

Implementing the Technical and Intellectual Japanese Transformation in the Works of the Japanese Potter (Takuro Kuwata): Analytical study

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Abstract

The research deals with the study of the techniques of Japanese ceramics and employing the intellectual transformation of techniques in contemporary thinking, and how the potter (Takuro Kuwata) expresses himself within life; in his ceramic creations made in the years (2011-2012) to include techniques (Ishi-haze) and (Kin-tsugi) and (Choseki-yu/ Shino-yu) and (Kairagi). The Japanese intellectual references, contemporary Japanese art and ceramics, the aesthetic foundation of contemporary thought, and a review of the Japanese ceramic techniques were all adopted in the subject of the research, and previous studies were presented as well as what resulted from the theoretical framework. The samples were selected from the research community, which were chosen out of (30) works. They are (3) works that represent the community and the objectives of the research, and then the samples were analyzed based on what was stated in the theoretical framework. After analyzing the research samples, it was found that the potter used the systems of traditional Japanese ceramics and adapted them in way that goes with the visions of the present time and contemporary thinking and we can see the variety of techniques on the surface of the work, so that he paired two or more techniques, and he employed the technique inherited from the past by using it to create the expression he wants and to add an aesthetic that is somehow faithful to the heritage but also produces contemporary expressive visions. He achieved an effective presence of the pressure of the environment, thought and the act of nature, showing the anxiety of existence that baffled man, and the cross-fertilization and openness of Japanese thought that appeared after a long isolation from the world. He added a high expressive ability that was the product of a different way of thinking that changed the intellectual visions and the Japanese artistic taste in general. The potter was born with a vision through which he combined an ancient inherited technique that he preserved through the ages with a European color that is the fruit of the contemporary present and the intellectual connection between Japan and the cultures of the new world. A technique with the effect of ancient and contemporary thought. The struggle of existence is an eternal struggle that the Japanese man has experienced since ancient times, so he sought the help of religion, gods and rituals, to achieve a balance between the forces of nature that nothing stands in front of, except for his supplication to the gods to reach safety, renewal, hope, determination and perseverance in rebuilding work and compensating for the past after Japanese Confucianism asserted that (the Supreme) rules the world, as a transcendent power, beyond the comprehension of only man, and that the fate of man is determined by heaven. This has contributed to the development of Japanese philosophical thought, which worked with contemporary global and inherited thought, in employing some techniques to control these forces in ceramic systems that are closer to the inheritance, and technical and intellectual visions that are closer to the contemporary after he was unable to control them in reality. This virtual world may succeed in combining the new and the old and reformulate the heritage to keep pace with contemporary concerns.

Keywords

Japanese ceramics, display techniques, aesthetics of formation, potter (Takuro Kuwata)

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Research Limits

Research Problem

Man was able to cross the limits of existence depending on the technical change in his development, technology is the element that determines the existence of man, and it descends from himself and for himself, as it made "man a master of nature after he became a master of his own nature, his biological entity and his psychological life." (Ahmed, 2006, p.23) and moved him from the world of manual machines to a world where machines and cultures became the basic elements of his existence, with which he became certain of his limitations as an individual and the limitations of technical knowledge as a common collective knowledge, especially with the new technical knowledge that man has created from the changes in his life that produced a rupture between man and his past. And it brings together several meanings across cultures that varied between art, industry, manual work, and what is related to methods (artistic, scientific, industrial). And in art we find it in the collection of individual methods that lead the artist to creativity" (Laland, 2008, p. 1427- 1429) as if answering Nietzsche's question, emphasizing that man can only understand a world he created himself, and it was the pressure that prompted the Japanese potter to express his human existence through the technique of showing the structure (came from his own environment) of by which he crossed the limits of existence. The problem of the research is to study the techniques of Japanese ceramics, and how the potter (Takuro Kuwata) employed the contemporary technical and intellectual change to express his existence within life.

The importance of the research

The importance of the research lies in providing the library with a reference concerned with the techniques of contemporary Japanese ceramics that interests the students.

Research Objective

The aim of the research is to study the employment of technical and intellectual change in the creations of contemporary Japanese ceramics in the potter's work (Takuro Kuwata).

Research limits

The search is limited to:
Artist: The Potter (Takuro Kuwata)

Spatial limits: contemporary Japanese ceramics. Time limits: the works of the potter (Takuro Kuwata) completed in the year (2011-2012) Objective limits: Japanese ceramic techniques including Ishi-haze, Kin-tsugl, Choseki-yu/ Shino-yu, Kin-tsugl, Kairagi.

Defining the terms

(Mutation): Social change in particular (Wahba, 2007, p. 172). It is a transition from one form to another, and the replacement of a proposition or equation with another equivalent proposition or equation or system that matches it (Laland, 2008, p. 1480). (Thought): It is that a person moves from things that are present in his mind... to things that are not present in him, and this transition is accompanied by arrangement, and it is the action that connects phenomena to the powers of knowledge, intuition and understanding (Wahba, 2007, pg. 466). It includes all phenomena of the mind. (Laland, 2008, p. 955) (Technical): In art, the technical corresponds to the subject of art or its emotional value. Technical means skill or workmanship, and it is the science related to how to act through art, and it is the means or principles that help to accomplish something and achieve an end. (Wahba, 2007, p. 207), and the techniques of fine arts are collective, progressive, narrowly defined, working to produce significant results, and it is the infrastructure on which science is based, which is its permanence through the centuries. It is the tradition that is transmitted from generation to generation through individual learning and oral transmission is a heritage. The craft is adopted by the artist so that each artist achieves his methods and hand skills (Laland, 2008, pg. 1427)

Procedural Definition

Intellectual and technical transformation: Employing intellectual and social change in the production of contemporary ceramics with inherited techniques.

