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This essay explores the three traits I am most interested to see in art and design I research, admire, and make. The three keywords are **Texture**, **Duality** and **Destruction**. The connection between them it is ambiguous in the beginning and begin clear to the end. My choice of keywords it is subjective and represent the things I get inspiration from, in my design.

TEXTURE it is defined as “the way a surface, substance, or piece of cloth feels when you touch it, for example how rough, smooth, hard, or soft it is” (Oxford Language Dictionary-2022). Sensory texture has a particularly significant role in language developing. As humans we are not coming into the world with a set of complex language so texture it is one of the very first way to explore communication as babies.

In visual arts the texture it is a language itself, texture is the perceived surface quality of a work of art. It is an element of two-dimensional and three-dimensional designs and is distinguished by its perceived visual and physical properties. Use of texture, along with other elements of design, can convey a variety of messages and emotions. According with Gatto “Physical texture differentiates itself from visual texture by having a physical quality that can be felt by touching the surface of the texture. Specific use of a texture can affects the smoothness that an artwork conveys. For instance, use of rough surfaces can be visually active, whilst smooth surfaces can be visually restful. The use of both can give a sense of personality to a design, or utilized to create emphasis, rhythm, contrast” (Gatto pp. 122–123).

Texture is the finish touch in ceramics, the glaze receipts can change the look and the functionality of a ceramic piece depending on the expected effect see fig 1. The ceramic texture can be manipulated depending on the technique, the brush technique presented in figure 2 it is obtained by slow dry and wet brush strokes applied after completely drying three times. The propose of the technique it is to create three juxtaposing layers, in this way the glaze it is not going to grip uniformly and create the visual effect of an item which was for a long time in the water, naturally polished by see and sand. The texture it is rough and not nice to touch despite the natural polish look. Another way to create texture in ceramics it is by using tools and object to design a pattern on the surface (figure 3). It is mostly using in sculpting and hand building techniques.



Figure 1- Flower pot, Natalia Seva



Figure 2- “Found on the shore” ceramic teapot, Alina Papaman



Figure 3- marine theme ceramic wall decoration – Mary Stone

DUALITY it is my second keyword. The definition of duality it is “the quality or condition of being dual. An instance of opposition or contrast between two concepts or two aspects of something; a dualism” (Cambridge Language Dictionary- 2022). As in a general note anything could be said can possess duality, high lights the complex concept of duality.

“The exercise of thinking is based on a radical biological necessity: to maintain the duality of species and the world. During its development, human thought combated the absurdity that was gradually imposed on its lucidity: it forged a weapon to reconcile oppositions: good and evil, fear and defiance, male and female” (Cassirer, 1972). Duality in visual arts, as abstract as can be it is most of the time represented in three forms: contrast, complementarity, and equality. According with Mircea Eliade “Over time, each metaphysical system was able to draw strength from the complementarity of the contrasting aspects imposed by experience” (Eliade, 1949).

Exploring duality in design, I find the Nobel Prize awarded psychologist Daniel Kahneman book “Thinking, Fast and Slow” which it is debating the duality of human mind, describing the two functionality systems the brain using; “system 1 operates automatically and quickly, with little or no effort and no sense of voluntary control,” while “system 2 allocates attention to the effortful mental

activities that demand it, including complex computations. The operations of system 2 are often associated with the subjective experience of agency, choice, and concentration” (Kahneman-2012, pp 278- 282).

Duality of ceramics it is starting with the main two components of clay, two natural elements water and dirt. The way two elements affect each other when mixed and the result of the mixture become a complex medium human start to explore very early in the history. The duality represented by complementary process of making a piece of ceramic artwork from wet clay to stone hard ceramics after the process of drying and firing (fig 4), it is another representation of ceramics duality as a medium. The hard and strong shape and structure contrasting duality with ceramic fragility. The equality characteristic of duality in ceramics it is represented by all methods of mass producing like moulding and printing for identical individual parts.

The most present trait of duality in visual arts it is the subtlety of ambiguity an artist/designer can introduce into artwork. Curiosity it is a human characteristic we are born with, it is the way we learn how to become functional, a never-ending process starting on the very first day on Earth, duality of a simple baby toy as in figure 5. The way a baby can have fun by hitting the wooden pieces with the hammer and at the same time learn to associate the shapes with the holes they fit in order to play the game again. Duality in visual arts it is stimulating the curiosity of the viewers, make people to ask questions and interpret the art in subjective ways. As Malraux state in *Ecrites sur l'Art* “Such duality also has sociological implications in which all tasks are found in balance, as much by their differences as by their complementarity: during rituals, spiritual harmony is periodically renewed, materially and physically when opposites are united. Thus, this pure abstraction becomes visible to us in both form and gesture (Malraux, 2004)”.

Another result of duality of a piece of art it is multistable perception, which it is the multiple possibilities of interpretation of a specific design affected by ambiguity. One of the most simple and famous representation of multistable perception created by the duality of an object it is the Necker Cube. The Necker cube is an optical illusion that was first published as a Rhomboid in 1832 by Swiss crystallographer Louis Albert Necker. It is a simple wireframe, two-dimensional drawing of a cube with no visual cues as to its orientation, so it can be interpreted to have either the lower-left or the upper-right square as its front side (figure 6).



