

Distopias in today's ceramic art: The example of EFE Turkel's 'Magna mater series'

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Suggested Citation:

Yelmen, F. (2021). Distopias in today's ceramic art: The example of EFE Turkel's 'Magna mater series'. *Global Journal of Arts Education*. 11(1), 117 -130. <https://doi.org/10.18844/gjae.v11i1.5729>

Received from December 10, 2021; revised from January 18, 2021; accepted from March 05, 2021.
Selection and peer review under responsibility of Prof. Dr. Ayse Cakir Ilhan, Ankara University, Turkey.
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Abstract

In this study, ceramic artist EFE Turkel's 'Magna Mater' series will be analysed using the phenomenological method in the context of the concept of dystopia. Whether there is a spatial belonging to utopia is a phenomenon that has been debated by philosophers. In other words, the question of whether utopia is a place to live is part of these discussions. On the other hand, with utopia, there is also the concept of dystopia, which is handled with an almost dialectical approach, spatialised as an inhabitable and impossible place. The concept of dystopia, used by John Stuart Mill in 1868, was encountered especially in literary works. When the concepts of dystopia and utopia are evaluated in the context of life experiences, it can be said that the starting point of the concept of dystopia is based on a previously experienced life practice. While utopia is the reciprocal of idealisation, dystopia is, on the contrary, built on the imperfect. Dystopia as an artistic phenomenon that takes place within the existentialism of mankind. It represents a place that does not exist in the mind of the viewer, but on the other hand, this non-existent place is also another not yet experienced place of an experienced place. Since dystopia emerges as a contradiction to the concept of utopia, the first examples are critical, and in the later examples the introversion and unhappiness that the artists live in their production and inner world are dominant. These thoughts have been featured in novels such as *Fahrenheit 451* and *Brave New World*. In addition, the dystopic city image created in the movie *Metropolis* and some scenes depicted in the 1984 novel are examples of this. Edvard Munch's *The Scream*, Henry Moore's sculptures and Benjamin Peret's *Automata* photographs are among the known examples. The works of artists such as Kannar Lichtenberger, Hoffmann Ruan and Alison Ruttan can be shown as examples of dystopic approaches in today's ceramic art.

Keywords: Utopia, dystopia, ceramic, Art, EFE Turkel.

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1. Introduction

It is known that the utopia, in which a world consisting of only dreams was imagined, appeared in 1516 with the first supposed book *Utopia* by Sir Thomas More. 'The word utopia is, by definition, both nowhere (outopia) and good print (eutopia); However, in social science, the transformation of utopia from an absent place to a promised place appears as a result of a more social infrastructure' (Tandangunes, 2013, p. 17). No attention is paid to the fact that utopia, which is in harmony with the future, reaches the existing number and humanity. As a matter of fact, it is thought that his dreamed feature of being on the ground stimulates the desire to create and design in the person, free freedom and happiness at the same time.

2. Utopia

Utopia wants to make whatever is good, beautiful and useful for humanity ideal for human happiness. In the words of Kumar (2005, p. 12), 'It is never just a dream. It always steps one foot on reality'. The image drawn for the first edition of *Utopia* is Pieter Brugel's Tower of Babel. The Tower of Babel was built for two reasons. 'The Tower of Babel is the representation of man's transgressions before God, and this must be punished before God. Second, as a general belief, people believe that the use of all modern languages and many ancient languages is inherited from the workers who worked in the construction of the Tower of Babel' (https://www.academia.edu/7171309/Babil_kulesi_Pieter_Bruegel_esra_bakar).



