

Organicity in contemporary ceramics

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Abstract

This study examines organicity in contemporary ceramics, focusing on the aesthetic use of organic forms as sources of visual, symbolic, and expressive meaning. The research problem arises from the transformation of form in contemporary ceramic art, moving from the imitation of nature toward abstraction, stylization, and conceptual reinterpretation. The study aims to identify and analyze how organic forms, derived from the human body, animals, and natural elements, are represented in contemporary ceramic works. The research adopts a descriptive-analytical method, using a purposive sample of three ceramic works that demonstrate organic characteristics. The analysis is based on formal elements such as shape, color, texture, line, movement, the relationship between the artwork and its surrounding space, and the symbolic meanings produced by its visual structure. The findings reveal that organic forms in contemporary ceramics do not merely function as representations of nature but also serve as aesthetic transformations capable of generating expressive, symbolic, and intellectual values. Organicity in ceramic works demonstrates formal flexibility, visual dynamism, and the ability to create a meaningful relationship between natural reality, the artist's imagination, and the viewer's experience. The study concludes that the use of organic forms plays a significant role in expanding the visual language of contemporary ceramics, shifting it from traditional functional forms toward modern artistic expression that is reflective, interpretive, and open to multiple readings.

1. Introduction

1.1. Research Problem

Cognitive shifts and insightful insights have contributed to escalating changes within the system of form, moving it from imitation of reality to abstraction. The artistic environment has also played a fundamental role in shaping the structure of the work and defining its content, as expressive energies emanate from the form, contributing to the construction of a contemporary visual discourse that reflects the artist's visions and aesthetic concerns. This has led to a diversity of styles and the emergence of innovative formal forms, particularly in ceramics, necessitating a conscious study of these transformations. A gap exists in studies that have addressed the aesthetic dimension of organic forms, which defines the research problem as revealing the aesthetics of their application in contemporary ceramics.

With the development of artistic practices, form is no longer separate from its content; rather, it has become the vessel in which the idea is embodied and acquires its expressive value. This interconnectedness has led to qualitative transformations, especially in organic forms, which have influenced the structure of contemporary artistic output. The problem lies in how form is employed within a work of art to achieve a balance between beauty and meaning, through both environmental imitation and creative innovation, thus contributing to the production of new artistic forms that possess contemporary aesthetic and intellectual dimensions. Hence, the current research problem is defined by the following question: What are the aesthetics of employing organic forms in contemporary ceramics?

The importance of this research lies in assisting those interested in studying contemporary visual art, particularly in understanding the aesthetic and cognitive characteristics of organic forms

in contemporary art production. The aesthetic superiority of these forms, based on the elements of artistic composition in contemporary art, represents a fertile field for studying the research phenomenon addressed in the current study. In addition, this research contributes to developing students' ability to distinguish between contemporary artistic styles, increases their awareness, and fosters new aesthetic and cognitive experiences regarding the benefits of contemporary art through exposure to contemporary artworks and learning how to appreciate them.

The current research aims to identify organic forms in contemporary ceramics. The scope of the research is limited thematically to contemporary ceramic works that employ organic forms in their diverse styles and techniques. Geographically, the research is limited to France, while temporally, it covers the period beginning on February 15, 2025.

Philosophically, the term organic refers to something composed of parts capable of performing different, distinct, and harmonious functions. In this sense, every organic thing is synonymous with something organized, particularly in living bodies. Aristotle contrasts organic parts, such as the hand or face, with composed parts, such as flesh and blood. Technically, organic is a general term used to designate processes related to life or to refer to materials resulting from processes in which living organisms interact. The word comes from Latin and means suitable for a mechanical device. Organicism is a view that sees the life of an organic entity as resulting from the composition of its specific organs. This view contrasts with vitality, which attributes life and movement to an internal force within the organic entity (Encyclopedia Titanica, n.d.).

Operationally, organicity refers to an axial form composed of disparate human and animal parts that are employed individually or collectively in ceramic work. These parts may be contradictory in their meanings and connotations, yet their forms may be consistent, compatible, and structurally and aesthetically harmonious with one another. These parts are subject to the whole, which aims to achieve certain goals for inclusion in the ceramic form (Madhkour, 1983).

