

Review of: "From Earth to Art: Repurposing Clay Residues into Ephemeral Clay Sculptures of Organic Art and Styles"

Akeem Oladele Ademati¹

¹ Federal University of Technology, Akure

Potential competing interests: No potential competing interests to declare.

Comprehensive Report

Title: Repurposing Clay Residues into Ephemeral Ceramic Sculptures: A Study on Sustainability, Artistic Innovation, and Audience Engagement

Overall Assessment:

The manuscript presents a comprehensive study on the use of clay residues in creating ephemeral ceramic sculptures, exploring the intersection of sustainability, artistic innovation, and audience engagement. The authors demonstrate a clear understanding of the subject matter and provide valuable insights into the potential of sustainable art practices.

Strengths:

The study offers a unique approach to sustainability in art, supported by a comprehensive literature review, a well-structured methodology, and a detailed analysis of audience responses, which collectively provide implications for future artistic practices, while also introducing a novel approach to repurposing clay residues into art, all with a strong focus on environmental sustainability and cultural implications.

Weaknesses:

The study has some limitations, including a limited discussion of the environmental impact of the artistic process, a lack of consideration of alternative materials or techniques, some sections that lack clarity and concision, limited generalizability due to the specific context of the study at Takoradi Technical University in Ghana, and a lack of quantitative data to support the findings, which collectively highlight areas for improvement and future research.

Review

To strengthen the manuscript, the authors should consider the following recommendations: expanding the discussion of the environmental impact of the artistic process, considering alternative materials or techniques for future research, clarifying and condensing sections to improve readability, providing more detailed descriptions of the materials and techniques used, expanding the study to include more diverse contexts and participants, incorporating quantitative methods to complement the qualitative approach, and providing more in-depth analysis of the aesthetic and conceptual advantages of using clay residues in art.

Additionally, specific comments suggest that the introduction could benefit from a more concise summary of the manuscript's structure and main findings, the literature review could be more critically engaged with the existing literature, the methodology section could benefit from more detailed descriptions of the materials and techniques used, the results section could benefit from more analysis of the environmental impact of the artistic process, the discussion section could benefit from more consideration of alternative materials or techniques, and the conclusion could benefit from more detailed implications for future artistic practices.

Overall, the manuscript provides a valuable contribution to the existing literature on sustainability in art, demonstrating the potential of repurposing clay residues into ephemeral ceramic sculptures, and with some revisions to address the weaknesses and recommendations outlined above, the manuscript has the potential to be a strong addition to the journal, earning a rating of 8/10.

Future research suggestions include investigating the scalability of this approach in larger contexts, exploring the use of other waste materials in art, developing a framework for integrating sustainable art practices into art education, and investigating the impact of this approach on community engagement and environmental awareness.