Intellectual references in Japan

One of the facts that left its mark on Japanese history is the issue of geographical isolation, which for several centuries constituted a difficult impediment to reach the urban areas in India and the Middle East and the civilizations of the Mediterranean basin (Darwish, 1997, p. 30). The oldest of what was written about the history of religion in Japan says that the gods in the beginning were born male and female, then they died, until finally the order was issued from the elders of the gods to two of them, namely (Izanagi) and (Izanami) to create Japan and it became (the Holy Islands) which are four thousand two hundred and twenty-three islands that make up Japan); And then met the gods and the descendants of the Japanese race and the birth of (Amaterasu) the goddess of the sun, as well as from her grandson (Niji), and a sacred continuum arose that created all the emperors of (Di Nippon, meaning Great Japan), and since that day Japan has witnessed only this imperial ruling family (Durant, 1988, p. 8). The religious sentiment of the early Japanese sees that every being has a soul in totemism, ancestor worship, and sexual relationship worship, and they see that spirits are present in everything, and they believe that countless gods hover over the house and its inhabitants, and they communicate with the gods when burning the bones of a deer or turtles shells. They do that to check their fortunes, and the suitability or unsuitability of the circumstances by making land or sea trips, they feared the dead and worshiped them, as their wrath brings evil to the world. They used to place the valuables in their graves to appease them, and they performed prayers and served food in front of the images of their ancestors every day, and they resorted to human sacrifice in begging to stop heavy rain or to ensure the stability of a building or a wall, and they sometimes bury the followers with their masters who died to defend him in the early stages of his afterlife. The oldest religions of Japan arose from the worship of the ancestors, which is (Shinto) meaning (the way of the gods), and it has images represented in the domestic creed that directs worship to the ancestors of the tribe, and the state creed that directs worship to the ancestral rulers and they are the gods who founded the state building it, they were addressing the ancestors as they prayed seven times every year, even the emperor or his representative would pray and then perform a special prayer if the nation was prepared to carry out an exceptional project in his holiness. Their religion was devoid of any doctrinal or ritual detail or moral legislation or even priests of its own and did not call for the immortality of the soul and the bliss of Paradise that would inspire hope in souls, but it asked its adherents to make pilgrimages again and again to their ancestors, praying and submissively, to their emperor, and to their past accused. Then Buddhism, which came from China, replaced the (Shinto) as it was exceedingly modest in its commands and the rewards it promised. Buddhism helped the religious needs of the people and the political needs of the state with its joyful religious celebrations and its recognition of the faithful waiting for mankind and the immortality of the human spirit, it infused in the souls all the virtues of piety, peace, and obedience, and in a gentle manner, which makes man more obedient to the government, and gives hope, consolation, and contentment, and alleviates the hardship of the toiling life of the oppressed (Durant 1988, p. 75). Buddhism spread its fruits of poetry in myths and prayers, and theater in ceremonies, it provided people with a feeling of unity and belief, and it is a call to social order and support for nationalism. The Japanese were characterized by moderation in religion, and were openly devoted to piety, to prayer, and to a philosophy that would lead them to optimism, even if it called for death, and believed in hell, and in the existence of a world of demons, a world of saints and heaven. So Buddhism in Japan turned into a belief based on merciful gods. Spreading bliss in the souls, joyful feasts, a promised paradise, a return to nature and its beauty, prayer and worship and the men of religion were men of science and mercy, including painters and sculptors, they had a profound impact on literature and the arts, as they planted hope in people's hearts. After that, Buddhism went through a period of losing its control over the Japanese nation due to the inappropriate practices of its priests, which led to the trend towards Confucianism and a renaissance that called for the revival of (Shinto) and some scientists started to criticize religion and go further towards philosophy. (Durant, 1988, p. 14). The formulation of the first doctrines of Japanese philosophy began in the feudal era, and developed under the influence of the ideas of the natural philosophy of ancient China and the political moral teachings of Confucianism, Buddhism, and then Neo-Confucianism. The world, as a transcendent,

cosmic, formless force that transcends human comprehension, affirming the relationship of eternal submission (the son to his father, and the subjects to the emperor), and sees that the fate of man is determined by heaven and that people are either (noble) or (despise). And the little ones must humbly submit to the elders, and be subordinate to those who are of the highest rank, and that social inequality is due to the will of heaven, and in a materialistic orientation according to which heaven is part of nature and its lack of awareness, and that man has to gain knowledge of the laws of things and He uses it to achieve his interests, and after that came Neo-Confucianism, which sees the existence of two things anchored in the universe (Li) the creative rational principle that generates virtue in man and (Chai) the negative substance of vice and submission to sensory temptation (M. Rosenthal, 1985, pp. 352, 398). Japan suffered isolation imposed on it by the political authority over a period of nearly two hundred years until the end of the fifties in the nineteenth century, this isolation maintained the characteristics and unity of the Japanese people, and as a result of the increasing pressures on the Japanese authority it signed a treaty in 1854 with Western countries, according to which Japan opened to the world later, it sent missions abroad to bring information, data and knowledge that would achieve reforms, implement the renaissance program and pay attention to education, and in less than half a century it was able to become a huge force in Asia and the world (Darwish, 1997, p. 38).

