with the structure of a woman's skeleton, using a complex interweaving of lines to create intricate compositions. This creates a sense of surprise and intrigue, as the piece appears harmonious and yet full of visually-readable details, as if every glance reveals new information.



Receptacle of Boundary-2012, Daisuke Yamagishi, Japan⁴

From a linguistic standpoint, the winding vines, curled trunks of elephants,

⁴ http://yamagishidaisuke.blogspot.com/2013/09/receptacle-of-boundary_1638.html

arrangement of leaves or seeds, movement of wind and water, and even the rotation of planets all exist in various forms of wave-like curves or arcs. This is one of the primary forms of existence in the natural world and a main stylistic language for organic forms. Some examples of contemporary ceramics use this order through the rhythmic change of morphological elements or spatial relationships, which may include gradual changes, repetition, rotation, or radial and symmetrical structures that suggest dynamic movement. In many ceramic works that use organic forms extensively, the graceful and lively flow of lines that are well-balanced in tension and relaxation often becomes the fascinating focus. The laws of natural development influence the formation of organic forms, which can be observed in the vein patterns of leaves, animal bones, and spiral structures. Using this ratio in artistic design creates a harmonious form pleasing to the human eye. Junying Hei's "dissolved arrangement" showcases the beauty of order through the gradual change of the spiral structure of bones, the scattered distribution of cactus flowers, and the regular arrangement of sea urchin-like papillae. Artists, such as Sueharu Fukami, Paula Bastiaansen, and Wouter Dam, have applied lines in such a way that it is truly unique.

Artistic Method of Organic Forms in Contemporary Ceramics

The diversity of nature offers an infinite number of inspiring forms, providing an astonishing range of creative possibilities through the potential of limitless transformation techniques. This leads to an exciting diversity of organic forms. Consequently, abstraction and transformation represent an exponential formula. The already vast range of options expands geometrically, providing an endless resource for creators.

Symbolism and abstraction are commonly used forms of expression in creative works that utilize organic forms. In areas where language falls short, artists use form to construct their systems between reality and unreality. If the intensity of abstraction and transformation is mapped onto a coordinate axis, pure realism and pure abstraction would be located at either end, with symbolism often appearing in the middle section of the axis. Symbolism has existed since ancient times, often employing a recognized and representative objective object or symbol to express specific meanings. In art, works with symbolism must possess identifiable forms, and

viewers rely on their cultural backgrounds or characteristics to make associations and resonate with these images.

Artworks that utilize organic forms often carry symbolic meanings by blending form and ideas, or selecting forms based on ideas, to convey information beyond the surface derived from cultural metaphors or associative imagination. This technique is widely present in various ethnic groups and takes diverse forms. For example, countries with Christian faith consider the white dove as a symbol of the Holy Spirit, while in China, bamboo is viewed as a symbol of humility. Certain specific subjects or unique phenomena can often directly trigger viewers' associations, and the artist's work focuses on appropriately selecting and processing these metaphoric images, leading viewers' thoughts in the intended direction. The advantage of this approach is that it achieves the most efficient resonance through default consensus, making symbolism a shortcut for artists to convey their ideas.

Symbolic works highlight the spiritual core by extracting and refining valuable traits and infusing them with personalized elements to create artworks with aesthetic and spiritual values. However, such works are not completely detached and transformed but still have recognizable images. When artists push the degree of detachment and transformation to the extreme, reality becomes infinitely abstract.

Unlike symbolism, abstraction is a very modern concept. In 1910, Kandinsky's first watercolour abstract painting opened up a new mode of expression for humanity. In the world of abstraction, artworks are freed from the constraints of concrete images and become containers of pure thought and emotion.

In many cases, our understanding of things does not come from the details but rather from the traits that distinguish them from other things, and these traits are exactly what needs to be extracted through abstraction. The term "abstraction" originates from "extraction" and "refinement." This means that although abstract works can no longer be recognized by their forms, they are not created blindly. Based on this theory, when we refine the natural forms and only retain their essence without their form, they become organic forms with a strong abstract meaning.