Figure 4- ceramic clay from soft semiwet to solid dry



Figure 5- baby dual activity toy

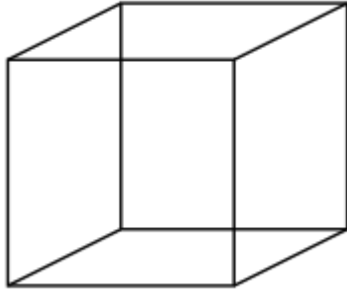


Figure 6 – Necker Cube

DESTRUCTION, my third keyword it is defined as “The act of destroying something; the process of being destroyed.” (Oxford Language Dictionary-2022). This is a general definition of destruction, in my research about destruction in art I find this website “Oxford Bibliographies” (<https://www.oxfordbibliographies.com/>). This article written by Kristine Stiles have a more specific definition of what destruction in art mean; “Many critics, art historians, and artists, from the 1960s to the present, have interpreted the intersection of new approaches to art, especially the inclusion of the body, language, and texts in visual art, as related to some examples of destruction in art that have also been associated with such types of art as “conceptual,” “dematerialized,” “formless,” and “anti-art,” the latter most frequently represented in some kinds of performance art and object-based installations that include abjection. While the multifarious expressions of destruction in art have demonstrated processes and effects related to all of these terms, destruction in art customarily produces an act of destruction that results in a disassembled, burned, or otherwise destructively altered object; a body in pain and/or traumatic action; a jarring or altered sound work; a deconstructed, reassembled text or poem; and so forth” (Stiles-2019).

The term “destruction in art” become world famous in 1966, after the artist and holocaust survivor Gustav Metzger and Irish writer John Sharkey organize the “Destruction in Art Symposium (DIAS)”, a month-long event inspired by Kenneth Kemble exhibition “Arte Destructivo” (Buenos Aires- 1961). Destruction art it is called protest art by some contemporary art critiques and that’s because its approach of sensible subjects as racism, sexism, discrimination, and hate. Because of the political dimension of art, what starts as a response to atrocities of the World War II, ended up as worldwide politics separation of communism and capitalism. Among the history it is well known the importance of protesting through art, today it is easier for contemporary artists to spread the word of their opinion through art, using social platforms and organizing big events where artist come together and exhibit/sing/perform to spread awareness of modern sensible subjects. Social media it is a facile way to reach to a huge amount of people at once, be in touch with the fanbase and receive feedback.

In my research I get close to the revers of destruction in art, which it is represented by art destruction which I funded relevant for my research. Art destruction can be a natural process of external elements can affect the surface and structure of artwork after a long exposure as the Sphinx was eroded by being exposed at natural elements over a long time. Another way important artwork was destroyed over the time it is by hazard like spontaneous fire and floods. The most aggressive form of art destruction it is the iconoclasm movement, “The rejection or destruction of religious images as heretical; the doctrine of iconoclasts” (Oxford Language Dictionary- 2022).

According with Siegel and Bryson; “Our brains develop from before birth and into adulthood” (Siegel and Bryson, - 2012). Destruction play it is important for baby development as creating. May seem a

mess, a baby emptying a bin full of small toys, indeed the psychological effect of this action on baby brain development it is decoded as cause-and-effect realisation, gaining motor-skills and dexterity. And after every destruction process ending, enables a new meaning/item to explore- the empty bin it is seen as a new toy by itself.

Destruction in ceramics, can be a natural process of the porous quality of ceramic being stressed by humidity and become weak and break over the time. Accidentally by a mistake in the process or after the item it is finished. Another way of destruction ceramics it is the deliberate act of violence over a perfect item to create a new item, and deliberated actions over the uncured dry and wet clay already shaped in ceramic items. Playing with special effect glaze can create holes, and optical illusion which can give the viewer the impression of a damaged item.

The most representative and relevant for this essay research, artist whose artwork it is based on destruction, it is Bouke De Vries. As I documented his work before, he brings destruction in visual arts to a higher level (see figure 7). As most of ceramicists aim it is to create a perfect item, aesthetics, and functionality it is priority in the process of creation. Bouke de Vries work it is backward, as he states in an interview for *AnOther Magazine*; "I feel like the medium of sculpture chose me because my artwork grew from my work as a ceramics conservator, except I deconstruct rather than reconstruct, giving new life to the discarded and the rejected." (Bouke De Vries- 2010). Most of his art it is inspired by nature and organic elements (see figure 8), but there is a collection he creates which possess another energy, with historical roots Mao dynasty "Mao is the only 20th century dictator who is still un-toppled despite being the one who was responsible for more millions of deaths of his own people than all the others put together. The series uses 1960s Cultural Revolution cult-of-personality porcelain busts and statues" (bouke de Vries- 2010). His perception over death as a continuity of life, the relevance of art after artist no longer exist it is represented by thousand hand collection as he said in the same interview for *Other Magazine*; "The skulls also remind us that we too will die...of course we all turn to dust in the end, but earthly pleasures kick against this inevitability. Art is one way in which we can outlive our own mortality, it lives on after us." (Bouke de Vries- 2010). In beginning of the third key work, I had written about the moment destruction in art shape because of War oppression over art and atrocities people suffer because of political leaders of the time. The "Thousands of hands" collection (see figure 9 and 10), Bouke de Vries was motivated to create for the same reason destruction in art started, a response through art to atrocities forced on people by the political leaders.



Figure 7- "Vanity"- collection, Bouke de Vries



Figure 8- "Vanity"- collection, Bouke de Vries



Figure 9- "Thousands of hands"- collection, Bouke de Vries



Figure 10- "Thousands of hands"- collection, Bouke de Vries

In conclusion, the ambiguity of the connection between the keywords I choose become clear by being presented from three different points of view, using duality of the keywords to explore the importance of texture, duality and destruction in human psychological development, material thinking and visual art by researching relevant resources.

Starting from the hypothesis; **if all these efforts of artists over the world and time to fight back the oppression wasn't successful, how our world will look today as the political situation it is so fragile now. It is my generation and future generations ready to fight for freedom?**

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