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Geometric abstraction stages at art education

Alkan Bayraktar a*

*Faculty of Education, Kastamonu University, Kastamonu 37000, Turkey

Abstract

Abstraction is the remodelling of nature objects, and then it is completely alienation from nature objects’ styles. Abstract art is seen as the maximum point of this abstraction (Kalkan, 2006). Abstract painting may be created with geometrical styles by the help of some technical means as it is being done in many forms. Abstract art know-how starts with the problem of after 16 age young generation’s rehashing request for many portraits existing in nature. Because, individual may bring a new perception and perspective to them by breaking the simplicity on some structural events’ forms that he has seen in nature during his education until that time. During the transfer and implementation of the stages at very important abstraction process to individual, educators take on the task of guiding. So, educators must know the abstraction process stages in detail. Therefore in litterateur, there has been no complementary and summative study that will direct educators and guide them about related subject. A study that aims to fill the deficiency related to the area will be done and the aim of this research is to analyse geometric abstraction stages at art education. Research was planned through qualitative research approach and relevant literature were evaluated and summarized by using document analysis.

1. Introduction

Although abstract painting doesn’t have a long history, it’s a type of painting whose application area has become wider nowadays. Abstract paintings are the arrangements which are created with geometrical or amorphous images that are formed by the usage of shape elements such as color, line, figure, mass, tone and these elements are not similar to any objects that are known. (Erzen, 1997). Geometry is the basic category that specifies abstract art and it follows a specific order. Painting, first of all, is a surface that is covered by colors, patterns and shapes which are gathered in a specific order. (Sezer, 2008). Abstract painting is not only produced by wide concepts and meanings in terms of it’s philosophy, it also makes it’s artist more free. Emotions of the artist who tries to produce a new work of art taking principles for design into consideration are the most important factors for both shaping and coloring of the work. In fact, it can be considered as a proof that the free artist is obeying some specific rules on abstract painting concepts with these rules. These principles are not only formed by simple abstraction rules but they also involve extreme philosophies. Abstraction stages must be known by instructors regardless of taking these philosophies into consideration in order to make the young individuals comprehend the stages of geometric abstraction.
Abstract art which we can define as non-objective and non-figurative as well can be a work of imagination while it can also be obtained by generalizing and purifying object’s shape. The term for this situation is ‘abstraction’ instead of abstract because the formed image can evoke the main image. Geometric abstraction is a difference or distortion forming solid geometric shapes to optical views or rational designs of objects and figures. This perception is reflected by Picasso, Braque and Leger in their cubist paintings. (Yiğit, 2007). There are several elements to be used in practicing period of geometric abstracting which is one of the abstraction forms in art. It can be said that these elements are essential forms of geometric abstraction. Circular / oval, quadrilaterals, triangles and amorphous shapes which are formed by smoothed or sharp lines are stylistic elements of geometric abstracts. As it is seen, these forms which are used in geometric abstraction are in relation with mathematic as well as painting. The person creates his work by taking measures of these shapes which he will use on surface. These compositions are based on person’s handcraft as well as they can be formed via several equipments. These equipments can be a ruler for dashed lines or angled figures and compass for circles. These two equipments are enough for geometric figures. The person, in next stages, will color the areas of these geometric figures that he has created using painting techniques.

2. Geometric Abstraction Stages In Art Education

Geometric abstraction is composed of two forms. In the first, the person who is expected to create a work is asked to make a reproduction geometric. This way is an enjoyable beginning for the person by deformation of work and disfiguring. What will take the person closer to geometric abstraction is his updating an existing work of art with his own emotions and expressions instead of creating a new thing. The instructor should help the person in choosing the reproduction. This choice is preferred to be a work in a classical form. Because the person must see the object or figure which he is going to make geometric and work on it.

According to Piaget’s developmental stages, a person who is 13 and over is in abstract process period. In this period, students start to think of using abstractions. They formulize theories and they are interested in potentialities other than real things. They are reaching to the levels of adults’ thinking. (Ülgen, 1992)

He learns the events in the world, what happens around by collecting saving and conceptualizing not only the concrete thoughts but also abstract thoughts. He can reflect it by his own observation. His critical behaviors to his own works and others’ works develop. While this critical attitude previously tended to reflect just reality because of an attitude risen from distrust at school age and pre-adolescence age, it starts to tend to abstract values from this age on. … Various problems on images are solved and tested by learning. For example, color problem; interaction between colors, color mixtures, emotional and expressive effects of colors are learned by searching. (Tekin, 2005).