Regardless of the degree of abstraction and transformation, the core purpose for artists is the externalization and materialization of their spirits. If abstraction is broken down into separate actions, it can also be seen as extraction and transformation. In this process, artists first act as purifiers and separators, removing the parts of reality that do not match or conflict with the intended theme, filtering out ambiguous forms, and then acting as amplifiers. They recombine existing elements, exaggerate critical dynamics, and obtain the most concise, accurate, vivid, and direct images that speak to the human heart.



A Disclosing Form 1610, 2016, Harumi Nakashima, Japan⁵

Through exploring and expressing organic forms, artists convey strong personal emotions and thoughts, reflecting contemporary society's pursuit and attention to life, nature, and beauty. For example, Irish ceramic artist Nuala O'Donovan creates irregular forms by sticking together numerous connected, curving porcelain pieces. Each piece is individually made, and the artist spends weeks or months assembling

⁵ <https://www.artisaway.com/art/ceramic/beautiful-ceramics-harumi-nakashima/>

them. Since Nuala does not draw sketches and instead relies on intuition to guide her in adding pieces individually, each accidental decision may lead the creation in a new direction.



Teasel Double Curve, Nuala O'Donovan, Ireland⁶

It is worth noting that while some artists aim to communicate explicit ideas through their works, this does not necessarily mean that their works are devoid of ambiguity or complexity. Many of these artworks are layered with symbolism and metaphor, requiring careful observation and interpretation to understand their meaning fully. In contrast, other artists may aim to create more visceral, emotional reactions in their viewers without necessarily providing a clear intellectual message. Regardless of the approach taken, the ultimate aim of art is to create a meaningful experience for the viewer, and the diversity of artistic styles and interpretations ensures that there is always something new and exciting to discover.

⁶ <https://nualaodonovanartist.com>

Creation and Practice

The natural world is incredibly diverse, with even the leaves on a tree exhibiting unique characteristics upon closer examination. I am particularly interested in the mutations and the free combinations of individual organic forms. In my artistic creations, the intensity of natural forms being extracted and transformed into organic forms gradually increases, transitioning from simple modifications and reassembling to abstraction and simplification. I conducted numerous experiments and creations within the ceramics studio, documenting my understanding of the chosen subject matter during this period. Through various forms, I showcased the increasing intensity of the extraction and transformation process.

Creating works with organic form features is my first stage of work. This series of works is mainly based on my abstraction of organic forms, namely the symbolization and abstraction of natural form. Through this series of works, I aim to express my understanding of natural things through a series of organic forms that are both calm and dynamic. Creating this series of works is like a practice of self-discipline. Firstly, I need to sculpt solid clay sculptures using porcelain clay. The rounded volume and light and elegant colour express my understanding of life. After the clay sculptures are dried, I make plaster moulds that match each sculpture. The next step is to inject porcelain slurry into the plaster moulds to form hollow porcelain bodies. At the beginning of this study, I focused more on shaping the form. Therefore, during the creative process of the first stage, I chose to ignore decoration techniques such as glazing and colouring in order to showcase the works in a pure form.



Fig 1. Clay model-1



Fig 2. Clay model-2



Fig 3. Plaster Model

The first phase of my work, the *Growing* series, is primarily inspired by my fascination with plants and my desire to refine and recombine their forms. This series seeks to emulate the natural world as closely as possible, focusing on plant life. As an artist, I have always been drawn to the different expressions of plants in paintings and ceramics. With this in mind, I aimed to make organic forms the central theme of my work by combining plant features with microbial characteristics to create variable overlays and diverse line patterns. By merging the solid and delicate qualities of plants with the dynamic growth of microorganisms, my goal was to capture the allure of organic vitality.