Contemporary Japanese Art and Pottery

Japanese art derives its philosophy from the external worlds, and this art is generally characterized by the epic narrative character, as the artist's vision of the ocean is a mixture of his imaginative vision to discover the secrets, meanings and secrets of nature, which he painted with great glamor in decoration, reflecting the luxurious needs of its lovers with its elegance of colors and the regularity of its construction. In addition to drawing changing worlds, it was a repetition of what artists drew on curtains, fans, masks, weapons, doors, ceramic pots, and concern for the world of women. Japan went through a period of artistic prosperity after the end of World War I, so culture and arts flourished, and many artists participated in art galleries in Paris, taking advantage of the latest art developments as they enthusiastically received new ideas and used them to develop Japan. New artistic movements began to confront the Japanese art institutions that were created from a mixture of French and Impressionist art schools.

Pottery

Japanese pottery is part of the pottery in the Far East, but it is distinguished by the nature of tenderness and grace that characterize all Japanese art. Japanese porcelain was just an industry devoid of an artistic touch until the arrival of Korean manufacturers in the seventh century. It is most likely that there was no polished ceramic and "porcelain" in the Far East before the eighth century. [Forwarded from رغبة] Then the industry became an art, when the Chinese tea cups entered in the thirteenth century, The potter "Katoshirosimon" came to China in 1223, and studied the art of ceramics, and returned to set up a factory in Seto. His goods excelled and his products became a flag over all the ceramic industry in Japan. They were wrapped in silk and placed in wooden boxes. Three hundred years later, the potter "Shunzui" studied in China and established a factory in "Arita", and his products were distinguished by the Islamic blue color. It was so beautiful that china's potters were copying it under his name in the 18th century. His works are considered the rarest created works in Japanese art. In 1905, deposits of porcelain stone were discovered, and they were employed in the ceramics industry until the "Heizen" region became a center for the ceramics industry in Japan, and the potter "Kakimon" also learned the art of enamel painting. And his work reached Europe and aroused the admiration of the Europeans. The entry of Korean potters helped in the development of the ceramics industry in 1578. A Korean family was commissioned to make a large number of teacups and tools used in work and drinking. Their crafts were known as "raku-yaki" as an almost necessary condition for the completion of the celebration of tea drinking, and upon the return of the army from Korea carrying Among his captors were a number of art men, and in the year 1596 he brought to the city of "Satsuma" one hundred skilled Koreans, among them seventeen potters, who were credited with spreading the reputation of the city of "Satsuma" around the world, coupled with these brightly colored polished ceramics that today have the name of an Italian city called "Fines" project, and one of the most prominent figures in the art of ceramics is the pottery of Kyoto and the potter name was "Nincy." Not only

was this man inventing it by lacquering "Fines" ceramics in the port, but added to that grace and moderation and good taste in crafts, while Hazen factories were leading the porcelain products during the eighteenth century, and the blue porcelain works called "Minshawaki" for a whole century (1750-1843) and then the lead was transferred in the nineteenth century to Kyoto city in the last quarter of the century, Japan refined the industry Enamel plating and developed it and led the world in the ceramic industry. while other branches of industry deteriorated in the same period due to the increase in demand in Europe, so they produced a pattern in which the extravagance of decoration is not acceptable to the Japanese taste, which weakened the traditions of that art, so that the workers returned to new habits that affected their skills, and the mechanical industry came, and large production replaced quality, as well as large consumption replaced taste (Durant, 1988, p. 136). (M. Rosenthal, 1985, pp. 352, 398).

