



Research Article

Clay consistency in experimental art practices: instant dialogues with ceramic material

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Abstract

The main purpose of this study is to examine the use of ceramic material as a means of expression in experimental art practices, especially in process-based production approach, and to explain how the consistency differences of ceramic clay can be handled as the speech act of the material through personal practices. In line with this aim, a literature review was conducted to understand the interactions between ceramic material and experimental art. Although experimental art attracts considerable attention today, it has been determined that there is a lack of analyses in the literature on its relationship with ceramics and the role of ceramic clay in experimental art. In this context, it is aimed to contribute to the literature by explaining how ceramic clay facilitates the dynamic dialogue between the artist and the material with its unique properties and formal transformations. Within the scope of the research, qualitative research method was used and the artworks of Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora, who produced works suitable for the subject, were analysed. These analyses reveal how the texture, plasticity and the reactions of ceramic clay to physical interventions contribute to the formation of aesthetic results. Furthermore, the contribution of randomness, a fundamental element of experimental practice, to form through the interaction between artist and material is emphasised. In addition, how the consistency of ceramic clay can be handled in experimental art as the speech act of the material is explained through examples of personal works. As a result of the research, it is stated that ceramics is used not only as a tool in artistic practices, but also as an intellectual and sensory language. It is emphasised that ceramics plays an active role in the creative process and offers new possibilities to the artist. In doing so, it is emphasised that the understanding of ceramics in contemporary art should change and at the same time, material-based dialogue should be preferred more as a method to reach innovative artistic expressions.

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Introduction

Experimental art is a form of creation in which the artist goes beyond traditional ideas and approaches materials, techniques and production processes from a different perspective. Developing in the early 20th century, this movement is an approach in which art is not only used to produce an aesthetic result, but the process itself is recognized as an important part of art. One of the most important aspects of this movement is that the artist does not pursue a specific result and the interaction with the material is shaped as an instant, spontaneous dialogue. In this approach, where art does not serve a fixed purpose, the artist accepts encountering unknowns in the process of creation.

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The etymology of the word “experiment” leads us to the Latin verb “experiri” meaning to test or try and the related noun “experimentum”. The earliest recorded examples of the word “experimental” mean “having experience” or “based on experience”, and from here we can state that the French equivalent of the word “experiment” is “experience” (Attridge, 2018). In this context, it is seen that there is a strong relationship between “experimentation” and “experience” and that they are two important concepts especially for process art.

When the history of art is analyzed, it is observed that the conceptual aspect of the material is generally neglected in the art production process. Therefore, ‘material’ has generally been understood as a means of elevating form to the sublime realm of art (Herrmann, 2005). Today, however, especially in modern and contemporary art, the material itself can become the subject of the work. Accordingly, the material ceases to be a tool for the artist and turns into an art object that harbours its own meanings. The unique structural and physical properties of materials give them a unique expression and language. The process that an artist experiences while working with the material enables him/her to realize these properties and to develop his/her interaction with the language of the material. In this process, the artist not only recognizes the natural structural elements of the material, but also perceives the symbolic meanings and conceptual layers that this material carries. Therefore, the language of the material is not limited to technical or physical qualities; it is also shaped by cultural, symbolic and historical contexts. Using the material correctly, handling it in accordance with its language and emphasizing its plastic abilities are among the important elements that increase the artist’s power of expression. The artist establishes a dialogue with the material and this dialogue forms the aesthetic and intellectual depth of the work of art. When the structural possibilities of a material are combined with the sensory and intellectual experience of the artist, the work of art turns into a form that reflects both the world of meaning belonging to the material itself and the artist’s original point of view. Therefore, the artist’s relationship with the material is not only a matter of technical mastery, but also a process of developing an understanding of the conceptual dimensions of art (Uğur & Balyemez, 2023).

Within the scope of this study, the qualities of the material emphasized by Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora, artists who prefer ceramic material in their experimental art practice, are explained through examples of their artworks. On the other hand, how the viscosity differences of clay can be handled within the scope of experimental art practice is also included and expressed through personal artwork examples. In this study, in which qualitative research method is applied, the literature review and the artwork samples of the artists were analyzed and at the same time, artwork applications were made.

The role of ceramic material in experimental art

Undoubtedly, one of the few generalizations that can be made about contemporary art is that it is experimental. As academician Ross Gibson puts it, “*art tends to experiment with everything*” (Bennett, 2012, p.1). Experimentation can be established with material or time, with people, with the relationships between objects and tendencies. Experimentation emerges as a tendency, an impulse to question, transcend, and reinvent, which in turn influences certain exploratory processes or methods of artmaking. When we describe art as ‘experimental’, then, we are usually referring not to a formal testing procedure but to a tendency to test social boundaries and conventions; in other words, to the roots of contemporary art in the history of the avant-garde (Bennett, 2012). When considered in this context, it is clear why and how the relations established with production methods and materials have evolved in a different dimension for the artist in contemporary art. The aim here is to produce what is different and new instead of traditionalized art production. In line with this aim, the artist-material-process relations in experimental art have gained different meanings and what is a means and what is an end have been reconsidered.

The philosophy of indeterminism, which had an impact on the arts as a reflection of the developments in the fields of science and philosophy, especially in the 19th century, brought up concepts of unpredictability such as chance and coincidence (Avinal, 2023). In this context, one of the most important keywords for the art of the 1950s and 1960s was “experiment”. Experimentation or experimentation not only forms the basis of an art practice that involves randomness and uncertainty, but also expresses an orientation towards innovation. This innovative approach offers a new perspective on the relationship between art and society as an awakening and progress outside of traditional art practice.

