

THE USE OF TEXTURE IN SCULPTURE

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ABSTRACT

Due to the rapid pace of technological advancement, digital media has quickly become an integral part of people's daily lives, opening them a wealth of new possibilities for visual expression. Because opportunities come and go, the only constant is creativity, it is up to the illustrator's imagination to make the most of them when they arise. Art ceramics' surface roughness infuses the finished product with life and energy. Clay objects are fraught with expressive potential because to their varied colors and forms. Art ceramics can't exist without the incorporation of textural beauty in its many forms.

KEYWORDSCeramic, Visual art, Sculpture, Texture

INTRODUCTION

The use of texture in sculpture is a fundamental aspect of the art form that adds depth, visual interest, and sensory engagement to the artwork. Texture refers to the physical quality of the surface of a sculpture, which can be smooth, rough, polished, or textured in various ways. Artists utilize texture to convey emotions, narratives, and explore the tactile and visual qualities of their work. Sculpture is a kind of visual art in which three-dimensional works are created out of a variety of hard or plastic materials. The designs might be realized as tableaux, reliefs, or freestanding objects. They can also be realized in surroundings that completely encompass the viewer. Clay, wax, stone, metal, cloth, glass, wood, plaster, rubber, and "found" materials are just a few of the many media that may be employed. To form and join materials, one may carve, sculpt, mold, cast, wrought, weld, sew, assemble, or do any number of other things. Sculpture does not refer to a rigidly defined class of things or a predetermined series of actions. Instead, it describes an art form that develops and adapts through time, broadening the scope of its practice and giving rise to new forms of expression and materialization. As the definition of the word broadened considerably in the latter part of the twentieth century, nobody can say with any certainty what it will come to include in the twenty-first.

Sculpture is not treated like a queen in today's Art Tournament. For some unstoried lady whose very existence has been twitted by the champions of the reigning beauty, the writer who has shoved her colors into his casque and would shatter a lance on her behalf strives. When looked at objectively, art is nothing more than a sculpture in which the words are made out of marble or bronze. Only if modern men are fundamentally different from their ancestors could such a language have lost its significance. What about this, though? Since men and women are always motivated by essentially the same desires, how could anybody dispute that human thinking and behavior are cyclically repeating themselves? To understand that sculpture is alive with the pulse of intellect and feeling in the twenty-first century is a simple realization. Sculpture may not be "popular" in the same way that music or painting can be, but we are certain that everyone can learn to love it with the same ease once they experience the unique pleasure it provides. While dancing may be on the decline, sculpting is here to stay, experts say.

LITERATURE REVIEW

Irawati Nurmala Sari et.al (2023) Improvements in deep learning and more conventional patch-based methods have allowed for quick and astonishing development in image completion techniques. When fixing a hole, the areas around it played a critical part in filling up the gap. However, intricate textures that cause noticeable shifts in color gradations may lead to less-than-ideal restoration results if huge holes are present. They caused problems such color deviations, blurriness, artifacts, and artificial hues. In addition, modern picture completion methods have mostly ignored textured photos in favor of landscapes and faces. Based on these findings, we provide a structure-texture consistent completion method for introducing high-detail textures into big gaps. Because artworks are creative expressions, they frequently have more complex patterns and textures than what can be achieved by simply putting paint to a surface with a brush. Cohesive Laplacian Fusion, which uses structure diffusion to divide non-homogeneous regions before using texture synthesis to fill in the missing

texture of the segmented area, is used to manage the special issues provided by artistic works. The goal of this method is to get more reliable findings by employing several matched patches to identify variations in underlying structures and textures. The testing findings demonstrate the superiority of our suggested technique over state-of-the-art methods in filling in the missing details and gradations of color in artistic works.