Aesthetic foundation in contemporary thought

It is difficult to find a rule by which to determine the criteria for what is beautiful in art, and this is what we find clear from the large number of philosophical opinions on aesthetic phenomena and the multiplicity and difference of their interpretations of the nature of beauty. Kant sees that the world of beautiful art lies in between the mental and the sensed) (Abu Shaikha 2011, p. 150). We find the beautiful within our mental awareness, and the opposite is included within the limits of the infinite, reaching (the great and the majestic) (Al-Maskini, 2006, p. 156) And the use of mental analysis to reveal the facts in materials and forms, down to creativity, the sublime art, the compatibility between the human self and nature to achieve the aesthetic sense, the aesthetic creativity (Abu Debsah, 2010, p. 89) the aesthetic judgment is not subject to experience or benefit (Deleuze, 1997, p. 93) It is the free beauty. As for restricted beauty, it is an experience that combines a thing and imagination out of benefit, and that an aesthetic judgment is achieved by necessity, investigation, and action with ends, and it is devoid of utilitarianism, contemplation and compatibility between imagination and understanding. As for (Sheller) he sees art as a way to create the free perfect human being and to achieve freedom and the realization of freedom, and it is an activity that reconciles the spirit and nature, and beauty is life or the true image that shows the meanings of life, while the content has no effect in art (Rawiya, 1987, p.) As for (Hegel) he sees that beauty is an expression of the supreme spirit and that artistic beauty is superior to natural beauty (Amira, p. 113) The sense of beauty differs from one person to another due to the difference in aesthetic awareness. Art is an attempt to reveal the inner truth, so we see the artist creating forms of beauty that are more complete than what we find in nature. (Beegson) sees that the realization of beauty happens through intuition and with intuition we look at the subject inwardly, it is as if with intuition we hail beauty and it is metaphysical realism (Abu Debsah, 2010., p. 108) (Dewey) then states that (the aesthetic sense is an animal sense and there is no measure to distinguish between the aesthetic and the non-aesthetic, and that the concept of beauty is broad and includes everything that generates pleasure, whether it is contemplating a painting or a comfortable car ride). As for (Jacques Maritain), he believes that beauty in art is a rearrangement of divine beauty, and that the artist can adopt symbols to express away from reality. As for aesthetic pleasure, it is an intuition connected to divinity. (Blues, 2011. pp. 28,29). The Japanese philosophers got acquainted with the theories of Western European thinkers such as Newton and Galileo, which supported the materialistic Japanese philosophy and undermined the role of Confucian idealism, Neo-Confucianism and Buddhist mysticism. so the development of materialist thought and atheistic materialism represented by the atheist materialist philosopher (Andushawiki) who defended the principle of continuous formation (the true law of nature and the world) and affirmed that nature is composed of five infinite material elements that act according to its will and called for equality between people and the rejection of private property as the source of social evil and the dissemination of ideas found in the Enlightenment movement, and the belief that the task of philosophical thought is to develop Culture according to the plans, tastes, and efforts of the upper classes, and the link between Confucianism and the ideal European philosophy. A trend called for social equality appeared, and another tried to establish a complex of Confucian ideas, Neo-Confucianism, Shintoism and Buddhism on the one hand, and German traditional philosophy and empirical critical doctrine on the other hand. The atheistic materialist philosopher (Naki) contributed to the development of progressive social scientific thought and the dissemination of the ideas of traditional German philosophy, modern idealism, phenomenology, philosophy of life, instrumentalism and existentialism. And he linked it with German philosophy (Kantian, intuitive, pragmatic, existential) and the Marxist view spread

effectively later (M. Rosenthal, 1985, pp. 352, 398).

Structuring Techniques in Ancient Japanese Ceramics

Many styles of ceramics appeared in Japan, some of which were associated with a region and some of them were associated with the names of families or people, as there are more than (40) different techniques that have been known for centuries and still retain their early traditions. And Japan considers these prominent potter who presented a rich technical heritage as "treasures of national life" they created these ceramic traditions and passed them on to other generations. Japanese ceramic techniques adopted by the Takuro Kuwata potter include Ishihaze, Choseki-yu/ Shino-yu, Kin-tsugl and Kairagi techniques. Ishihaze technique: We find this technique in Bizen, Okayama and yakishime, It is known for high-fired unglazed stoneware. It has been adopted since the twelfth century and is effective until now, as (90%) of the potters of the state still use it in the same forms that were produced during the golden years of the ceramics industry. The technique depends on (the explosion of stone) after burning. Usually, impurities are removed from the clay, but some potters like to make holes in the body of the clay piece and insert a small piece of stone in it, which sometimes explodes when burning. Ceramics produced from local clay are burned using red pine wood, and two types of kilns are used in burning, the first is called (Anagama). It is a furnace made of a trench in a hill. It consists of one room covered with an earthen roof. The second type is called (Noborigama), which is a multi-chamber tunnel furnace, the burning temperature in it reaches (1350-1500 m5). The burning process lasts (60) days. The Clay has -when the pieces are burned- a flavor called "tsuchi-aji" or clay flavor, which is an important flavor for the potter in this technique. Then the mixture (50/50) of dark iron with silica sand to the body of the white ceramic piece to produce a white background with many dots, which is difficult to control. <http://community.ceramicartsdaily.org/topic/3243-Ishihaze-glaze-recipe-clay-and-glaze-technical>) The raw clay appears as a creamy emulsion, and it is possible to add magnesium or alumina and potassium granules to give beautiful effects on the surface of the piece, and It is possible to apply a layer of high-temperature white kaolin clay emulsion as a thin layer on the body of the piece. When burning, the small rocks will penetrate the layer of the white clay emulsion, and the clay will shrink to give different effects as a result, as well as the effect of the transparent layer of milky white glass.

