INSTALLATION ART A TREND IN CERAMIC AND SCULPTURE PRACTICE IN CONTEMPORARY ART EXPRESSIONS

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Abstract
The paper briefly discusses ceramic sculpture as a practice which started from East Asia, through the Persian to Europe and America; at the period it was practiced it was not regarded as aesthetic object rather it was made for functional use. It explains that in Africa ceramic sculpture may have been practiced though it may not have been classified as such. The evidence of this is the pottery and terracotta sculptures of animal in some ancient cultures that are seen as artefacts'. The paper explains that the sculpting of animals which was common as themes in ancient period is a proof of human interest in ceramic sculpture expression. It further explains that ceramic sculpture is now one of the most recognized forms of ceramic production in the world. It is of the view that ceramic production has gone beyond the creation of small figurine for decoration and ceramic sculpture to include ceramic and sculpture installations art. Today Ceramic and sculpture installation are among the trends which inspire contemporary art expressions and practice. Some artists explore in their installation art for aesthetic, historical, social, and political purposes and general interest.Contemporary ceramic and sculpture installation have continued to explore mixed media as means of expression. They create ceramic sculpture installation works in three dimensional pieces which portrays contemporary ideas and issues. The contemporary artists used ceramic material and sculpture installation techniques to engage space and the viewers who contemplate the essence of the installation art displayed with regards to space. The paper is of the view that ceramic sculpture installation is an area that is yet to be embraced as way of art expression in Nigeria. It ends with a conclusion that ceramic and sculpture installation art among one of the most discussed works in contemporary times.

Introduction
In the traditional ancient periods pottery and sculpture which have the image of animals were not called ceramic sculpture as such objects are referred to in today's art practice. Pottery and sculptural artefacts which possess the image of animal, reptiles, birds, and abstract human figures were produced in clay as terracotta or left unfired to serve functional purposes as wine, water, oil vessel, lamp holder, and salt teller. The objects therefore met the need of ancient periods as objects which met their life's need. In contemporary periods the pottery and sculpture artefacts which are part of everyday life of the ancient people were assigned new roles from the former ones that they served in the past. They were not made for purely aesthetic function and appreciation as they are meant to be exhibited in contemporary museums. In contemporary periods the artefacts are installed or kept in museums across the world as objects to be appreciated for art for art sake. In their isolation at 'Museums' the artefacts' are removed from their original functions which they performed in the past to serve new ones which accorded them new values. Dewey (1934) in Pring (2007) explains that the art objects when placed in museums removed

them from the people and experience that created them.

Their placements in museums have some compositional attributes that are seen in modern installation art which should have made them to be seen as installation art. Though they play new roles similar to modern installation art in contemporary art processes and appreciation they are yet to be classified as such by art critics and historians.Some of the artefacts' are arranged in patterns that engage space within an enclosure, which is one aspect that is of a major concerns to installation art. The pottery and sculpture artifacts installed in museums engage the viewer making him /her to have an encounter and insights with the works an attribute similar to installation art. In their new roles at museums the pottery and ceramic sculpture artefacts' give information that viewers contextualise. They become one of the sources of knowledge to the growth and practice of pottery and sculpture in the ancient period.

In contemporary period the study of some of the pottery and sculpture artefacts'by archeologists', sociologists', anthropologists', artists', art collectors', have thrown light to the cultural values of the objects. The insight enhanced the knowledge on traditional techniques, and handling of traditional materials. It is because of the knowledge that some artists'may have incorporatedpottery and sculpture artifacts as mixed media in their installation art in order to preserve historical facts. When included the objects linked the present experience to past origin and history. Some artists' synthesize the ancient artefacts' with modern installation and performance art. The endeavour gives opportunity to reflect upon traditions which are associated with ceramic which on a large scale is a vital activity that has extended over the past 10,000 years (Massaya, 2013).

Speight and Toki (2004) state that installation art and performance art started in the 1960s and 1970s when artists' used old media in a new way to create conceptual art. They further state that ceramic found its way as media for sculpture installation at public and galleries as art expression. Ceramic aids sculpture installation of public art which Downey in Eze (2013) says is the intervention by artists' into public experience. Based on Downey's view, ceramic and sculpture installation create growth, new aesthetic awareness and appreciation. Artists 'explore and exploit new ceramic techniques and materials that may be used in sculpture installation to intervene in public spaces as public art. They create art that the viewer encounters and may dialogue with.