Fig 4. Growing-1



Fig 5. Growing-4



Fig 5. Growing-2



Fig 6. Growing-3-A



Fig 7. Growing-3-B



Fig 8. Growing-3-C

The characteristic of decomposable organic forms determines that they can cover a large amount of detail. For most artistic works that use organic forms, the complex forms in nature are often refined and transformed into many basic units. Combining these units is a common way of expression, and the intriguing part lies in the full grasp of the overall structure and the improvisation of the details, creating engaging connections between the whole and the individual. My second phase of work features irregular forms created by bonding various ceramic parts. Each part is individually made, and I consistently think of organic forms during the production process and then piece them together. In this production phase, I do not draw sketches in advance but instead rely on intuition to guide the combination of forms. In the combination process, additions, deletions, and transformations are made until I achieve a new form that satisfies me. Therefore, each accidental decision may lead the creation in a new direction, while the curiosity about the overall results gives me unlimited creative power.

In the second phase of the series, I aimed to further explore the possibilities of creating organic forms using the existing components. This phase utilizes various porcelain components that are individually made and then bonded and fired into irregular shapes, creating an organic whole. To express the disorder of nature, the forms are not pre-drawn or sketched; instead, they are assembled intuitively by myself,

who adds, deletes, and distorts the components until the final form is reached. This intuitive process creates a unique and unrepeatable variability in each work, imbuing them with a poetic and spiritually romantic quality.



Fig 9. Binary-1 & Binary-2



Fig 10. Binary-3 & Binary-4



Fig 11. Binary-5 & Binary-6



Fig 12. Binary-7 & Binary-8



Fig 13. Binary-9 & Binary-10

When creating a series of symmetrical works, I aim to give the audience a solemn sense of ritual. The original intention of my creation is to question each form and constantly remove and simplify unnecessary parts.

We are all the same at a biological level, but variations exist between blood cells, muscle cells, etc. This is repetition and variation. It is how our organic world exists; it has to be predictable, and it has to be repetitive. But it also has to be variable and open to transformation and adaptation. That the context is repeatable and the details are inconsistent is the nature of our natural world. Art has much to learn from observing the infinitely small. Each individual unit would seem incomplete, but together they

form a harmonious, fascinating, and hypnotic whole.

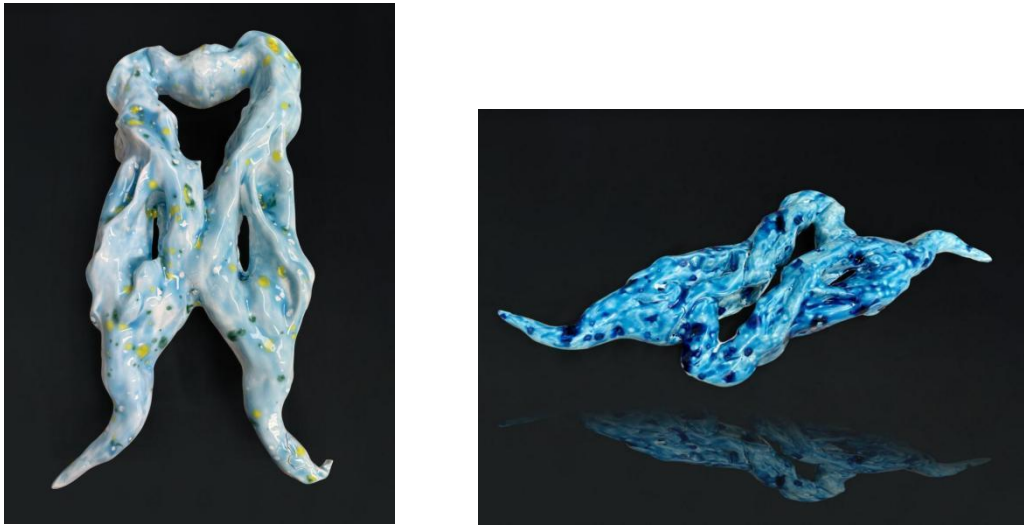


Fig 14. Fission -BY-1 & Fission -DB-1



Fig 15. Fission--BW-1

After the initial phase, I was dissatisfied with the fragmented approach to expression and sought to enhance the organic forms in my work. Through exploring various glaze colours, I became aware of how the properties of the glaze material and the techniques used in its application significantly impact the quality and form of the final ceramic work.