Geometric abstraction is taught on this work via ‘purifying from details’ to the person who is helped on reproduction choice. In this stage, the person is asked to draw outline marks of reproduction. In other words, similar undetailed outlines of the work are made drawn onto another surface via a stiff pencil without pressing. It is enough to tell the person to do it ‘undetailed’ while doing this. Besides, not intervening will the most useful way. Pointing out undetailing before this artwork can help the person have some ideas. It can be told to the student that he can create new areas on figures or objects to be outlined. In short, the outlines do not have to form completeness. Besides, the examples from geometric abstraction works of Turkish / foreigner painters can be shown to the person. While making this abstraction, it can be shown to the student that abstractions of some oval areas can be made by ruler. It is also stated to the person that in some areas which do not require ruler, a person can create dashed-lined areas by his own handcraft, this method is more valid and looks natural.

It is told to the person that he can use several techniques on his unique, undetailed and outlined work. One of them is figural partition. The person divides some areas in this work and these parts can be symmetrical or asymmetrical. Dealing areas and locations of these figures or objects it is pointed out that these partitions can be made intensively or thinly. According to Paul Sérusier’e; bordered areas can be divided into straight lines which can create more different simpler shapes like diagonals of square. Conflux of the lines which are formed in this way gives the basic points of a composition. (Sérusier, 2006)

It is stated to the person that he must be more careful about partition of some basic concepts such as space, composition, place which are constant values in the concept of abstract painting like any other kinds of painting. For example, while the person includes fewer partitions in place, he can obey the emphasis principle on design by
performing a more tangled structural installation. According to Şeref Bigali; geometry which is the product of human mentality brings the line a character, hardness and stiffness. An area divided by hard, straight and stiff springs shows a mature and sharp condition and specifies the certain borders.’ (Bigali, 1984) The changes in work’s structure can be taken as well as the partitions on work can be created by a central point. For example, the person can divide the sinuses of a bust’s eyes without depending on the anatomic structure of nose and mouth. It can be stated to the person that there can be contradictions during the partitions and it make the work restlessness. The person who makes partitions taking the harmony with the place may not discriminate in object-place relation. It means that he can draw vertical and horizontal lines without stopping because of both place and object. He makes arrangements in his own way on these areas trying different formed structures.

Geometric shape provides the general installation of painting, the harmony and order of shapes’ measures. Every painting causes matching problems. (Berk, 1982)

In the second form of geometric abstraction, the person takes abstraction concept further and a living composition is used to measure this person’s observation and reflecting abilities. It is asked from the person who has geometrized two-dimensional painting to two-dimensional surface is asked to abstract three-dimensional image to two-dimensional surface. In such abstractions person’s observation capacity is measured by instructor. Aesthetical severances can appear abstracted shapes as well as leaving some areas untouched are the choices of the person. Considering the spatial planning, change and mixture as well as combinations of parts can be provided by color unity. Since majority of practicable abstraction plans in the first form are valid for the second, some techniques that are learned by the person are emphasized again. The work may be colored as well as pencil drawing may be used after abstraction stages of both forms.

3. Discussion And Conclusion

Geometric abstraction is a form of painting that can be taught with pleasure to young people. The person will gain self-confidence by creating different works with the materials he has. With this self-confidence, he will produce works on other abstraction forms. The most important stage of geometric abstraction is purifying from details. Any geometrized shape is made undetailed. With this method, the person must be told that the painting can be created by hands except equipment and it must be explained to the person that this is a better way. Because, he may choose using equipment instead of drawing a picture by hands.

The person can use partition in the objects or figures he makes undetailed. He can use symmetrical or asymmetrical partitions by shading with charcoal pencil as well as providing degrade color shifts in several rhythms. In addition to the major elements of designing principles such as rhythm, balance and emphasize, textural pursuits can take part in shadowing or in the areas that are stated by colors. It can be pointed out that various polygons except some geometric figures such as square, circle or triangle which exist basically can create combinations. These polygons can be formed with equal parts as well as the parts can be in different lengths and shapes. Some curving lines can be added so that some contradictions and action can be provided in the work.

Coloring techniques which can be seen in any form of painting can be used as the last stage of geometric abstraction. Main colors and intermediate colors which are two of the main subjects of color must be known by the person and this is an important stage for the first colorings. Following process such as toning, nuance, hot-cold colors and opposite colors help the person create a successful work of art if they are included correctly.

Especially, in geometric abstract paintings, color is a helpful element that is connected to shape. Geometric linearity is the primary and color is the secondary contrast function. (Sezer, 2008)

Like in all art branches, a person who works with determination reaches the success momentum that he wants in the art of painting.

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