1.2. Mechanisms for Employing Organic Forms in Contemporary Art

1.2.1. Introduction to the Concept of Organic Art and Its Origins

Art, as a distinct artistic practice, only began when humankind was able to express its identity through its creations. This led to a focus on the organization and arrangement of works, using materials as a foundation and action and imagination as means of production. Artistic expression was drawn from the environment created for humankind, a space in which to conduct life's activities and spiritual pursuits. Organic art is one of the artistic approaches that has been followed since ancient times in the execution of artworks. It advocates for the preservation of natural forms on the one hand, and the modification and development of the natural image to align with contemporary technical, artistic, and aesthetic advancements on the other. It is based on respecting and harmonizing with environmental and social realities as a means of preserving art and striving to develop it, preventing its reduction under the guise of modernity. At the same time, it aspires to achieve an expressive visual aesthetic.

In the world of visual arts, we encounter a frequently used term, and we must examine its meanings. At first glance, several meanings for the term come to mind, but organic form can be defined as a meaning that refers to a group of irregular shapes that contain curves and lines that are not straight and are not regular. They differ from regular, straight geometric shapes such as the triangle, square, rectangle, and so on. They are organized in structures that depend on symmetry, opposition, and balance, unlike organic forms, which are free and irregular in a single pattern. Free forms, also called organic forms, are irregular, unequal, and asymmetrical forms that express a kind of freedom for their edges or rebel against the patterns and rules that define geometric forms. The broad lines may be curved, angular, or a combination of both. Therefore, we can say that they are forms with a natural, flowing, and curved appearance (S. Lutfi, personal communication, December 28, 2021), that is, they are forms of an irregular nature that are arranged in circular, straight, or curved shapes, etc. The imitation of organic forms has been an innate human tendency (the artist, through their enjoyment in selecting these forms, impresses us with their realistic and natural representation). However, the truth is that art is not a representation of nature or its faithful reproduction using the means available to humankind. Rather, it is nature with human additions. The

artist draws their subjects from nature—materials, forms, colors, and sounds—and manipulates them. In other words, they do not blindly imitate nature, but rather employ a principle of selection, choosing some elements, removing others, and blending the selected elements to create new entities that exist in nature and are not unlike its natural forms (Abu Malham, 1990, pp. 119-122).

From this, it becomes clear that organic forms are the forms most closely associated with the natural world. We find them in the forms of plants, animals, cloud formations, and so on. Perhaps we can call them organic forms, as they possess more vitality and movement than geometric forms. This is what gives them characteristics that make their presence more prominent in artworks. They may offer the viewer multiple connotations and meanings, which most artists agree upon. The observer of an organic form can sense that... A flexible and fluid form, thus conveying a sense of vitality, makes organic forms generally preferred due to their freedom of representation. It is important to note here that throughout history, artworks have been based on patterns and forms found in nature. This representation began when humans inhabited caves, leaving behind their translated feelings and visions on cave walls. This then evolved into borrowing organic forms from nature and imbuing them with meanings and symbols that formed part of their cultural structure. A prime example is the palm tree, a symbol of wisdom, knowledge, and abundance—the tree of life—and the fish, a symbol of spring and victory in war, and other organic forms that appear prominently in ancient Mesopotamian civilization (one of the oldest civilizations of the ancient world). Thus, the appearance of organic forms continues in artistic and cultural output across different eras and civilizations, and in most schools of art.

1.2.2. Organic Form in Contemporary Artistic Trends and its Relationship to Abstraction

The Impact of Organicism on Contemporary Artistic Trends: Organicism is an imitation of nature through which a series of new and beneficial trends can be developed. It can be considered a unifying movement, but it is a movement of diversity, opposition, and change. It did not aim to create a new trend, but rather it is a historical practice whose forms were known throughout ancient Greek architecture and even in the Art Nouveau movement (Wikipedia contributors, n.d.). Organic form is an approach with deep historical roots, linked to natural life and natural formations (i.e., its imitation of nature). It is filled with life, blended with natural light (i.e., the free representation of forms). The form reveals beauty through curved lines in all their expressive forms, which solidify and strengthen, giving sensation to the human soul and mind. The freedom in constructing the sculptural work of any organic component makes us feel creative appreciation and enjoyment (Feuerstein, 2000).