Some factors are responsible for the new awareness. Technological advancement is one of the factors which have invented new forms, processes and materials that are used in ceramic and sculpture installation art to create awareness and appreciation. Robinette (1976) and Eisner (2008) posit that, the technological society in which great changes have occurred have produced new materials as means of representational possibilities to be executed during each generation. Technological advancement in new ceramic and sculpture materials and techniques aids to create borderless art installation which emphasises the idea that the artist's wish to portray. Art forms derived from ceramic and sculpture installation art are seen as global art, they are different from the art forms that deal with aesthetics. Ceramic and sculpture installation art are hybrid arts that unite past materials, objects and present experiences as they transform into new art forms.

The acceptance and appreciation of ceramic and sculpture installation as new forms can be attributed to new values system, by artists' philosophy, and attitudinal changes in the viewers' who see art as everyday's event which should be connected to everyday materials used in a technological society. Some of the factors are becoming foundations upon which ceramic and sculpture installation are made and appreciated as an art expression. They are becoming the parameter in making and valuing conceptual art that involve ceramic and sculpture installation.

Apart from Technological advancement and creation of new awareness some artist' are inspired by expectations of the contemporary times, they create ceramic and sculpture installation art that are metaphorical and familiar to the viewers'. Ceramic and sculpture installation open new horizons

which the artists utilize as could be seen in some artists' work. Some artists' create ceramic and sculpture installation art that are devoid of aesthetic forms, which emphasise ideas rather than forms. They questioned the meaning of art, what should be called art, aesthetics and its emphasis on form and the role of Museums' in propagating aesthetic experience and awareness. Marcel Duchamp (1887- 1968) was the first to include a readymade ceramic product titled "fountain" as installation art in an exhibition in 1917. Though his inclusion of a urinal as art designate was controversial at the period, that single art has continued to influence some artists till date. It opened a limitless broad expressive means which empower some artists to possess unique endeavour and technique to express themselves with new materials and form. This paper examines the meaning of installation art, installation art and space, ceramic and sculpture installation in mixed art, ceramic and sculpture installation in Nigeria.

Meaning of Installation Art

Installation art as the name implies may have derived its name from the word "install" which entails to put something in its position ready for use or to occupy space. Items or equipment for functional purposes may be installed within a given space. The explanation differs from installation art which has the viewers; space and idea as the main concern for its creation. It is relatively a new genre of contemporary art that is practiced by some artists' who incorporate different materials to influence the way a particular space is perceived or experienced (http//www.visual arts-cork.com/installation-art-htm # definition). In simple terms installation art is among the new trends of art which incorporate new materials, and techniques to create conceptual art. Installation art forms range from simple to complex ones, it can be site specific, gallery based, digital, electronic, and web based. The possibilities are limitless as natural and manmade objects such as ceramic, painting, and sculpture is incorporated to create some conceptual art.

Installation art is associated to the conceptual art of the 1960s and 1970s. Today the practice is widely recognised. Some artists, art collectors, and art galleries encourage its production. In personal exhibitions and site specific installation art projects ceramic materials and products are becoming the means for expression. The inclusion of ceramic as materials or art designate depends on the aim and expectation of the artists'. Speight and Toki (2004) are of the view that installation art have continued to surprise ceramic artists' it offers them a wide opportunity to express themselves. They say that unlike single objects, installation art has moved ceramic out from the kitchen to the art world where it serves a different aesthetic purposes. It means that installation art is an artistic intervention that may be interactive, and requires audience participation aimed to change the attitude of the viewers' to reflect on the lives and values in a particular society. It engages the viewers' directly while it occupies space in the environment as a unifying art object.

Since its introduction installation art has continued to generate opinions concerning its origin. Some opinions see it as a new art trend that incorporates new materials for expression, others differ and associated it to the ancient periods. Speight and Toki (2004) posit that ceramic installations are not of recent development they maintained that it dates back to the ice age. They were of the view that the unfired clay of mating bison in France and circling male foot prints are evidence of the first installation made. Ikwuemesi (2010) argues that if it is acknowledged that, art existed in the prehistoric periods though it was not classified as art objects at the time, it means that installation art possess some attributes of past origins. Based on the different opinions can one say that due to the growth and advancement in knowledge and Technology that installation art transformed from simple forms in the ancient period to assume the complex matrix of contemporary values and cultures? The simple techniques devoid of complex methods used by ancient potters' and sculptors' are being reincorporated by contemporary artists' to create dreams which are aimed to objectify inner feelings and issues which the artists' want to make clearer in order to give insight to the viewers'.