Or Choseki-yu Shino-yu / Jaoanese Shino glaze technique

high-temperature stoneware glazed with (Shino) first introduced in (Mino)and in modern times in Gifu, characterized by thick white glaze and signs of waving Red and texture of small holes on the surface, but it is thick and light in weight, its color ranges from milky white and can be gray and red to orange and sometimes with gray spots on which it is painted with iron oxide or decorated with glaze and must be applied before any other glaze, It burns in a reducing atmosphere and produces gray spots due to the effect of carbon, but if it burns at a low temperature for a long time with slow cooling that does not allow the glass to melt completely, it produces thick glass that suffers from creeping (crawling) with feldspar glass, which is one of the types of ceramics (Mino / that ages back the late sixteenth century and flourished in the early nineteenth century, the most common forms were cylinders, plates, bowls, tea pots and incense burners. (Kuroda Ryoh, & Murayama, Tareshi, ,2002, pp8,14,19,22,53.) It was burned in Anagama and was replaced by (noborigama) kilns during the first decade of the 17th century, as for the glass, it was mainly from local feldspar and a small amount of local clay, it produced a silky white color that was the first white paint used in Japanese porcelain and in the years (1930 and 1940) potters Toyozo Arakawa and Hajime Kato produced the first (modern) Shino glass by studying Monoyama Shino pots. Feldspar and clay were the first American Shino techniques and Shino became one of the most popular glazes in American stud and hat pottery. Many different colorants and materials were added that gave a wide range of effects, using soda ash with a high percentage of alumina to silica, and under different burning conditions, soda-carbon ash creates a reducing atmosphere for the glass, creating distinctive gray spots or spots on the fine surface, and There is also a class of Shinos glazes that are deliberately placed to show the glass defect known as (crawling) in the form of tiny, bare clay spots all over the surface of the vessel. (Kuroda Ryoh & MurayamaTareshi., japan.2002, pp, 22,53) ([www. SHINO GLAZES Old & New](http://www.SHINO_GLAZES_Old_&_New/)), (East & West 'Anagama'.htm.)

The original Shino Technique

10.62 Soda Ash	39.94 Spodumene	13.28 Kaolin	46.68 Feldspar
Refined recipe (5% increase in feldspar)			
10.62 soda ash	39.94 spodumene	13.28 kaolin	49.01 feldspar
White Shino Glass Recipe (1956-1998)			
Round Clay	15 Chinese Clay 10	75 Senet Nepheline	
Shino orange glass recipe			
40 spherical clay		60 senet nepheline	

Kairagi technique: It is a technique that depends on (cracking / breaking) the surface of the glass produced as a result of using materials with a high coefficient of expansion relative to the coefficient of expansion of the pottery body, employed in Japanese ceramics by adding large-thick glass on the surface of the ceramic piece, and when burning, the glass layer is exposed. It is added to the cracking and drooping on the surface of the piece to give a special beauty, as it depends on unexpected results, which gives it its own aesthetic.

Kin-tsugl technique: It is a technique that gives life or rebirth to damaged, old and historical ceramic pieces, achieving a new aesthetic vision despite the flaws. It originated in the fifteenth century, when the broken pieces are glued together again using lacquer extracted from the Chinese gum tree and a final layer of urushi is covered with pure gold powder and then mixed and then oil is added. And after it dries it is cleaned to remove the access poisonous oil. It is safe, less expensive and more beautiful, it is called in Japanese "golden shavings" or "gold patch". This technique transforms the broken ceramic pieces in beautiful works of art to a new life by using gold with lacquer or epoxy to connect spacers or porcelain fragments to give a unique aesthetic and to repair broken pottery. Gold is used, which is not the only color for repair, but other types of crushed metals are used including silver, copper and bronze. Repair is carried out by adding gold along the areas to be repaired, and if the broken piece has lost a section, it is repaired with a technique known as makienaoshi. Where the missing part is replaced, treated with gold, and decorated with consideration to preserve the design of the original piece's shape as well as preserving the texture, and in another repair technique called yobitsugi, ceramic parts of different and unrelated pieces are glued to the broken or missing area of the restored piece. Kintsugi repair can be achieved thanks to polymer technology, technical materials that are stronger and have a longer life than traditional materials as well as metal milling techniques, where the "gold effect" and metal powder are used instead of pure or powdered gold leaf. It is used with a mixture of metals and oxygen-free water-resistant materials, and is highly resistant to scratches and any type of corrosion. The effect of gold is created with a mixture of pure copper, copper and zinc, and the effect of silver from powdered aluminum and copper) ([www.lakesidepottery.com/.../ Kintsugi Art Gift Pottery Repair Using Golden Joinery Old Better](http://www.lakesidepottery.com/.../Kintsugi-Art-Gift-Pottery-Repair-Using-Golden-Joinery-Old-Better)).

The Japanese Potter (Takuro Kuwata)

- The Potter was born in Hiroshima in 1981.
- He graduated from Kyoto Saga University of Arts / Fine Arts / Ceramics in 2001, and studied pottery design and technology at Tajimi City Center until 2007. He was known as one of the creators of contemporary Japanese pottery.
- His ceramic works won many awards.
- Has a number of personal exhibitions inside and outside Japan.
- He is an authentic potter whose works are described as works that consolidate traditional ceramic techniques.
- Focused on employing the potential of materials by referring to traditional forms, and sometimes exiting from them to new forms, taking into account the functional aspect (<http://www.hikarie8.com>)
- The potter says: The techniques of ceramics are easy to learn, the important thing is beyond technique and what we will be able to change or develop, by changing the conditions of experience such as temperature, the proportions of additives, and the results in which chance

plays a role. He believes that the art of ceramics gives great freedom to express ideas through ceramic forms governed by artistic vision and intuition.

Previous Studies

The study of Zainab Salih Kazem Al-Bayati, titled as : (The Mystical Dimensions in Contemporary Japanese Ceramics) / Journal of the College of Arts / 210 / 2014.) The aim of the research: to identify the intellectual engines (the Mystical dimensions in particular) as the reference compressors for the systems of contemporary Japanese ceramics, within its time limits (2005-2012). Procedures: The researcher presented a group of contemporary ceramic works whose works contributed to crystallizing the concept of Mysticism as a compressor reference and founder of the systems of shapes in contemporary Japanese ceramics, whether this summoning was as a concept with its philosophical dimensions, or it was limited to formal systems only as a formal art, and she worked on analyzing ceramic models for some potters.