Abstract forms and their relationship to organic forms: The term "abstract forms" refers to those created by abstracting the basic elements of a form found in the real world to create a simplified representation. This is evident in Arabic and Islamic decorative arts, which relied on natural, organic forms, abstracting them and arriving at new forms that remained rooted in those natural forms, such as the leaves and flowers of various plants, and other organic shapes (Personal communication, December 28, 2021).

The organic style of ornamentation is a mode of expression directly opposed to the classical style. Its very nature is abstract; its forms are simplified, and their overlapping and intertwining define the naturalness of this type of ornamentation. The dot, the line, the ribbon, the curve, the circle, the spiral, the zigzag—it is a great wealth of forms. Their diversity achieves a style that proceeds with parallel lines, then converging paths, then intertwining, sometimes forming overlapping knots, sometimes unfolding and separating, then returning one after the other in a similar, balanced system of complexity and separation. Thus, imaginatively complex forms arise, whose contrast requires us to decipher their symbols. Their twists appear as if each seeks out the other and then avoids it in turn, and their composite parts seem to be experiencing a taste of vital movement (Read, 1998). Organic design is a style that seeks harmony and balance between nature and art, drawing artistic forms from nature through its fusion and integration with it (Arabic Wikipedia contributors, n.d.). The first to use this term in the architectural field was the architect who described his environmentally integrated approach to architectural design. Organic unity strives to unify the environment without destroying it, blending designs in form and content to create a harmonious built environment that is not separate from or dominant over nature, but rather an integral part of a unified whole in organic architecture and lifestyle (Mezzanine, n.d.).

Herbert Read described organic design as a style that sympathizes with nature, adopts organic curves, and highlights its vitality with great strength and focus. However, the further the artwork deviates from imitating natural forms, the more strongly its vital quality is emphasized. This means that the artist's focus is on the essential qualities inherent in organic natural forms, rather than merely on external appearance and its visual proportions. The concept of organic unity represents a deeper connection between the artwork and nature, a connection that the artist elevates to become one of the most fundamental principles of their professional activity (Hashim, 2000).

The abstraction of natural forms, as employed in the organic or naturalistic abstraction style, aims to reveal the essence of nature and the inherent vitality within its forms. The artist becomes more familiar with the methods of nature, particularly the methods of artistic construction, which are prominent vital characteristics of natural forms. Through this familiarity, they develop a profound understanding of nature and its hidden spiritual dimension. Based on this experience, they can create several exemplary forms that possess all the rhythm and vital structure of natural forms, thus eliminating all secondary aspects of nature and preserving what is essential and timeless (Al-A'sar & Hassan, 2014). This is clearly evident in his artwork. His work reveals a pervasive sense of the supernatural, of those natural or vital, spiritual forces that constitute all natural forms—not only organic beings, especially human beings, but all inorganic forms, provided they have been given an artistically creative form, like crystals, or shaped by natural forces (such as the erosion of rocks by wind and waves) (Read, 1994). This sense may be supernatural, it may be an illusion, or it may be based on an inherited biological response to our natural environment (Read, 1994).

In the latter half of the 20th century, modernist artists took the concept of organic form to new heights by employing novel forms in artistic construction. These forms enabled artists to shape their work with curved masses, free-flowing lines, hollows, wavy projections, and abstract, irregular, rounded shapes, as well as smooth, geometric forms that mirrored what the artist found in nature, moving away from rigidity. Organic art is formed from and for nature, characterized by flexibility in its composition. While embracing some earlier concepts of organic movement, the modernist approach focused on integrating art into its surrounding environment. Organic art is the modern model for celebrating the laws of simplicity, naturalness, and a heightened sense of nature. Its primary goal is not to destroy the environment but to integrate and blend it into diverse artworks through design elements and principles, so that it becomes an integral part of nature and the surrounding environment, forming a unified whole. Many contemporary artists have embodied these ideas in their artworks (Greelane, 2019).