Figure 1. Asli Aydemir, In the Name of Baris, 2013–2015

Figure 2. Asli Aydemir, In the Name of Baris, 2013–2015

Asli Aydemir, in her work titled Baris' Name, made visual expressions that could represent the war and the peace that was hoped to come with using materials representing war (Figure 1). As a matter of fact, the stone used in Figure 1 has confined the weapon as a hard inorganic material and restricts the use of the weapon. According to Salt (2010, p. 70), white is 'the colour of the objects reflecting all the rays of the sun, it is the sum of all the colours seen by the human eye.' 'It is the colour of milk in nature. It is the symbol of purity and purity'. In this context, the weapon, which is a tool of war, is presented together with the concept of innocence. The gilded yellow details dominate a part of the stone and the inner surface of the gun. 'Yellow is the hottest of the colours. It is the colour of the sun and gold in nature. In symbolism it is the colour of the mind. Light blond is the colour of intuition and high ideas, especially in golden yellow aura colours. In icons, the halo around the heads of holy people is usually made in yellow. In cults, the star-deities are generally represented with golden yellow' (Salt, 2010, p. 286). In relation to this meaning, the weapon has been separated from its old negative meaning and sent to be used as a representation of peace. In Figure 2, the wreckage image that is the remnant of the war, disconnected weapon fragments in white, placed between places, above or on the ground, can be regarded as an indication of the end of the war (Figure 2).

As an indicator of the positive and soothing effects on the concepts of justice, tea and garden, which can be derived from Yasemin Ozcan's work titled Adalet Cay Bahcesi, the work was presented in the form of a ceramic storage jar, as a container of the consumption of a pleasurable beverage, placed

on its surface. It is possible that the field flower decorations are positioned as an association with the garden. When it comes to a tea garden, what comes to mind is sipping tea at a table under the shade of the tree. Since justice requires being fair, belief in the just world means that 'people live what they deserve in life; It is a defensive and misleading attribution defined by assuming that bad things happen to bad people and good things happen to good people' (Budak, 2005, p. 15). As a matter of fact, it can be said that when an innocent person finds justice, having tea in the tea garden with his family when he is released from prison coincides with the visual expression of the work.



Figure 3. Happy Baskaya, Umut, 2015

Artist Mutlu Baskaya expressed her thoughts about her work Umut series as follows: 'Why stairs? My areas of inquiry are on social problems in society; my experiences and the experiences of others... The stairs, which I have used intensively in my works since 2007, whether in the old or the new period, are a symbol I prefer in the "hope series"... It is unclear where these stairs descend, where they come from, where they try to reach / deliver. It is about how the viewer sees, it depends on the viewer... In some studies, the stairs are wrapped around the form, in others it is reset at some point. In both cases, the beginning and the end are undefined... There may be hope or despair, but for me, Hope. Because it creates on people unhappiness of daily politics / despair, hope can turn into small dreams' (Tatlican, seramikturkiye.net).

The artist, who says that the stairs symbolises hope in her work, can be thought of using her works sometimes outside of the hemisphere, sometimes inside and designed as an escape from the bad conditions of life or getting a job from scratch (Figure 3). 'The hemisphere is represented by a semicircle in Egyptian hieroglyphs, which also expresses the orbit and is one of the three glyphs of the star Sirius' (Salt, 2010: 234). The sphere is also the sign of the sun, creation and perfection. In this context, it can be said that both forms used in the work evoke constructive meanings in the mind.

3. From Utopia to Dystopia

It is known that the word dystopia was first used in a speech by John Stuart Mill in 1868. Mill used the word dystopia in the context of criticism and mockery in a speech in this history: 'Calling them utopian would be too much of a compliment; they should be called more dis-topya or kako-topya. What is often called utopian is what is too good to happen; but what they seem to like is too bad for it to happen' (Ulger, 2018, p. 12). Utopia should be the difficult thing to come to mind rather than pushing the boundaries of dreams or the first dream that comes to mind. That is why Mill despises those who are called utopians. One of the first known examples in literature is written by Ignatius Donnelly in 1890: *Caesar's Column*. This work has been called the apocalyptic utopia by the critics (<https://medyaveiletisim.kulup.tau.edu.tr/yeni-dunyanin-dogusu-ve-sanattaki-yeri-distopya/>). Since dystopia emerges as a contrary to the concept of utopia, although the first examples are critical, the introversion and unhappiness that the artists experience in their inner worlds are dominant. These thoughts have been featured in novels such as Bradbury's *Fahrenheit 451* and Huxley's *Brave New World*. In fact, while utopia was born with Plato's work titled *The State*, dystopia came into being with it. In the late 1920s, *Brave New World*, Zamyatin's *We* and Orwell's 1984 novels took their place in dystopian literature.