The most important results

The results of the research showed that many potters resorted to the mystical dimensions, and their concept as not an explicit religious concept, but rather their invocations came to the concepts of forms systems of simplification and reduction. This was due to the intellectual openness and the overlapping of different contemporary philosophies and this was the case with Buddhism and Zen and other religions that search for the absolute, the essence, and the ideal. Some of the forms systems complied with high geometrical forms in terms of reduction and repetition with intuitive geometric models based on the system and repetition of the vital vocabulary. The contemporary natural trends were a metaphor for a watery term circulating within the concepts of formation within the Japanese artistic formation movement in particular, the natural environmental vocabulary formed an obsession with the artist. Most of the models represented the vertical extension of the Absolute. According to the mystical concept, the universe and its representations are as close as possible to the system of extension and infinite succession to the One Absolute, it is the transformation into the pure essential form. Separating from the partial characteristics down to the overall features, and prostration of the intentionality of ceramics to the models of the corresponding form systems and the contemporary artistic trends, especially the moderate reductionist trend and the dynamic trend.

To what extent did the researcher benefit from this study?

The researcher benefited from the axes of the theoretical framework, as the first axis included the references founding Japanese philosophical thought, which lead us to religions and ritual worship as it formed the first pillar affecting the level of cultural communication and expression of the concept of art, and in the second axis the work of Mysticism through its connection with intuition and what this vision intellectual relations that used emotion as a motive on the one hand and the symbol as a basis on the other hand, and with the transformation and change that the forms transmit, it expressed the intellectual foundations motivating it, revealed by the artistic formation systems, and how abstraction worked as a basis for the mystical tendency and its reflection in the artist's work to express his internal motives and implications, and in the third axis, the systems of form and the metaphors it contains with clear connotations, it employed the technical aspect, as Herbert Reid says, "The Japanese technique, which may seem insignificant, is in fact decisive, It changed the course of art in Europe." And the fourth axis we see the intertwining of elements of Western tradition and modernity and their overlap in the genres of Japanese contemporary artistic creativity, and despite the penetration of European thought and the accompanying spiritual values that imposed their dominance over contemporary Japanese thought, but that traditional ideologies such as Buddhism continue And Confucianism and Shintoism as legacies that formed pressures that revealed their contents, within the systems of artistic forms expressing the nobility of Japan. The study dealt with the mystical dimensions in contemporary Japanese ceramics, while our research dealt with the study of techniques that showed Japanese ceramics, and the use of the potter (Takuro Kuwata) for contemporary technical and intellectual change to express its presence within the active existence of life.

Indicators of the theoretical framework

- 1- Japanese art derives its philosophy from the external worlds, especially nature. The artist's vision of the ocean comes from a mixture of his imaginative vision intertwined with the discovery of the secrets, meanings and secrets of nature.
- 2- The Japanese people lived political isolation and natural isolation. This isolation preserved the original Japanese characteristics and artistic and social traditions that gave Japanese art its special character.
- 3- Japan went through a period of artistic prosperity in which culture and arts flourished, and Japan participated in artistic forums in the world, and benefited from the developments of art and received and developed new ideas. New artistic movements were established from the mixture of art schools that prevailed in Europe at that period.
- 4- The work of religion as a compressor reference and founder of the systems of shapes in contemporary Japanese ceramics, whether this recall is a concept with its philosophical dimensions or is it limited to form systems only as an art of form.
- 5- Many techniques appeared in Japan, extending their heritage to centuries ago. The ancient and contemporary Japanese artist preserved their authenticity.
- 6- The development of philosophical thought worked on the development of culture and social equality, the dissemination of the empirical critical doctrine and the development of social scientific thought, and it effectively affected the trends of art.
- 7- Japan considered the distinguished potters who worked on reviving artistic traditions as "treasures of national life" for their role in the advancement of this industry.
- 8- Intellectual and cultural development included all areas of life and arts, which achieved a relationship with each other to express the specificity of Japanese art.

Search Procedures

Research community: The research community included the works of the potter (Takuro Kuwata) completed in the years (2011-2012), which represent the subject of the research and a total of (30 works).

Research sample

A sample consisting of (3) works representing the research community was selected.

Research tool

The research tool was determined based on what was stated in the indicators of the theoretical framework and previous studies.

Research Methodology

The researcher adopted the descriptive analytical method to study the sample.

Analysis

The artist presented a group of works that were created according to the ancient Japanese techniques, after he employed them in proportion to today's vision and the pressure of modern thought affecting the potter, so that he used in some works two or more techniques within one and the result was as follows:

Model 1:



Work title: ball
 Completion year: 2012
 Material: clay
 Type: porcelain
 Glass robbed with a high thickness added to the surface of the pottery body