Crystal glazes are known for their unique visual qualities that set them apart. With their flowing and unpredictable characteristics, they are particularly suited for capturing organic forms' inherent irregularity and movement. As an artist, I found that the variations in texture and colour produced by crystal glazes added a layer of complexity and depth to my work, highlighting the dynamic nature of organic forms. The Fission series embodies two distinct approaches to conveying organic forms.

Initially, I opted for glazes that enhance the works' capacity to represent organic forms. These glazes, featuring a white and blue colour palette, utilize the bubble effect of crystal glazes to reveal organic forms present in the microscopic world, such as those found in the ocean and microorganisms. The blue and white glaze series instilled confidence in utilizing glazes to interpret organic forms. Subsequently, I researched how glazes could showcase my understanding of organic forms more effectively. I conducted extensive experiments to study the composition and properties of different glaze materials and their interactions with ceramic works.

In addition to the traditional glazing methods such as dipping, brushing, spraying and coating, I have experimented with various glazing thicknesses and applications to create different effects. To explore other visual effects, I have tried different mixing methods to obtain different glazes, such as combining different base glazes in different proportions to create various combinations of glazes and applying them in different order of overlapping. This can create unique colours and textures during firing. Through these experiments I could discover new glaze ratios and glazing techniques to achieve more refined and rich effects in the works. These different glazing methods and techniques give me more creative freedom and allow me to explore and discover different possibilities in ceramics.



Fig 16. Glaze colour test firing



Fig 17. Fission--PB-1

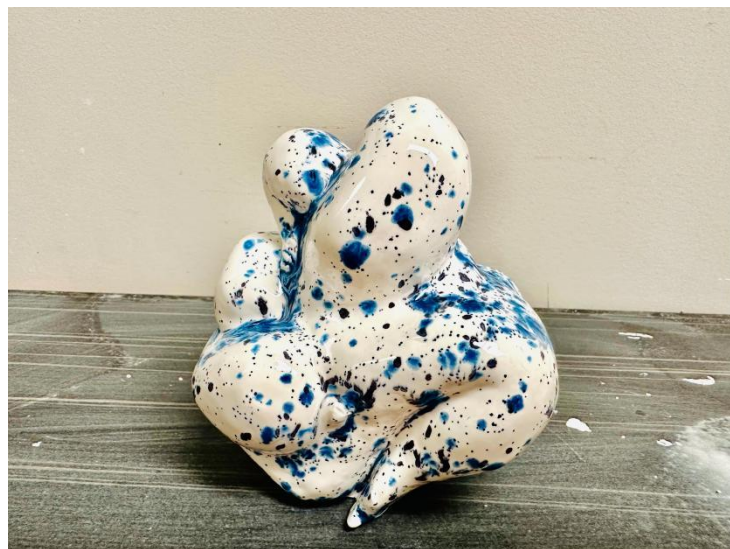


Fig 18. Fission--BWS-1

Additionally, I have experimented with other innovative glazing methods, such as drawing patterns on the surface of the pottery with wax crayons and then applying glaze on top. During firing, the wax crayon melts away, leaving contrasting areas on the surface of the pottery. I have also used another technique called "Crackle Glaze," which creates a unique texture effect by causing cracks on the glazed surface after firing. Besides these, I have also changed the chemical properties of glazes by adding different oxides and metal powders and explored how to use the refractive and reflective properties of glazes to produce different visual effects. These innovative

methods not only enhance my artistic expression and uniqueness but also drive me to deepen my exploration of ceramic craft.

Through persistent experimentation and practice, I gradually mastered the glaze application techniques. I began to merge the characteristics of different glaze colours and application techniques to create personalized and aesthetically pleasing works of art. I began to pay close attention to every detail, from the glaze material's composition to the glaze application's thickness, the proportions of different glaze colours, and the control of the kiln temperature, all in pursuit of achieving perfection in each piece. In artistic practice, artists often must conduct multiple trials and attempts to achieve their desired outcome. However, some attempts may inevitably fail, and some pieces may not turn out as expected. In such circumstances, artists must carefully consider their works' overall effect and intended themes and only select the most outstanding pieces that best represent their themes for exhibition. This selection process is a summary and refinement of the artist's practice and a sign of respect and attention to the audience, presenting them with the most exquisite and perfect works of art. Therefore, despite the uncertainty of experimentation, artists must consciously pursue beauty and perfection, continuously challenge themselves, and improve their works' artistic level and aesthetic value.