In the novels *Brave New World* and *We*, many technological developments that have not emerged at the time of their writing have been mentioned, and the feature of being beyond what people can imagine and can do in both novels took place in the works. In George Orwell's 1984 novel, all known facts are handled in the exact opposite of what is accepted, and the truths are expressed as false. In Anthony Burgess's book *A Clockwork Orange*, a young man's life after imprisonment is the subject mentioned. In his book *Lord of the Flies*, writer William Golding deals with the struggles of survival and the experiences of a few young men from noble families who were trapped outside of a living space after their plane crash. Books and films about the space environment are classified as utopian and dystopian works. While in the movie *Metropolis*, humanity is divided into two and the class distinction between them is interpreted in an exaggerated way, *Things to Come* tells the events that a teacher has experienced. In the film, *Spirited Away*, a 10-year-old girl who moves to a new house with her family and the events that happened in the next period due to her parents' curiosity are mentioned.

Literary works mostly feed on the events of the period in which they were created. 'For example, if we pay attention to the period when Ray Bradbury wrote *Fahrenheit 451*, the books of Bradbury, Hitler in Germany, on the other hand, Stalin and their friends have witnessed the period about his approach' (Ulger, 2018, p. 16). In the novel *Fahrenheit 451*, attention is drawn to thinking about the negative effects of being without a book on human life all over the world and its pessimistic effects on book lovers.

Graphic artists have benefited from dystopian and utopian elements while doing their work. As a matter of fact, the Coca Cola box in Figure 12 is presented as dystopic by getting stuck in mud while trying to get out of the swamp or trying to get rid of it. In the work called *The Scream* in Figure 13, Edvard Munch takes a break to rest on the way while designing his work, while he is uncomfortable and thinks that his tiredness is passing by, and transfers an abstract thought to paper. The period in which the works are realised, the social environment and psychological factors affect the designs. The dystopian work generally sheds light on the problems in the society in which it is written, criticises the failing aspects of the society and shows what the existing problems can lead to if they are not corrected. It is considered that to provide insight, feelings should be evoked such as empathy, patos and catharsis, and the reader should bring a critical perspective to his own society, thanks to his deep insight and deep perspective. If we need to look at some of the features of these works, the imaginary social order presented generally refers to the conflict between the individual / main character and the system. In this conflict, factors such as the balance of power, hegemonic discourse, epistemological superiority and manipulative attitude gain importance (Atasoy, 2017, p. 61).



Figure 4. Henry Moore, Upright Motive, 1955–56, Bronze

Considering the dimensions of Henry Moore's motive, which consists of three units, as shown in Figure 4, the work takes on a monumental identity. Black colour has positive meanings such as nobility and superiority, as well as contrasting meanings such as devil, annihilation and hiding. It can be said that the artist includes details that can be described as organic in his work and these evoke meanings such as jumping out unintentionally and not being able to prevent. The protruding

surfaces in the work are details that can be interpreted negatively, as they appear to have a rounded structure that disturbs the balance in the flat area. In addition, because the forms touch the ground and contain horizontal shapes in the vertical area with their monumental images, they evoke movements such as crucifixion, wanting to be saved and suffering (Figure 4).