The form of the work is a ball with a diameter of (30 cm), and it is one of the traditional forms adopted since antiquity. The artist employed the use of red color to cover the work surface to express strength, pride, and a sense of activity and vitality. The ball was coated with a layer of glass curd consisting of silver (silver-cracking-ball).) based on the technique (Choseki-yu or Shino-yu / Japanese Shino glaze), it appears that the thick glass curd (specific to this technique) is broken on the surface of the piece, part of it slipped towards the bottom of the piece, leaving cracks on the surface, and empty spaces in the middle of the work, Through it, the bright red color appears with its color specificity, to achieve a chromatic relationship between the inner surface and the surface of the glass curd. The monolithic geometric shape is a symbol of the universe according to Japanese thought. The artist relied on the formal results achieved in the kiln based on intuition. The results were not expected, but rather he left them to chance, by employing ancient techniques based on high-temperature porcelain (stoneware) and coated with (Shino) glass after adding to it Contemporary touches through which he manipulated the conditions of burning and the specifications of the additive, as it increased the thickness of the applied glass curd from what was adopted in the old technique to add a sense of distinguish to the artist that distinguished his works from the previous ones to combine technical traditions and contemporary visions of form, he wanted to achieve a sense of strangeness and surprise in the receiver's face, while he preserved the shape, as the potter did not depart from the traditional Japanese shape, by employing the shape of the ball, but he adopted the bright European colors to generate a sense of joy, strength and vitality, as the red color bears the connotations of divine love and offerings, and the royalty in England, he merged the cultural heritage and adherence to Japanese traditions during the time of isolation and between the Japanese openness after the war on Europe and America. As for the monochromatic shape and color in the work, it has intellectual dimensions that combined asceticism and austerity of religion, but it employed scientific experience and reason with the influence of philosophical thought that believed in science and experiment. The potter combined the inherited (form, monochrome, and technique) and (the chromatic value and renewal in technical experience) from contemporary thought active today.

Model 2:



Work name: Irregular ball
 Completion year: 2012

Material: clay

Type: sculptural porcelain

Glass: yellow tinted glass with surface effect

Forming method: construction, technique,

Work number: 2

Height: 32cm

The work is in the form of a ball, diameter (32 cm), the color of the piece is yellow, the upper half of it covered with a plate of fine drops that gave the surface a rough texture, irregular vertical cracks extended between the two hemispheres, and the other horizontal ones in the boundary between the two halves were covered by a silver color. The top of the ball is an irregular piece of stone inserted inside the work, and a prominent part appears from it above the top of the ball, and the potter used two techniques within this work represented by the technique of (Ishihaze / stone explosion) And The (Kin-tsugl) and it is a technique that gives new life to the pottery. The ball's shape is irregular due to the techniques that the potter used to reach the form order that it is. By using the stone in the work, the artist wanted to revive an ancient technique, a technique adopted by some potters, where he makes holes in the body of the clay piece, and inserts a small piece of stone into it, which explodes when burning, to make changes to the surface (unexpected) that the potter leaves to chance to produce a form system made by the power of nature, which is embodied in the work by the small stone that releases its potential energy into the body of the ceramic piece when fired, and it is the technique of high-fired unglazed stonewares. It has been adopted since the 12th century. It is an effective technique until today, the artist wanted to employ it with contemporary visions, through which he expressed the sense of nature, and its energy, represented by the energy of the stone that did its action with the piece, and the coincidence it brings with it by the influence of its hidden forces, achieving unexpected results, after burning it inside the kiln and this is the act of the technical heritage And we see in the cracks that extended vertically to connect the upper and lower halves of the work, an embodiment of the (Ishihaze) technique related to the (Kin-tsugl) technique adopted by the ancient Japanese art in restoring life to the old pieces and giving a new life or a new birth to the damaged ceramic pieces and achieving a new aesthetic vision despite the defects in it, as a kind of Japan's pride in ceramics and what it represents of its place and a cultural and historical value for Japan, by gluing the broken pieces together again using urushi lacquer, which is extracted from the Chinese gum tree.; A final layer of varnish with pure gold powder, then mixed and added oil, and once it dries and hardens, it is cleaned, to make it look more beautiful, and it is called in Japanese "golden shavings" or "gold patching". Other types of crushed metals are used, including silver, copper, bronze or just copper. The potter adopted the idea of the technique after adding modern touches to it in line with today's artistic taste and contemporary thought. The silver color appears to cover the cracks with its symbolic significance expressing the moon, while the yellow color carries connotations of joy and perfection, which is the emperor's emblem in The Japanese thought, as for the surface of the upper half of the sphere, the potter adopted a change of texture to achieve the manipulation of the visual scene, by achieving a rough surface, and he employed the technique to reach the desired expression. In this work, we see the Japanese pressure, clear and single, in achieving the constructivism of the form, in terms of the inherited technique, but in the yellow color it combines the indications of joy and the Japanese European pride resulting from the mutual influence between the two ideas with the color that carries Japanese connotations associated with the emperor, the symbol of the Japanese nation, the expression for serenity and merging with the absolute is pure yellow, a symbol of the sun and the deities associated with it.