Ceramic, Sculpture Installation and Space

Space surrounds living and non-living things. It encompasses shape, volume, and entity with a dominating presence. In living things it occupies the internal volume and external forms of the body, in the environment space envelopes and transcends to infinitum. Its intimidating presence has been the concern of some artists' who try to understand its essence in the various arts including installation art. Ikegwuonu; Ngumah; Eze; Onwuanaku; and Anyasodo (2008) hold that Space is a three dimensional volumes which is real enough to be experienced physically in architecture and sculpture. In painting it is an illusion which can only be experienced in two dimensional surfaces. They maintained that space in itself has no value until it has been used and that it is an important element of art that brings the other components that make a work of art.

Space may include indoor and outside open public spaces that the composition or public ceramic and sculpture art is constructed. Space may be unnoticed or insignificant without positioning an object in the negative space. Ceramic and sculpture installation art executed occupy large spaces which enhance and unify the environment. The artists' in trying to understand space by intervening on the large expanse of voids affect the perception and visceral of the viewers'. They may be drawn to ceramic and sculpture installation art because of the unity which exists between space and the installation art. The reason is because of the force which the space in between impact on the installation and the viewers'. Martin (1978) states that space which is between sculptures are in a state of tension. The shadows, the reflecting surfaces, the bulges and hollows, the textures, and attraction or repulsion of the material itself, are hidden aspects especially with sculptures in the round which pulls our bodies to appreciate the art work.

In effect space, form and materials used in installation art may draw the viewers' to want to know the idea behind the creation of some ceramic and sculpture installations. Space, idea and message behind the work are some the factors that control the viewers' in appreciating ceramic and sculpture installation art.

Ceramic, Sculpture Installation and Mixed Media

Ceramic production entails the use of traditional and industrial mass production techniques to create aesthetic and functional objects. Traditional technique involves the hand built method or additive process to create craft and aesthetic objects, while industrial technique is associated to mass production. The industrial throwing and slab techniques are used by some artists to create tiles, table wares, mug, pitcher and other vessels that are glazed or hand painted with tin glaze which are created for commercial purposes. The industrial technique is used because of its workability and easy to reproduce objects in large quantities. The interest to create for pure aesthetic or commercial purposes created a difference between the two techniques. Rice (1994) explains that craft pottery is unrealistic and does not produce in large quantities. It is because of this that there is a vast gap between the craft and industrial mass produced technique.

Plastic clay used to create ceramic products is a material that is generally used for the hand built and industrial mass produced techniques. Today some postmodern artists combine the material with steel, wood, plaster of Paris and other ephemeral materials such as air and fire in order to create installation art. In postmodern periods other plastic materials are combined with ceramic products to create installation art. Some artists in creating installation art use plates, dishes, tiles and other materials which give them the opportunity to engage space and the viewers'. Ceramic when combined with any other media to create installation art becomes mixed media art which Eze (2012) holds that mixed art involves the creation of art works and designs with assemblage of different materials that are composed into harmonious art work and products. Some ceramic and sculpture installation art made in mixed media are made in relief panel some appear in the round. When executed in the round the viewers' do not only go round the work but may understand the work based on familiarity of the mixed media used. The forms of some mixed media ceramic and sculpture installation art may be figurative but

it is the abstract forms that are the most prevalent.

Since the introduction of ceramic and sculpture installation in the 1960s and 1970s there are some ceramic and sculpture artists' whose interest differ from using clay and the two aforementioned techniques. Ikwuegbu (2012) agrees that visual art involves artistic expressions of one's self with tangible materials, imagination and innovative process to create works of art which portrays mind, space and time. The introduction of installation art has transformed some artists not to be concerned with the issue of aesthetic and form. Rather the interest is to use ceramic mixed media in sculpture installation to create conceptual art. Judy Chicago was one such artist that created mixed media ceramic sculpture installation titled "Dinner Party" in similar pattern to Leonardo De Vinci's "Last supper" (See Plate 1).

Though Chicago's installation was not figurative the triangular arranged "Dinner Party" was metaphorical form which was used as symbol to honour thirty nine outstanding historical women and artist'. She used ceramic plates, sculpted with virginal images to create feminists statement. The names of the thirty nine honoured women were inscribed on the enclosed floor of the installation art. Chicago's work was corroborative she engaged hundreds of women to create the china and needle work using historical feminine techniques. The combination of the different materials with ceramics makes her work a mixed media art.