4. Dystopia examples from ceramic art



Figure 5. Emre Huner, *Anthropophagy details*, 2013

In Figure 5, there are broken areas and fingerprints in the ceramic pieces, which are included in Emre Huner's work titled *Anthropophagy*, consisting of unidentified coloured units (Figure 5). When human beings felt the need for a more liveable place than their conditions, they dreamed of it. The artist's dream can be expressed as an abstract work that cannot be compared to anything and reflects the metaphorical expression of crowded forms, and is not promising in terms of the feeling it conveys to the audience. He expresses his thoughts on the work of art as follows: 'If there is something outside of your thought, how can you know without thinking about it? I arrive at this through the transformation and transmission of memory. Memory here means the information that is given ready and whose source is unknown. This is also where we get a vague sense of emptiness, or a sense of it, where we look in search of something we've never thought of before. For example, I imagine an uncoded rough surface that cannot be calculated. Then I realise that this looks a lot like the photographs of the comet named 67P sent by the Rosetta spacecraft. Then I create a superior model based on these two to create a solid and defined memory; I'm doing this to create a potentially perfect cosmic reality or an archaeological fossil, whose place in time is far greater for me than any historical reference. I am also affected by spatial environments and extreme topographic locations that cannot be defined by machines; such as the surface of a comet or the remains of Gobekli Tepe. I am impressed by our understanding of societies and our attempt to reconstruct their rituals. I think of all these with some possibilities such as space mining by imposing on today's time' (Gencay, artfulliving.com).



Figure 6. Hoffman Ruan, Dystopia, Mutualart, 2017

In Figure 6, it is seen that Hoffman Ruan in his work titled Dystopia has blue decorated surfaces applied to the ceramic surface, and has written dystopia in the central part of the work. This written area is confined to the lines and can be interpreted as the impossibility of leaving the area considered to be closed in terms of the relationship of the direction of the lines to each other.



Figure 7. Laura C. Hewitt, Hybrid, Dystopia details

Certain parts of Laura C. Hewitt's work called Dystopia contain details that lead one to think that she/he is a reptile (Figure 7). The rotating shell of the snail is like the wing of a butterfly. It can be said that the depictions of these creatures in the work of the moment come out of a deep bowl and a small hole reflects their moments of going through a difficult process to the audience. While the preference of these animals may be an indication that their range of motion is due to their rather slow range of motion, it is also known that when the wing of a poultry animal is damaged, its movement is restricted compared to the past.



Figure 8. Dystopia, Claudia Roulier, 2011

Figure 9. Brian McNamara, 2016

In Claudia Roulier's work titled Dystopia, the surfaces representing the age flowing from the eyes of the ceramic mask placed on a metal toothed disc, the fact that the inside of the eyes are emptied, the indication of his expression and the invisible pupils are expressed in black due to the pain he suffers. Considering that this work is a baby face, the image of a baby who lost its mother, starved or tortured can be thought of (Figure 8). In the work of Brian McNamara (Figure 9), the overlapping of these beings, which are in the form of human faces, but have physical features other than human nature, may be the result of their fear of something, their escape and their desire to take refuge

(Figure 9). As a matter of fact, new born animals that have not yet completed their development climb on each other or bump into each other to keep warm. The creatures in the work can be compared to spiders due to their numerous feet, their climbing high and their bodies consisting of head and feet. The spider can be interpreted as a hardworking creature that weaves a web at almost every opportunity and when evaluated from this aspect, it is not allowed to weave nets indoors. Since the creatures in McNamara's work can be thought to be in contact with the soil due to the colour of their surfaces other than the face, it is known that many high-climbing legs are brought down by humans at any moment, while bringing to mind the creation and death of beings.



Figure 10. Zach Tate, *Newts Revenge*, 2017

Figure 11. Brautigan, *Part of Utopia / Dystopia*

In Zach Tate's work titled *Newts Revenge*, the depiction of a human head rising over a closed area with a roof may be metaphorised to try to imprison the human or escape as a manifestation of this. In the graphical representation in the lower part of the work, the mixture of physical characteristics of the dog and pig animal, dressing an animal with horns, glasses and burning cigarette in hand can be interpreted as an indicator of how humanoid features are devalued (Figure 10). In Figure 11, Brautigan's work titled *Part of Utopia / Dystopia* shows an intertwined, fused, spiral structure. It is known that blue colour often represents the sea and the sky, and with its relaxing effect, it prompts the viewer to peaceful thoughts. It can be thought that the work expresses both directing the surrounding towards the centre due to the holding and hugging movements of the units in the centre like an absorbing vortex and getting rid of it due to the light tone of the edge colours (Figure 11).