The mental image is the building block of the human mind and its sole means of understanding things. Directing or determining behavior in relation to it is the mental element that can be understood in the subjects and events of the world, and it is the counterpart to the matter that exists outside. Hence this duality or opposition, which does not blend between its two sides (form - matter), is established. The form is matter, and matter is the form, and there is no difference between them. The form is the mediation of knowledge of the world around us, and studying it means studying knowledge of everything (Al-Yafi, 1982). Man cannot formulate his perceptions of the world except by converting them into symbols, meaning the transition from the image to a sign of this image. Thus, every artistic representation of the world, whether it be drawing, sketching, sculpture, ceramics, or architecture, necessarily benefits from its own material. It represents the artist's vessel in a linguistic way from the outset. Every external material presentation is preceded by another internal one in the artist's mind (Arabic Wikipedia contributors, n.d.). Man, resorts to expression as it leads to getting rid of a moment in which sensations, feelings, thoughts, and suffering accumulate on himself, so he meets them on the shoulders of language, image, or movement. The artistic image is what is generated from the artist's approximation, almost automatically, of two distant realities that he stands upon with his thought and imagination, because if the senses alone are what distinguish images, then they have no artistic value. The image, by uniting two geographically disparate realities that have never met, becomes a new creation, expressing a new world. By negating the outward form of things and focusing on their qualities and symbols, it restores unity and harmony to this fragmented, contradictory, and disparate universe. And imagination retains that pure power, that alchemical act that melts things and unites them.

1.3. The Diversity and Transformations of Organic Forms in Contemporary Visual Art

1.3.1. The Concept of Form and Organic Forms in Visual Art

Art is a projective method of expression, through which human emotions are transformed outwardly, represented, or depicted in the form of a sketch, photograph, painting, sculpture, or any other artistic form. After analyzing artistic production, one of the earliest attempts to view art as a projection of the personality emerged. Art remains the only field that retains the absolute power of thought, as it is through art that humans, driven by their unconscious desires, produce something akin to a fulfillment of those desires. Through this understanding, artists have long recognized the urgency of creative energy to express an individual's personal thoughts and reactions, and to interpret non-structural stimuli through symbolic means. Individuals who express themselves through art are, in reality, channeling their perceptions and reactions to the world around them. Their art is not necessarily a realistic depiction of the world, but rather an expression of their subjective responses and personal interaction with the reality they perceive (Salih, 1988).

Form is the visible and tangible general appearance of things and phenomena, revealing their components and details. It can be perceived and observed both sensorily and intellectually; it is visual perception. The value of visual perception lies in the meticulous formal organization of the visual sense, which forms the basis of its internal structure (Al-A'sam, 2001). Therefore, it can be said that form stores within itself all true sensory experience because it is living matter. Cognitive perception and discernment create knowledge of form, through which human experiences have been shaped throughout the ages in secondary, transformative, and intentional ways. These forms have a significant impact on ideas and provide them with their latent energy.

A work of art is a message carrying an idea that allows the recipient to receive meaning in the form of a sign, symbol, or emblem. The idea is the content of the artwork, conveyed to the recipient by the form, with its elements and organizational principles. Form is the precious and distinctive value of art. It clarifies, enriches, organizes complexity, and unifies the structural elements of the artwork (Moulintz, 1974). Every work of art begins and ends in the creative process through which the artist reaches those forms at the heart of existence. Thus, the artist creates a new world, placing it alongside the existing world. The self-contained form, existing independently of the artist's activity, was once classified into two types of artworks based on their forms and styles:

Organic Form: When an artwork possesses its own inherent laws and emanates from the spirit of true creativity, the resulting form can be described as organic. Abstract Form: When organic forms are constructed and repeated as models, the artist's intention is no longer tied to the innate activity of the creative process. Instead, it seeks to subject the content to a structure determined by the resulting form, thus allowing it to be described as abstract (Al-Kaabi, 2011).

The methods of presenting contemporary ceramic forms are achieved or created through the influence of cultural, intellectual, and conceptual transformations. This is done by transforming and updating models, transferring them between one system of images and another system or approach. Formal diversity also plays a significant role in forming aesthetic value within the framework of a unified thought (Al-Nasiri, 2006).

The most important approach adopted by the modern contemporary artist in creating ceramic works is the transformation of forms into organic ones. This type of artwork is characterized by presenting experiments in artistic compositions that transform organic forms, ultimately leading to an abstract stage. With organic contents launched with advanced geometric concepts, a new, reduced, formal language of reality is revealed, concerned with the arrangement and balance of elements, the organization of lines and cavities inside and outside the mass, and its continuity in the general composition. Organic forms were combined with an analytical formulation or with rigid or flowing curved geometric lines, which represents a modern approach to organic art (Shahada, n.d). In this direction, contemporary formal formulations emerged within the transformation of the organic form into simplified abstract surfaces. In some works, they approached geometric lines and relied on the formal balance of the general composition, within an aesthetic vision in ceramic

construction that moved away from imitation and objective mimicry, and was filled with the potter's imagination towards a visual vision.