Judy Chicago in her conceptual installation looked in different perspective to create her installation art which made social commentaries on gender and the historical role of women in the society. In the same vein Merkel Hess explored different media he mixed with ceramic and sculpture for his installation art titled "Hereafter". He was challenged to think about the use of plastic vessels in daily lives through art. It is because of this that he sculpted them into ceramic wares which he used for installation art. The installation portrays empty vessels and closed containers which reflects historical value that are unique to the medium

Ceramic and Sculpture Installation in Nigerian Contemporary Art Practice

Ceramic and sculpture installation art have become a trend in the art practice in some nations of the world because of its appeal to the viewers, who interpret the work based on the preconceived idea brought to appreciate the installation art. In Nigeria some contemporary artists' engage in ceramic and sculpture installation art to produce works that are meant for exhibitions. Chris Echeta's installation art titled "Aso Rock" and "Faces" reflects the endeavour to incorporate ceramic into sculpture installation art. Apart from effort of some artists' the trend is yet to be fully embraced as a means of art expression by some Nigerian contemporary artists in their personal exhibitions and public art execution. Some public spaces that may require ceramic and sculpture installation projects to make have remained to be considered by artists, regulatory agencies for public spaces in the Federal, States, Local Government Areas and Art galleries. It is in variance with Isa (2013)that everything is connected with subject matter and that artist, curators, or representatives of public institutions travel and meets half way in space where something takes off.

In Nigeria two factors may be responsible for the inability to create large scale ceramic and sculpture installation art. Attitudinal behaviours of the artists' and perception of the viewers' may be some of the factors that are responsible. The personality, creative focus of the artists; economy, and the policy set in place to encourage art are factors which affect the Nigerian contemporary artists' ceramic and sculpture expressions. Art has to do with economy a place that its economy is growing is where art blossoms (Isa, 2013).Unlike other nations in the globe where art budget and pools money are provided to encourage art production and installation art. The Nigerian contemporary artists' in their creative endeavour are inspired but not encouraged to create ceramic and sculpture installation arts that arouse the emotions of the viewers' and give insight. The Nigerian economy and its budgetary allocations do not always favour the creation of ceramic and sculpture installation as public art. The economic factors discouraged some Nigerian artists to

create large scale ceramic and sculpture installation arts that portray only the artists' process and idea which may not interest the viewers' to acquire. It is because of the issue of sales that some create arts which can attract patronage from collectors and government agencies and some organisations that sponsor art exhibitions. It is because of this that ceramic and sculpture installation remains to be exploited

In Nigerian contemporary art the attitude of the viewers affect the appreciation and production of ceramic and sculpture installation art. The viewers are accustomed to seeing and appreciating ceramic and sculpture that are executed in realism, abstract forms. It is because of this reason that they find it difficult to appreciate new installation art forms which is different from what they used to see and know as art. The expectation and attitude of the viewers' affect the personality and creation of some Nigerian contemporary artists' installation art. It is because of the fore mentioned factors that ceramic and sculpture installation as an art trend is yet to be fully utilized by some Nigerian artists as a means of expression.

Conclusion

In the ancient and modern period's ceramic and sculpture expression was based on the hand built or additive technique, and industrial mass produced methods. Every artist's wants to create to fulfil him / her using contemporary concept, techniques' and materials of the periods. Ceramic and sculpture installation art has become one of the trends that artists' adopt in their art expressions. Since the creation of the first ceramic and sculpture installation art by Marcel Duchamp titled "Fountain" at an exhibition in 1913. Some artists' prefer the technique to traditional processes to create installation art that communicates the message of the artists' the viewers' and space in the environment.

The origin of installation art differs among some artists and art historians' some claimed that it dates back to prehistoric periods. There are some which argued that it is a new trend developed in the postmodern periods. Installation art is concerned with the issue of the idea and message rather than the form of the work. Ceramic and sculpture installation arts engage space, perception and muscle of the viewers. Space may appear simple to the viewer at the first encounter, the execution of ceramic and sculpture installation in it makes it meaningful and reveals idea behind the work which gives an insight, knowledge and understanding of the spaces.

Some Ceramic and sculpture installation art when created in a giving space using different materials are seen as mixed media art. It has become one of the techniques that some artists engage space and directly dialogue with the viewers'. In Nigeria the ceramic and sculpture installation art is yet to be embraced because of there are no scheme or programmes for artists' to create installation art in the country. It is a lost opportunity for the artists who should have explored to create enriched ideas in an installation art. The viewers are at a loss too, they should have benefited in the artists' involvement in installation arts that are created for permanent or temporary experience.



Plate 1: Judy Chicago, "Dinner Party" source: Hand Book on Clay

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