Figure 12. Lauren Skelly Bailey

Figure 13. Richard Notkin, Cooling Tower teapot (details), 1984

In the work in Figure 12, the artist states that he created a cyclical environment by saying that he started from coral forms in his work (<https://laurenkellybailey.com/news.html>). Corals form communities together as living plants or non-rock creatures by clinging to rocks. In this context, it can be said that the artist questions the belonging of creatures that do not belong to any class in his work (Figure 12).

In the work of Richard Notkin, titled *Cooling Tower*, as shown in Figure 13, there is a full, non-functional teapot, and when it is considered functional, there is a skull in the place where its mouth should be a handle (Figure 13). Most of the time, the skeleton that evokes death also presents with the act of drinking, loss of appetite etc. It can be said that it contrasts with an eating and drinking object since it will give feelings.



Figure 14. Sasha Bakaric, Virus Vase, 2016

Figure 15. Helen Birnbaum, Viral Chess (details)

It can be said that the shapes expressed with various colours on the large surface of Sasha Bakaric's work titled *Virus Vase* in Figure 14 express large and small microbes / bacteria. It can be claimed that the shapes dispersed from a certain point try to enter the container with a hole in the mouth (Figure 14). The work titled *Viral Chess* in Figure 15 has sharp protrusions on its entire surface as an expression that it can go in all directions as an expansionist expression (Figure 15). Based on the title of the work, if it is assumed that the viruses are of different colours, and it can be interpreted that this virus depicts a benign tumour due to its colour.

5. EFE Turkel's Magna mater series

According to EFE Turkel, human curiosity for existence, witnessing creation and extinction caused the first belief systems to be set up in the world, which they created in their minds. In these belief systems, birth, fertility and many similar concepts were symbolised with goddess cults under the identity of a woman. Most of the societies that lived hundreds of thousands of years ago were matriarchal and women were at the forefront with their holiness. Men lived in the household of a woman. The concept called the Mother of Gods, also known as the Mother Goddess, derives its power from the world of a 'holy woman' who produces, works, gives birth, nurtures, protects and distributes healing. In time, this world gave way to the world of destruction of men. Since its existence, the Mother Goddess has come to life with different names such as Kybele in Anatolia, Isis in Egypt, Gaia in Ancient Greece and Ishtar in Mesopotamia. In later ages, the attributes of the Mother Goddess also came to life in other goddesses. The first figurative objects made by humans were figures depicting goddesses or idols, which are cult objects. The world started to shrink for human beings and the Mother Goddess lastly existed in Rome as Magna Mater. With the spread of Christianity in Rome, Magna Mater was transformed into the Virgin Mary and disappeared by being completely removed from its known form. Why did the Magna Mater series come about? Is it meant to question today's beliefs or to remind old beliefs? No. His intention was to underline a conceptual emphasis on the greatness of women with an archetypal reminiscence in today's world, which draws a patriarchal veil over the past, deprives women of identity and violently 'treats her as if'.

More importantly, the Magna Mater series is in an effort to acculturate the sacredness of women, which we have been talking about hundreds of thousands of years ago, with its forms and old material symbols.

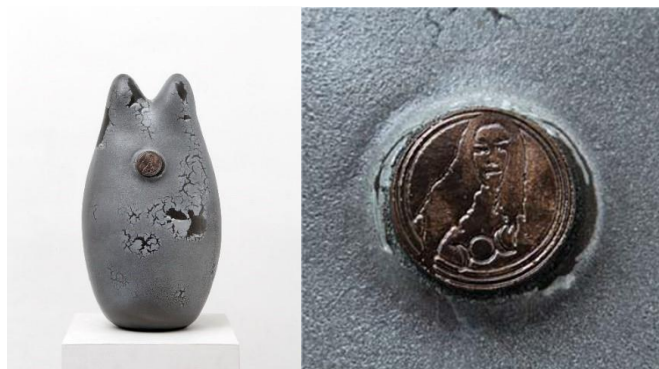


Figure 16. Magna Mater no. 01 (2013). Moulding, hand forming and seal printing.
Brown chamotte mud and white mud; 46.5 × 26 × 20.5 cm; 1,050°C

It can be thought that artist EFE Turkel in his work no. 01 considers the rounded contours of the female body in terms of shape. It can be stated that the cracked texture on the surface is interpreted as a representation of the abused body of the woman, although it brings to mind the thought of being worn out and wrinkled. In this context, it can be said that the seal in the middle of the work, on which the emphasis was made, brings to mind the ideas of belonging, pegging and stigmatisation (Figure 16).