Compositional and Mythical Forms: Here, the artist relied on organic content, including human, animal, and plant motifs, as well as themes related to the local environment. These elements transport the viewer's imagination to artistic scenes that express the history of the place (Shahada, n.d). The closest artistic movement to embody these forms is Surrealism. Surrealism opposed and simultaneously rebelled against traditional art forms. The spiritual and material setbacks experienced by Europe after World War I, followed by political and technological repercussions, led to the adoption of new ideas. Surrealists emphasized the adoption of organic forms, attributing them to the unconscious associations that arise in the mind (Al-Sayyad, 2001). Thus, for Surrealists, form depends on the type or style of representing the idea. Therefore, the Surrealist movement branches into two main directions:

The first is closest to a photographic representation of form, although it may depict the artist's dreams and other imaginative possibilities.

The second branch relied on abstraction in executing their visions. In this case, form served as a guide to the artist and their skills. In the first instance, the artist's efforts were focused on making the components or forms of the organic artwork closely resemble realistic forms (Neumeyer, n.d).

Transforming the human and realistic form into an expressionist one: These works were characterized by presenting everything organic through an expressionist and a realistic lens. The organic human form became dominant in artistic compositions, embodying human reality. Experiments in this phase varied, employing an expressive vision and a modern artistic language, but with sophisticated humanistic themes in terms of form. This included the presence of an organic structural element in the composition, without exaggeration, and attention to minute details that mimic human reality, all of which crystallized in a contemporary style within the artistic compositions (Shahada, n.d).

Expressionism focused on the power of expressive communication through the imitation of real-world forms, including their proportions and details. Expressionist artworks were imbued with strong emotions that dominated the artistic composition, making it an expressive necessity. It is more than just a formal style; it is an internal vision of the visible world, concerned with human feelings more than with the mere representation of reality. Therefore, we find that the Expressionist potter is less concerned with the subject matter than with their inner feelings, employing omission, distortion, and addition as formal techniques to emphasize their psychological and expressive dimensions, reflecting their vision and visual culture (Al-Nour, 2017). Consequently, their ceramic works emerge rich in formal values and humanistic and emotional concepts, in harmony with the spirit of contemporary art. Expressionism embodies a vision distinct from what came before, reflecting a new concept of form perception based on emotion as a means of creativity, innovation, diversity, and departure from academic conventions of form. This diversity of forms aims to make Expressionist artworks characterized by a departure from nature.

The emergence of abstract expressionism, characterized by the abstraction of form and its imbuing with contemplative and interpretive power, resulted in most ceramic works being formations and compositions stemming from an abstract pursuit of figurative forms borrowed from reality. These works achieved a high degree of expressive power through the freedom to shape the movement of masses and cavities, along with their aesthetic and expressive qualities. Technical treatments of surfaces, through the effect of the material and the spontaneity of color, enriched the harmonious rhythm of the forms' movement, increasing its vitality. The mass acquired a powerful expressiveness as a self-sufficient unit. Sometimes, symbols drawn from societal reality were employed, thus achieving an aesthetic vision based on new understandings of contemporary ceramics, through deconstructing, analyzing, and reconstructing forms with a new, modernist perspective (Shahada, n.d).

Hence, contemporary potters practiced diverse performance as a discursive shift in the potter's formal and conceptual vision through structural compositions, as well as the collapse of the theory of boundaries between artistic genres and the processes of genre interpenetration that led

contemporary pottery to retreat from traditional appearances and their harmony in favor of contemporary structural, compositional, and assemblage appearances, through which the potter sought to create a new performance for his artistic genre that differs in its concepts and culture (Al-Khafaji, 2006). Pop artists, through their works, tried to reflect the reality of life and the nature of the environment in which contemporary man lives. The remnants of that reality became the basic materials for all pop works with an organic form, resulting in the dominance of culture and its transformation into a commodity that is easily traded and subject to market mechanisms, and opening the way for the dominance of the age of the image in light of the emergence of new cultures that gave rise to different methods of performance and presentation, which were the result of the differences between popular culture and elite culture that blended with the declared industrial and economic changes (Mohammed & Jabbar, 2015). The organic forms presented by Pop Art drew upon the marginalized and neglected forms of postmodern societies to emphasize the unconventional and the different. This serves to distract the viewer by deconstructing the ceramic form through its multiple pieces, meanings, and connotations, which underscore everything absurd, irrational, hybrid, and scientific (Jaber, n.d).