Model 3:



Work title : open pot

Completion year: 2011

Material: clay

Type: sculptural porcelain

Glass: Curd glass

Forming method: building

Work number: 8

Height: 30 cm

Blue, Red - slipped with-white, platinum -glaze Kairagi Shino -mixed-glaze

The work is a traditional pot of medium length, open from the top. The work surface is covered with a glass seal, which has suffered from breakage due to the use of (Kairagi) technique, which is the product of materials with a coefficient of expansion different from that of the surface, and that leads to the fracture of the seal applied to the body. The potter used it to achieve expressive values. The work reached the desired level of expression, and the upper edge of the work was covered with silver, a white curd spread to the bottom, stuck to the pottery body whose surface was colored blue and red. as well as cracks in the curd layer, which left the surface color blue and red to appear, while we find that some places of curd have been partially separated from the surface, especially at the base of the work, leaving the floor clearly visible, and employed the red color to denote divine love and offerings to the gods. As for the blue color, it expresses the clear sky, protection, calmness and virginity, and the pairing of the two colors on one surface achieves the idea of compatibility and courtship between the blue of the Virgin and her red robe, the symbol of life that the red gave her, as a beautiful image of the connection between the life that the deity gives to the worshiper. With its transparency, purity and beauty. While the white of the vitreous curd is intertwined with the blue of the surface to achieve the real bond between the sky and the light, this eternal, infinite bond, and the prestige and wisdom of the gods and the wonderful organization of the active existence that man enjoys, with the purity of the universe that it carries. The image of the eternal divine actor. It is the anxiety of existence that preoccupied man with the reality that he did not feel safe with, with the duties he made of obedience and loyalty to the gods and the worship and rituals, and all the commitment to what was mentioned about the gods of closeness and communication, so the potter resorted to creating a virtual world in a form system that combines the divine power that controls the universe and the weak, humble, simple human being who is unable to confront nature and its hidden forces that he has spared no effort to inspire and try to avoid its evil, in order to reach the safety that he seeks to realize.

The Results of the Research

1. The potter borrowed the systems of the ancient traditional Japanese ceramic shapes in his works, as he adopted the technique (traditional technique) and adapted it in proportion to the visions of the present and contemporary thought, we see the interest in techniques and its use to serve thought, up to high expressionism, to combine contemporary thought and visions. With the inheritance of the past who played the act of the compressor, pairing two different times in one place, the collective feeling of the community worked in melting them in the pot of ceramics to bring abstract expressionism to the present time through the time machine. While leaving the old traditional form as it was, laden with the fragrant heritage that expressed the peculiarity of the country, which has always tried to preserve its heritage through the challenges of pressure forces and the environment and the action of the environment and external forces that brought the country into the world of after its isolation for many years.
2. The techniques have varied in their appearance on the surface of the work, especially since Japan is one of the countries in which there are many ceramic techniques, to the extent that it has combined two or more techniques on the same work surface, and has employed the old techniques by adapting it in proportion to the The expression that the artist wants to reach, for example, the technique (Kin-tsugl), which works to produce new visions for damaged, old and historical ceramic pieces, despite the defects that they have, The potter adopted it in decorating the surfaces of pieces (unbroken) for the purposes of embellishment and aesthetic addition that serves to adhere to the technical heritage as well as the production of contemporary expressive visions, so the technique is linked with color and cracks to give a high abstract expressionism that

reaches the work to a contemporary linked with tradition down to a formal system and a ceramic structure loaded with thought.

3. With the (or Choseki-yu Shino-yu) technique, the potter recalled the inherited technique of surface decoration, but he changed the proportions of the glass curd to produce a curd with a thickness specific to the potter himself. The coefficient of expansion of the materials that make up the vitreous curd from the surface of the pottery body, to produce a greater fracture that achieves the expressive values that he seeks, achieving an active presence of the environment pressure and the act of nature that has always comforted him and crushed his dreams and pushed him to worship and go to rituals and activities he wanted to bring to the path of safety, so that the potter merged technical heritage and Modern European color and far from its environment.

4. As for the stone explosion technique (Ishihaze), which was adopted by the potter as it came from the traditional heritage, because of its high expressive ability to reach the anxiety of existence and the action of nature that accompanied it, especially since Japan is exposed to many natural disasters as it has always destroyed everything the Japanese built of architecture, arts and civilization, especially that the ancient Japanese potter knew this technique by chance, and developed it to express his inescapable concern, and our potter used it to present it with a contemporary outlook whose roots stretched back to the past, so he produced works that varied between adding a piece or group of stones, and with different sizes, and its connection with the surfaces and colors of works, and the chance adopted by his predecessors in reaching artistic results is the product of an intellectual pressure that extended to achieve human existence with all the challenges of reality and its hidden powers.

5. As a kind of connection of Japanese thought with European thought, the potter adopted the red, yellow and pink colors, which are the product of cross-fertilization of thought and the openness of Japan after its long isolation from the world, adding a high expressive ability to connect to the pressing thought of the contemporary region with the past and its legacy. European colors are new to Japanese ceramics, in addition to an expressive energy that reached the discourse of civilizations, such as the chromatic language, that brought together the East and the West, and enriched the works, leading to contemporary ceramics that combined an inherited privacy and an effective discourse between the arts, which came as a result of openness and cultural cross-fertilization.

Conclusions

1. Through our acquaintance with the aesthetics of technical formation and the ways of displaying it, it became clear to us that the potter employed techniques that showed the inherited Japanese ceramics after he adapted in proportion to the contemporary intellectual change, to express his presence within life.

2. The potter relied on the stability of the inherited form and the flexibility of new techniques to reach the relationship of the present with the past.

3. He added the European color as a product of intellectual cross-fertilization and the change of artistic taste after Japan's openness to the world and its contemporary philosophical thought to reach wider horizons outside the isolation of the old Japan.

4. The work was a result of the collective unconscious and the accumulation of knowledge of the potter in the production of contemporary ceramic structures that confirmed the existence of a code between the artist and the recipient inside and outside Japan, the fruit of openness of thought.

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