Zibo Lin et.al (2022) The 1950s saw the birth of modern ceramic art, which quickly established itself as the dominant style in the field. When compared to traditional ceramics, today's modern ceramic art is an entirely different animal. Modern ceramic art relies heavily on ornamental ceramics that use texture as their primary decorative approach. There is a wide variety of textures available because to the wide variety of techniques and clay bodies used to create them. The plethora of textures provides limitless scope for artistic expression. In their ceramics, the artists reveal their innermost feelings and ambitions via the careful application of texture.

Eva Alerby et.al (2022) This article delves deep into the nuances of the term "texture" and its implications for (arts) education, particularly as they pertain to the development of students' perceptual, cognitive, and affective abilities. All aspects of existence, from nature to culture, may be summed up in the term "texture," which refers to the visual and tactile quality of surfaces. The ultimate objective is to increase students' awareness of and appreciation for texture in the classroom by developing theoretical and philosophical insights into various understandings of texture in relation to (arts) education. French philosophers Maurice Merleau-Ponty and Mikel Dufrenne provide the theoretical underpinnings for this piece. Silence, quiet places, and repetition are examined as fundamental components of both texture and education, after which the authors describe and explore the ways in which texture, education, and the arts are tied to physical and sensory experiences. A story, presented as a paradigmatic instance, of a classroom investigation into texture is used to illustrate the points made in the debate. Finally, texture stimulates or arouses interest, consciousness, and sensitivity—qualities that are crucial not just to (arts) education but also to the shaping of culture and individual lives.

Zhonghua Zhao et.al (2021) Chinese ceramics date back approximately 10,000 years, making them a historical artifact in their own right. When making anything new, it's important to choose the right medium for expressing your ideas, and ceramics provide the ideal blend of texture and materials for conveying your vision in the world. This article's focus is on the expressive use of texture in contemporary ceramic art, and its research object is contemporary ceramic art production. A more in-depth analysis of the form, color, texture, and regularity of modern ceramic texture is sought through comparative research on the various artistic expressions of texture in ceramic art works and the impact of various texture forms on viewers' emotions, etc.

FOO MEI YING (2015) The study's primary emphasis is on repurposing materials to produce a novel collage texture that can be used to oil painting. Plastic bag and egg shell are used to create the textured surface. A creased self-portrait serves as the centerpiece of the artwork, which is meant to symbolize the "confusion" the researcher feels while thinking about her own life and experiences. Adding a rough surface texture to a painting serves to heighten the sense of bewilderment depicted and the work's aesthetic merit.

VISUAL TEXTURE AS A DESIGN ELEMENT

Humanity has spent its whole life exploring the natural world. It has become clear that many creative disciplines get inspiration from the natural world. Texture, which represents the surface of nature and existence, is one such source. One such area where texture may be used creatively is in illustration. The message in the artwork is meant to be understood in its unique context.

Illustration has been around for millennia in one form or another, but only in the last few decades has it been acknowledged for what it is: a legitimate academic field. Painting, engraving, commercial art, cartoons, images in books, and drawing are just some of the vague and varying terms that have been used to describe it as a visual language and medium throughout the years. Many people get it mixed up with other fields, especially graphic design and fine art, with which there may be some crossover.

When it comes to thinking, design is mostly a visual activity. Visualization is essential for cognition, and mental representations may be found in visuals. That's why you'll find so much visual thinking in the arts. They give the impression that the impossible is possible. The visual aid is an integral aspect of this procedure. Publishing for children and young adults, particularly books for use in the

classroom, has always been a fertile ground for illustrators, from prehistoric cave drawings to the current day. Children's books with drawings are a great way to introduce kids to reading and language, since it gives them a way to communicate via pictures. Books for young readers should have more pictures and fewer text so that they may focus on the drawings instead of trying to decipher the words. When they are well-written and drawn, children's books have a significant role in shaping young minds, laying a foundation for later learning and enriching children's exposure to the arts and education. For the simple reason that youngsters of school age benefit much from the visual and emotional stimulation provided by books with illustrations. When compared to words, illustrations are more powerful in communicating with school-aged children since youngsters learn to see and identify before they learn to communicate. The kid interacts with the book in accordance with its essence, which can be seen in the drawings that serve as visual representations of the text. There is a connection between the child's inner world and the world shown in illustrated books. Therefore, in children's books, it is essential that the pictures have a compelling storyline, high print quality, uniqueness, ingenuity, and work well with the text.