This popular discourse was coupled with the application of models of everyday consumer organic forms, offering us a creative aesthetic vision through the strangeness of their execution and artistic presentation. This may draw attention to those neglected objects that are not usually the focus of attention, calling for a shift away from the rational and organized towards a culture of the ephemeral, the transient, and the consumerist, emphasizing everything pragmatic within a consumerist and capitalist society (Jaber, n.d). The visual ceramic discourse played a role in embodying organic forms, relying on mathematical repetition by activating the elements of color, movement, texture, and shape. This leads to the formation of visually interwoven compositions linked by mathematical relationships that generate visual waves or a sensory, vibratory illusion with kinetic effects across the surface of the organic ceramic form (Artaxis, n.d.; Van den Dool, n.d.). The colors may carry symbolic, expressive connotations at their core, revealing inner secrets that strive for liberation from the constraints of the senses to free the forms from their realism.

The indicators of the theoretical framework explain that organic forms have a close relationship with regular geometric forms, although both possess different visual characteristics. Organic forms are generally free, irregular, and asymmetrical, characterized by non-straight lines, curves, and circular shapes that do not fully follow the rules defining geometric forms. In contrast, geometric forms are organized into structures based on symmetry, opposition, and balance.

Organic forms are also closely connected to the natural world, as they can be found in the forms of plants, humans, animals, and other living organisms. These forms possess greater vitality and movement compared to geometric forms, giving them distinctive qualities that make them more prominent and expressive in artworks. In this context, abstract art may be understood as an organic tendency that is strongly linked to nature and its various manifestations. Organic abstraction does not merely imitate natural forms, but seeks to reveal the essence of nature and the inherent vitality contained within its forms.

The process of imagination emerges from the interaction between imagination and sensory perception. What is first perceived through the senses becomes the foundation of mental concepts. Therefore, when a visual artist creates a mental image, they are essentially reorganizing and rearranging previous images according to the needs of the specific situation they wish to express. In relation to this, the transformation of organic form does not depend on copying the aesthetic values found in nature. Rather, it involves reconstructing those values into new forms according to the vision and expressive intention of the potter.

2. Research Procedures

2.1. Research Population

The research population included all artworks published in journals accessible to the researcher, as well as those displayed in art galleries and on social media. The current research population consisted of (20) ceramic works within the scope of this study, covering the period from 2015 to 2020.

2.2. Research Sample

Due to the large number of works produced within the scope of this study and the impossibility of covering them all, the researcher selected a purposive sample consisting of three ceramic works with organic characteristics. The selection of these works was based on their relevance to the research topic and their ability to provide a clear understanding of its conceptual and semantic aspects. The selected models also varied in terms of artistic and intellectual style, while similar models were excluded in order to avoid repetition. To ensure the objective validity of the research sample, the selected models were presented to experts in the field to verify their suitability for achieving the research objective.

2.3. Research Instrument

To achieve the research objective, the researcher utilized the intellectual, philosophical, aesthetic, and artistic data presented in the theoretical framework as a primary criterion for analyzing the research sample.

2.4. Research Methodology

The researcher adopted the descriptive approach, using the descriptive-analytical method to analyze the research sample. This method was applied by providing a general description of each model included in the research sample, followed by an analytical examination of the aesthetics of employing organic forms in each model. Through this procedure, the researcher was able to identify the visual, structural, and expressive characteristics of the selected ceramic works and clarify the role of organic forms in shaping their artistic and aesthetic value.