Figure 17. Magna Mater no. 03 (2014). Shaping by mould and hand. Chamotte mud; 69 × 31 × 22 cm; 1,080°C

In work no. 3, it may have been intended to give the worthiness of women hundreds of thousands of years ago with the red colour used in the body. It is known that red mostly symbolises power, being in the foreground and leadership. The reproduced black circular spots on the surface can be interpreted with meanings such as hiding, closing, ignoring, abstraction and exclusion. This expression may be a representation of the precious woman being left behind in time (Figure 17).



Figure 18. Magna Mater no. 04 (2014). Shaping by mould and hand. Chamotte mud; diameter: 37; height: 39.5 cm; 1,080°C

In the artist's work no. 4, there are red triangular shapes in clusters, large and small. 'Red, thanks to its active, energetic and dynamic nature, it is the colour of passion, fire, love, blood and life. In India, brides wear red. It carries the expression of luck and productivity in China. Besides, red is the colour of danger, negativity and attention' (Ucar, 2019, p. 119). Since red is an impressive colour, he focused his attention on it in his work. The triangular shape can be attributed to meanings such as woman's sexuality, male reproductive organ, sexual intercourse and lust. Considering that the work interprets a woman, it can be said that the curved part in the main form is the woman's hips and the shape that is opened upwards represents the woman's breasts filled with milk or the labium majors worn from giving birth. It is known that the hips of a woman giving birth are enlarged and the body is deformed, and the woman gains weight. The red triangular areas, where attention is concentrated, can mean coagulated blood trapped inside the body. Considering that the woman has given birth consecutively, her body not being in normal working order, stretched breasts in the ongoing postpartum period, unbearable weights, enlarged hips and the black colour in the body may contain negative meanings that can be psychologically loaded. In terms of its form, it can be claimed that the work represents psychological states such as opening in the vagina, redness inside, psychological depression and depression (Figure 18).



Figure 19. Magna Mater no. 05 (2014). Shaping by mould and hand. Chamotte mud; diameter: 37; height: 39.5 cm; 1,080°C

The redness scattered on the surface can be interpreted as the menstrual period of a woman and the black surface as covering, being pulled aside, the pressure felt by the woman on her and concealing it. It can be stated that women do not lose their feminine characteristics even if they are taken to the second plan, and they have the continuity and healing aspects of the lineage that are needed in every period (Figure 19).



Figure 20. Magna Mater no. 06 (2014). Shaping by mould and hand. Chamotte mud; diameter: 37; height: 39 cm; 1,080°C

It can be said that the concept of acquittal is addressed by the use of red in intensity and mould, emphasising the sexual organ of the woman. In this work, the artist may have wanted to emphasise fertility and the fact that women are kept in captivity (Figure 20).



Figure 21. Magna Mater no. 07 (2014). Moulding and hand-shaping; Rosette: Casting clay. Chamotte mud; diameter: 37; height: 42.5 cm; 1,240°C

Black often represents the night and things that can evoke evil in the mind. 'But this colour is also the colour of divine presence; it has all colours. Hermenists use the phrase black than black to denote the black in the darkness of chaos' (Salt, 2010, p. 299). It is also possible to say that it represents authority, domination and power. In relation to this meaning, it can be said that in this work, in which the artist deals with women, while having a respectable place in the society, his power to speak was taken away and he lived in a patriarchal system (Figure 21).