Visual Texture

When it comes to creating works of art and design, texture can be a powerful medium. Although its usage may be traced back to ancient times, it can be claimed that the 20th century was the first time it was intentionally used in the arts. When the natural texture of a substance like sand or paper is recognized, it becomes an actual component of the artwork or design. The early applications failed to recognize the potential of texture to provide a distinctively aesthetic contribution to shapes. Surprisingly, painters, not architects who dealt with actual materials, were the first to recognize the value of texture in their work.

The look of an item or environment has a certain texture, and this texture is known as its visual texture. Lines, tones, colors, and forms all work together to produce visual texture. If a wall has fractures and indentations, for instance, its visual texture will be different from a smooth wall. Artistic and design expressions often make use of visual texture in meaningful ways. Visual texture, especially in children's book drawings, may be an aspect that captures a child's interest and compels them to investigate more.

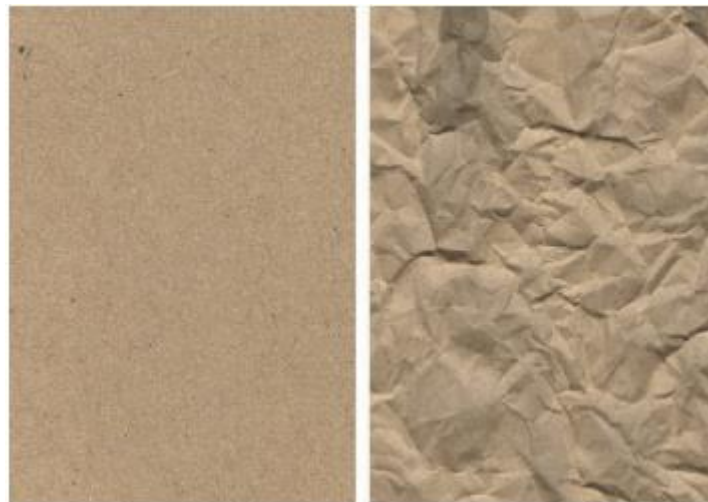


Image 1. The first image (on the left) of the scanned Kraft paper (brown paper) with the image scanner, and the transformation into a different form with external intervention (the image on the right)

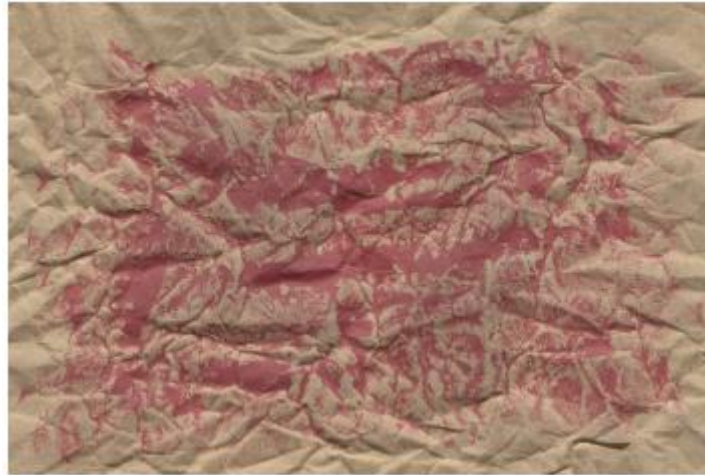


Image 2: Red acrylic paint applied on crushed kraft paper yields a novel textural effect.

Image 2 clearly demonstrates how an outside agent altered the brown paper texture. It is also possible to get new textures by manipulating existing ones. In design, this allows for more freedom and originality. For instance, the texture's visual expression may be altered by experimenting with other color palettes and tonalities. Adding additional Paint to this texture resulted in the texture seen in picture 2.