3. Results and Discussion

Figure 1 shows a large group of birds arranged in various ways and distributed in a row within the ecological space of a public park. These birds take on different shapes, colors, and shades, giving the overall scene a rich color diversity. Here, the process of integrating the ceramic animal form, represented by birds, into the open space of nature becomes clear. This creates a kind of scene that complements and connects the ceramic sculpture with the overall environmental vocabulary. The visual, expressive, and conceptual interaction with the model (the birds) is more effective, impactful, and participatory in the organic forms. In other words, borrowing the vocabulary of organic forms instead of waiting for their natural existence is an aesthetic creation process through communication between the sculpted ceramic work and the environment. This assumed reality is an imagined reality by the potter, who wanted to share it with the viewers. Within the boundaries of a natural environmental reality that the sculpted ceramic has previously observed, this assumed reality is an imagined reality by the potter, who wanted to share it with the viewers. This reality has previously been observed by the potter and passersby, without, and within the boundaries of, the natural organic reality of these ceramic birds. This allows for an aesthetic visual comparison between the initial space, devoid of these ceramic birds, and the new space with the presence of these ceramic bird models.

Potter's Name: Lena Roschenburg

Title of Work: Ceramic Birds

Year of Completion: 2015

Country: France



Figure 1. Organic Ceramic Bird Figurines

Thus, the organic ceramic form here, borrowing a realistic shape with a sculptural approach and design that reduces the anatomical details of the bird and plays with the colors of its feathers and the mechanism of presenting organic forms within an environment, can be seen as a theatrical display of birds. In this display, organic forms move positively within the natural environment, engaging with the viewer. This interconnected relationship between ceramics, and the environment is nothing less than a relationship of participation and exchange, of influence and being influenced, in order to achieve a visual value with a unified aesthetic. In this aesthetic transformation, the primary and ultimate allegiance lies with the organic forms.

Title: Shut down fire

Artist: Monica Van Den

Dimensions: 37 x 32 cm

Year of creation: 2018

Country of origin: France



Figure 2. A Soldier Wearing A Military Uniform

This scene features a ceramic sculpture of a soldier in military uniform, standing on a base measured to the size of his feet and slightly raised off the ground. A bird, sculpted to look into the soldier's eyes, perches on his left hand, while in his right hand he holds a balloon. The soldier wears a helmet and full military fatigues, complete with a belt with multiple pockets and a sash around his neck. The sculpture resembles a child's toy, its form closely resembling that of children's war toys.

In any way or by any means, the Norwegian ceramicist Monika van Dahl had a unique vision. She treated this war figure as if it were on a battlefield, preparing for an attack through the movement of its arm and the spread of its legs as it throws a hand grenade. However, she replaced the grenade with a children's balloon, as if the figure were playing and having fun amidst the war. The dove was interpreted as a symbol of peace and tranquility. Amidst this great contrast between war and peace, the symbolism of this ceramic work revolves around a cultural and intellectual message: that neither side emerges victorious from war. The soldier is usually depicted in green, as is customary in official military uniforms, but the ceramicist colored all parts of the figure, from the hands to the face. This indicates a shift in the intellectual discourse between the image of the soldier in his official uniform and his aggressive stance, and the balloon he holds in one hand and the dove resting on the other. The colors used in this ceramic work, including the clothing, hair, helmet, and even the color of the bird and the balloon—everything mentioned—contribute to the expressiveness of the ceramic work's content, preserving its contemplative interpretation as a purely symbolic meaning. The dimensions and the glass technique, with its effect of light falling on the artwork, spontaneously enhance the expressive content of this work, which created a dialectic between the material's own special energies and the potter's skillful control in investing the sculptural composition in ceramics, and the harmony of the colors that summarizes the text in its multiplicity of suggestion of restrictions or freedom.

Title of Work: Miraa

Artist Name: Marie-Anne Braque

Dimensions: 55 × 80 cm

Year of Completion: 2020

Country: France



Figure 3. Representation of the Human Body

A ceramic work depicting a body standing slightly slanted. The upper right side of the ceramic body is raised slightly upwards with a gentle curve. The head is placed atop the body in the form of a sphere at the right end, colored red and orange at the tip. The body is colored in several colors: the shoulders are black, while the abdomen and sides are colored yellow on the right side, ending in red, and the left side is black with broad lines. The abdomen has a rectangular shape with a diagonal line down the center, colored in black, blue, yellow, and gray. The lower part is colored in black and gray.