Figure 22. Magna Mater no. 10 (2014). Shaping by mould and hand. Chamotte mud; 31.5 × 31.5 × 27 cm; 1,240°C

It can be said that the protruding surfaces in this work, which gives a feeling of discomfort at first sight, evoke the movements of a baby in the womb. These surfaces can be interpreted as an indicator of a tight abdomen and the hands and feet of the baby who is constantly in motion. It can also be claimed to be a microbe or an organic substance. In this context, the blackness of the work can be said to be an indication of the suffering of the woman or the manifestation of the troubled process she was in (Figure 22).



Figure 23. Magna Mater no. 11 (2015). Forming by hand and turning; Rosette: Casting sludge, Sagar firing. Chamotte mud; 41 × 19 × 13 cm; 1,240°C

It can be said that this work, which can be interpreted as a world dominated by men, emphasises the male reproductive organ formally. The form, which contains visually monumental elements, brings to mind a patriarchal power. We can talk about a society in which women are under the control of men in every aspect, their dignity is lost and men dominate. The circular detail that draws attention in the work can be interpreted as a representation of the fact that it can mean a kind of eye, observation, that it can be connected with perception and that the eye is the name of Osiris, the god of resurrection, and that it can keep everything under control and follow everything anywhere at any time (Figure 23).



Figure 24. Magna Mater no. 12 (2015). Moulding and turning. Chamotte mud; Raku firing; 31 × 25.7 × 9.5 cm; 1,000°C

'The eye has often acquired a divine quality, has taken place in beliefs and cultures as the image of the concept of the supreme creator who sees and knows everything' (Ucar, 2019, p. 73). While the protrusion in the centre of the work is used in exaggeration to suggest the dilation of the pupil, the pointed detail at the top can be interpreted as an indicator of the vertex of the triangle and according to the imagery of the eye in the triangle: 'from the great wound, the great architect of the universe' (Ucar, 2019, p. 73) (Figure 24).



Figure 25. Magna Mater no. 14 (2015). Shaping by hand. Stoneware; 31 × 16.5 × 7.5 cm; 1,230°C

In this work, the physical features of a female body up to the hips are given in a stylised form, while the head region is completely abstracted. The blue colour first brings to mind the sea and sky. It is also the colour of 'symbolised truth, spiritual, spirituality and idealism in aura colours' (Salt, 2010, p. 244). It is seen that the blue in the body part penetrates into torpak tones in places. It can be thought that this represents the fertility of the woman as a representation of the coming together of heaven and earth (Figure 25).

6. Result

Life's connection with reality is enriched by the diversity of life possibilities. In other words, in a world where basic needs are met, every product a person acquires is also the basis of his relationship with reality. In this respect, for example, the protection of the ecological order and balance ensures the survival of the human being, while deviating from the said order and balance to higher levels is also regarded as an element that will affect the quality of life of the human being. In

the context of a better habitable place, the concept of utopia has emerged in a kind of upper reality relationship established about life. This situation is dealt with in an abstract perception of space rather than a concrete space, as the emancipation of the individual, especially in the context of art and literature. On the other hand, the transformation of the world based on deterioration and decay due to entropy has also brought dystopia to the agenda, which is expressed as an alternative space and phenomenon against utopia. Accordingly, the liveability of the ideal represents an utopian thought, and a kind of anti-ideal habitability represents a dystopian thought. Both situations have been found in literature, plastic arts and performing arts.

In terms of ceramic art, the handling of dystopia has taken place sometimes in the context of form and sometimes in the context of content. Generally, deformation and transformation form the basis of the expression in the study. Artists have visualised various variations of a being using dystopian layers of meaning. In EFE Turkel's Magna Mater series, the starting point is the image of the woman. The artist visualised these images by manipulating the raw material with technical interventions within the framework of the expressive possibilities of ceramic art. Giving a number to each of the works in the series instead of a separate name reveals that the same image is handled with different variations. It can be said that the image of the woman in the series was designed as a result of an analogical approach rather than a morphological context. In this respect, not only the female body, but also other female-related components formed the theoretical basis of the series. As a result, in the artist's works, instead of an idealised utopian woman image, deterioration, wear etc. It can be said that an image of a woman with dystopian elements is presented.

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