Fig 18. Fission--BSP-1



Fig 19. Fission--BSP-1 detail



Fig 20. Fission--BSP-2



Fig 21. Fission--BSP-2 detail

When considering the exhibition display, I expanded upon my initial creative motivation. I realised that the rapid development of urbanization has increasingly distanced us from the natural world, resulting in a reduction in our connection with nature and a fading of our contemplation of it. While we enjoy the convenience that urbanization brings, we could also ponder our relationship with nature and the connection between the inorganic structures of our living environment and the organic forms found in the natural world. Through the exhibition, I aim to raise awareness of this relationship and stimulate contemplation among the audience. By showcasing the diverse and vibrant organic forms found in nature, I hope viewers will have a deeper appreciation of the beauty of the natural world and a stronger sense of responsibility to protect it.

While creating these works, I faced limitations due to the characteristics of clay and firing, thus choosing to combine the components after firing to showcase a wider range of organic forms. Additionally, individual units are insignificant in the exhibition and must be accumulated in quantity to form works with a sense of volume and space. I compare each small unit to a musical note in a composition, using repetition and fine-tuning to create a complete piece. These works present new forms that are both extremely microscopic and undoubtedly macroscopic, stimulating

creativity and enhancing artistic perception.

In the ceramics exhibition, I aim to showcase ceramic art's diversity and infinite possibilities through my exploration and practice in this series of works. My works are based on a sense of space and volume, presenting highly organic three-dimensional works through combining numerous units. The exhibition comprises three parts. The first part, "Corner," represents the embryonic stage of organic forms.



Fig 22. Fission-Corner

From this corner, the forms grow and spread in all directions, culminating in the second part, where the organic forms climb up the metal cages to depict a chaotic exchange between organic and inorganic forms. The cage adds an interesting dynamic to the piece. It symbolizes the human desire to control and contain nature, even as we celebrate its beauty. The table on which the ceramics sit further emphasize this theme, creating a sense of order and structure in contrast to the organic forms within the cages. Despite these elements of control and containment, there is still a sense of wildness and freedom within the organic forms themselves. The ceramic forms seem to burst forth with life and energy, defying the cage and table that seek to restrain them. This creates a tension between the desire for control and the celebration of the

natural world, inviting the viewer to contemplate their relationship with nature and how they may seek to contain or elevate it.