TEXTURE IN CERAMIC MATERIALS

Manual molding, in which the green mud is stretched in a certain direction while being molded, is another example of crack texture manifested artificially. This process alters the molecular arrangement, leading to the formation of cracks after drying and fire. If employed appropriately in one's own creative endeavors, this method often yields unexpected outcomes.



Fig.1 Mud crack texture

Crack texture through glaze

There are a variety of glazes, and crack glaze is only one of them. People may be drawn to it because of its distinctive aesthetic. As early pottery manufacture got underway, the fracture glaze was found by chance. It wasn't planned for during the prototype phase. Even though the successful glaze has numerous fractures because of an issue with the blank/glaze attachment connection, it has not come off. The concept behind crack glaze is that the billet and glaze have different expansion coefficients, which causes the glaze to fracture. When comparing the expansion coefficients of the glaze and the green body, the glaze is often bigger. Tensile tension causes the glaze layer to break when the ware cools after firing. Mud or porcelain combined with glaze (as in a mud plate) allows for textural effects to be achieved after molding; the oxide of a metal used to color the glaze is then reduced in a high-temperature process, leaving behind just the element of metal. By burning copper into a reddish hue and iron into a pinkish hue, textural colors may be produced and used. Glaze, when heated to a certain point, will once again melt and pour over the top of the mud, leaving a patterned surface. The final texture is affected by a number of factors, including the glaze's composition and thickness, kiln temperature, and fire quality. Since the engraving tool is heat-resistant, it may also be used to paint

straight into the mud blank; the texture is carved first, and the glaze is applied last. The mud's surface depths are varied, and the texture may become visible after the glaze has flowed over them. And because it only requires one firing to recreate, you may use varied shrinkage ratios of the glaze and the glaze to produce the crack's casual texture and fire it again and again. Among unintentional textures, crack texture best exemplifies the category known as "defect texture."

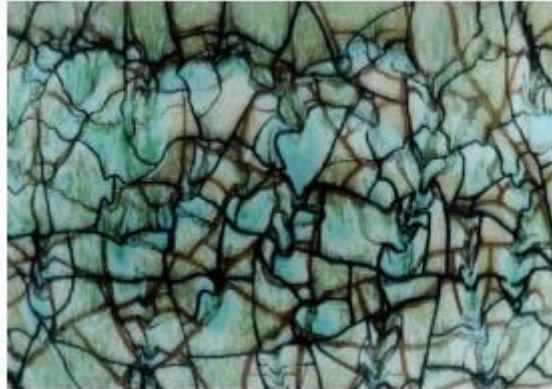


Fig.2 Glaze crack ceramic texture

Demonstrate ceramic texture through defects

As time has progressed, artists have abandoned the conventional aesthetic notion in favor of a greater emphasis on personal expression. Many artists, in an effort to produce works that stand out and make viewers feel like they've returned to the genuine, actively seek for the unpredictability and contingency of the texture effect, keep and disclose the remnants of hand-made. When creating new works, crack textures are also often used. The wonderful environment of excellent ceramic growth means that modern ceramic artists are always picking up new techniques and ideas from one another. More and more artists are making the leftover surface and creating their own masterpieces by hand-molding. As such, it has an effect on the genuine difficulties inherent in crude artistic mimicry of the contemporary industrial production setting.



Fig.3 Ceramic defect texture

CONCLUSION

To sum up, digital media may make a difference and traditional practices can be maintained by including textures as a means of visual expression rather than relying just on painting tools in design-based software. When it comes to a child's sensory development, the texture is crucial. Texture has been used to decorate ceramics for centuries, and it is now an integral aspect of the medium's aesthetic. Under the principle of self-imagination, the artist will picture the emotions of the heart as aesthetically perceptible beings, allowing the ceramic art to ooze infinite appeal. As the quality of craftsmanship increases, so does the sophistication, artistry, and esthetic taste of texture performances. In addition to enhancing the beauty of ceramics, it also imparts an inexhaustible sense of spirituality.

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