A ceramic work distinguished by an abstract style, yet it carried connotations that conveyed an aesthetic discourse through organic forms. The ceramicist deliberately distributed the colors, each color according to its position. The sphere that represented the head was resting in a precarious manner, making the viewer feel that it was about to fall at any moment. However, at the same time, the body was resting in a stable and balanced manner on the lower limbs. Likewise, the cavity between the legs gave an exaggeration of the size of the stability, which represents the position of the organic elements in art. It is the ability to absorb changes according to time and place through the multiplicity of organic forms. These changes with the ceramic form are achieved through the geometric lines drawn on the ceramic surface, especially since the lines formed areas filled with contrasting colors. The important element in the color is the color red, which. The object of the recipient's attention was the head, which is the most prominent and important element in the body. Thus, the potter's structural skills require showing psychological features in the first place, with regard to a ceramic work with the standards of artistic abstraction. So the potter came to formulate her ceramic work in the style of sculptural ceramics, taking into consideration the completion of the sculptural elements, the particularity of glazing, and colors close to the techniques of organic forms.

In pursuit of the current research objective, the researcher found that the formal diversity of organic parts, whether human or animal, has established a form of revolutionary innovation in contemporary ceramic art, embodied through ceramic forms. Organic forms have created a paradoxical vision of reality and a mode of simulation that differs from the familiar nature of established artistic styles. Through this, they transcend the logical rules usually associated with such forms and express a subjective vision capable of achieving diverse aesthetic values.

Contemporary organic forms reveal multiple meanings and connotations that carry both aesthetic and intellectual values. Their vision appears modern in both form and content, creating an artistic, aesthetic, and expressive style that allows for multiple interpretations within an endless flow of meanings. The evocation of containment, based on the realistic vision of the human organic body, invites the viewer to search for an image that, in its material essence, carries spiritual manifestations. This is achieved by transforming emotion into an objective reality that requires viewers to engage with it and explore its conceptual depths.

Contemporary organic ceramic works are also characterized by a spirit of modernity, achieved through the intensification of contrasts in surface, color, and line treatments. These contrasts create semantic suggestions and result in ceramic works with renewed surfaces and organic forms that possess aesthetic and intellectual value, encouraging deeper engagement from the viewer.

4. Conclusions

The aesthetic values of color, texture, line, movement, and harmony emerge as visual elements perceived by the viewer, producing expressive values derived from the structure of organic forms. Contemporary international ceramic artists embody the imitation of organic forms in their ceramic works as subjects inspired by nature, since these forms resonate with realistic vision and originate from the same reality. The aesthetics of employing organic forms have transformed contemporary ceramic art from its traditional and functional form into ceramics that carry the characteristics of modernity and postmodernity. The mechanisms employed in most contemporary ceramic works are based on keeping pace with modernity and technological development, in line with artistic and aesthetic transformations. The contemporary potter's ability to repurpose organic forms within the aesthetics of organic formation represents a function that moves closer to or further from reality according to the necessities of structural and intellectual, or imaginative, communication. Contemporary international potters have focused on the aesthetic and expressive values of diverse organic forms, relying on the structural elements of form, such as color, texture, line, and movement, to present works with a diverse structural approach to ceramic art. Contemporary ceramics has also undergone numerous experiments characterized by an openness of visual perception to express different meanings and connotations. Various ceramic compositions affirm their interaction with contemporary concepts and the structuralism of thought.

Based on these findings, the study recommends the necessity of employing organic forms in contemporary ceramic art, as they represent an important stage in the history of art. It also emphasizes the importance of providing references and specialized journals on organic forms in the libraries of faculties and institutes of fine arts. In addition, educational seminars should be held for postgraduate students to encourage them to study organic forms within their specialized fields, since this topic reflects the aesthetics of nature as well as its technical aspects. The study further suggests conducting future research on the aesthetic values of organic forms in Japanese ceramics and examining organic forms in contemporary Arab ceramics.

Data Availability

The datasets generated during and/or analysed during the current study are available from the corresponding author on reasonable request.

Conflicts of Interest

All authors in this publication declare no conflict of interest regarding the title, data, location, and results of the research.

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Supplementary Materials

This study does not include any supplementary materials.

Declaration on AI Use

The authors declare that no artificial intelligence (AI) or AI-assisted tools were used in the preparation of this manuscript. AI were used only to improve readability and language under strict human oversight; no content, ideas, analyses, or conclusions were generated by AI.

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