Fig 23. Fission-Cage

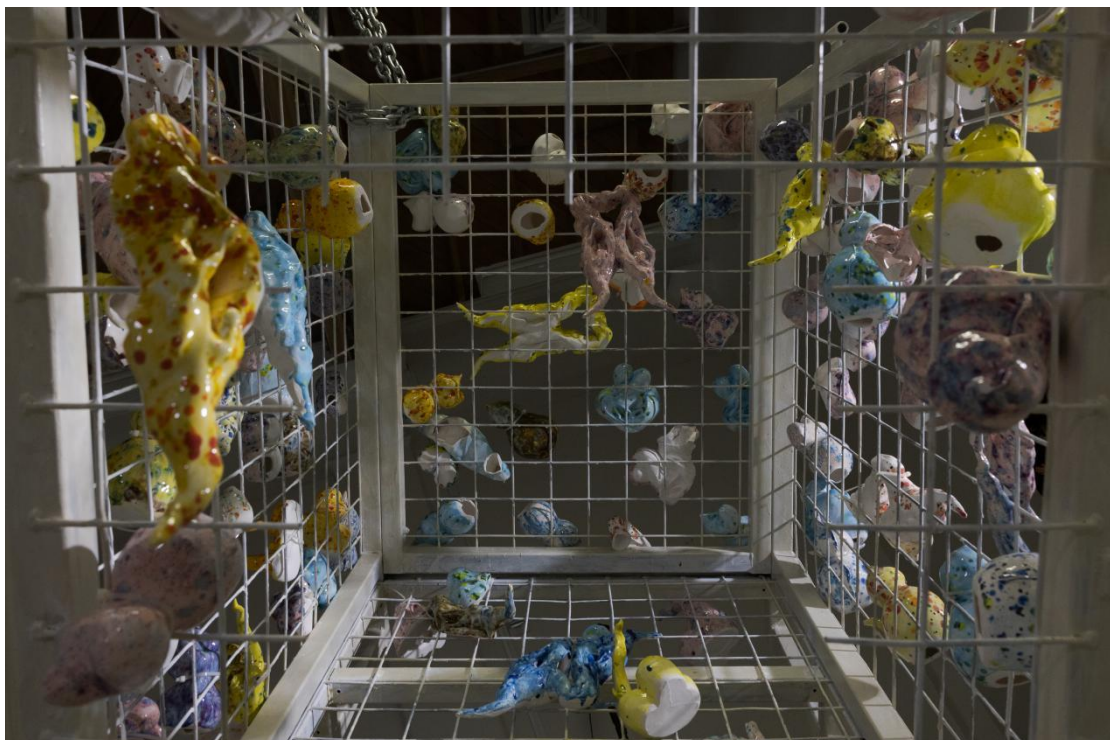


Fig 24. Fission-Cage Detail

The exhibition aims to showcase the diversity and beauty of organic forms and to

provoke contemplation about the relationship between organic and inorganic forms and their interplay in our modern lives. Through this exhibition, I hope to cultivate a sense of respect and appreciation for nature and encourage critical reflection on our modern lifestyles and their environmental impact. The meaning of the table in this piece can be open to interpretation. It may represent the human desire for order and structure or a pedestal that elevates the organic forms within the cage to a position of importance. Alternatively, the table may symbolize the idea of domestication, where the organic elements are brought indoors and displayed for the pleasure and admiration of humans. This piece of organic art with cages and tables in the background creates a complex dynamic between the human desire to control nature and the beauty and vitality of the natural world. It challenges the viewer to reflect on their relationship with nature and how they may seek to tame or celebrate it.



Fig 25. Fission-table

Each piece comprises individual units with different forms and colours, allowing for limitless combinations that result in vibrant shapes and textures. Additionally, I prioritize seeking out diverse forms and ornamentation on each unit to enhance the work's visual effect and artistic value. In the exhibition arrangement, I will showcase many pieces to convey the depth and breadth of ceramic art to the audience. The

works will be categorized according to different themes and styles to facilitate the audience's understanding and appreciation. At the same time, I will guide viewers to explore the connotations and creative processes of the works through various means.

Overall, this exhibition is a summary and review of my artworks and an opportunity to showcase the charm and value of ceramic art to the public. Through this exhibition, I hope to inspire more people to become interested and passionate about ceramic art, thereby promoting the development and progress of ceramic art.

Conclusion

Creating art with organic forms requires a meaningful extraction and transformation process based on practical concerns and appropriate expressive abilities. The creative language must be carefully considered, including the source, characteristics, and expression of form, to materialize and externalize emotions effectively. The utilization of clay in particular, is a tense and connotative material, but also come with risks if the artist fails to release the appropriate momentum and emotion, potentially leading to unpleasant effects.

Therefore, in artistic creation, the artist must balance various elements such as eclectic forms, relaxed expression, and appropriate lyricism. The ultimate goal is to express diverse emotions and balance natural and handmade traces. To create art with organic forms, it is essential to understand that not all artificially transformed results will achieve the intended result.. Instead, meaningful extraction and transformation could be based on practical concerns and appropriate expressive abilities. The details of creative language, including the source, characteristics, and expression of form, must be considered to realize the materialization and externalization of emotions. Through constant experimentation with materials and forms, the artist hopes to recreate a deeper reality and foster in audiences a greater appreciation of nature and the organic in society.

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This Research Project entitled: Analysis and Practice of Organic Forms in Ceramic Arts is submitted in partial fulfillment for the requirements for the Unitec degree of Master of Creative Practice

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