One of the 20th century's most important artists, John Cage's experimental artworks or the birth and activities of the Fluxus movement make sense with this innovative approach and break with tradition. John Cage's research on experimental compositions at the New School for Social Research influenced many Fluxus artists such as Al Hansen, Allan Kaprow, George Brecht, Dick Higgins and Jackson Mac Low, and contributed to the development of new and experimental art forms. Cage's work is based on the factor of chance rather than a planned endeavor, and this experimentalism based on the unknown has influenced the artistic practices that emerged in the following periods. Cage's works emphasize process-oriented, random and unpredictable results (Dönmez, 2022).

The fact that the production process becomes a goal in experimental art strengthens the relationship between the concepts of "experiment" and "experience" in art. In the aesthetic understanding of the pragmatist philosopher John Dewey, 'experience' is a constructive concept. Experience is a concept that expresses the actual experience with a beginning and an end, which is realized through certain processes because of the interaction between subject and object (Dewey, 2005). In other words, it is possible to think of experience as an act that reveals the essence of existence and thus the essence of art. This process-oriented understanding of production in art brings new possibilities to art forms that others can benefit from instead of creating new forms. Kant called this 'exemplary originality' (Kant, 1974). In this discourse, it is not only what has not been done before, which can be spectacular art, but also what, once done, creates new opportunities for new forms of originality (Attridge, 2018). These foundations of experimental art have paved the way for a different dialogue between artists and materials. While in traditional art practices, artists usually try to completely control the material and determine the outcome of the work from the beginning, in experimental art this relationship is based on a much more organic and mutual interaction. By respecting the natural properties of the material, the artist tends to explore the possibilities offered by the material. In this context, the material becomes not just a tool but an active partner in the artist's creative process. The artist's intervention in the material is shaped in accordance with the nature of the material and the work of art emerges as a collaboration between the artist and the material.

The role of the material in this creative process is of great importance. The practice of experimental art allows the artist to rethink their expectations of the material and to transform their methods of working with its natural qualities. Artists recognize the structural properties of the material, its physical changes and even its deterioration as part of the creative process. This process reveals that art is not only an object shaped by the artist's intentions, but also an interaction in which the material plays an active role. In experimental art practice, the material functions as a language that embodies the artist's thoughts, feelings and even intuitions.

Martin Heidegger said the following about the importance of material in art: "*The objectivity of the work is clearly provided by the material of which it is composed. The material is the field and basis for artistic formalization*" (Heidegger, 2011, p.21). With this discourse, Heidegger explains that a work of art is not a mere object, what makes it a work is that it reveals its meaning hidden within itself. This meaning emerges from the nature of the material and the way the artist moulds it. When the material is shaped in the hands of the artist, it turns into a state that expresses an existence or a world. In Heidegger's conception of art, the material is the basis of the objectivity of the work because the material reveals its existence and meaning through the work of art.

According to Heidegger, material is what gives concreteness to the work of art and gives it an objective existence. For example, the fact that a sculpture is made of stone or metal allows the work to take shape due to the nature of that material. Properties such as the hardness, weight and texture of stone or metal give the work a certain identity, while at the same time shaping the meaning and existence of the work. Here, the material is not just a tool; it is a component that constitutes the essence of the work and gives it meaning. Another view that parallels Heidegger's discourse in which he glorifies the material is the contribution of the cultural meaning and representation that the material carries to the work of art. Academic and artist Ömer Emre Yavuz explains the contribution of the cultural representation of the material to the artwork with the following words:

The artist's choice of material is indirectly related to the artist's knowledge of the material that a certain material has been decided upon or imposed upon him in a certain society at a certain period. In any case, it can be said that the choice of material is directly related to the artist's orientation and that the artist's

orientation towards a particular material partially contributes to the meaning of the work of art. (Yavuz, 2021, p.32)

The material is not only a passive element in the production of the work of art, but also an actor actively participating in the process. The material, which has an impact on the artist's actions and the resulting work, shows that art is based not only on human relations but also on the interactions between humans and material beings. From this point of view, the material is not only a tool, but an integral part of the work, shaping its meaning, aesthetic value and impact. In his/her interaction with the material, the artist establishes a dynamic dialogue with its qualities, limits and potentialities, and from this process the work is born. Understanding the active role of material deepens the relationship between human and material and allows us to interpret works of art more comprehensively (Uğur, 2024). In this context, ceramics has become a preferred material in experimental art practice with its unique language. Experimental art representatives such as Gabriel Orozco, Funda Susamoğlu and Ömer Emre Yavuz have approached the plastic properties of ceramic clay, its transformation processes and its reactions to physical manipulations from a different perspective, focusing on the effects it creates on the form. This production process represents a conceptual relationship between the states of clay and the artist. By revealing the personal promise of clay, the artists use the formal diversities formed in these processes as aesthetic elements of art. Thus, in the hands of the artist, clay turns into a dynamic material with the potential to produce spontaneous and unexpected results in the creative process.



Figure 1. Gabriel Orozco, Untitled, 2011



Figure 2. Gabriel Orozco, Untitled, 2011

According to Orozco, ceramics are “*a history-laden material that bears the stamp of eternal memories of things*” (González-Virgen, 2003). With this statement, he clearly expresses that he is aware of the symbolic meanings and cultural representation of the material, while for his works that he completes the production process instantaneously:

There are works that take years to complete, but they are not as striking as a quick work that appears suddenly one day. Sudden realization is possible, but you must know how to pay attention to it and how to separate it from everything else, because it passes in an instant. (Boullosa & Orozco, 2007, p.71)

In order to emphasize the specific language of the material, Orozco produces forms with instantaneous movements. The traces of his fingers or the auxiliary tools he uses during shaping are often clearly visible on his forms. These forms are the representation of the moment, or in other words, the instantaneous dialogue with the clay.



Figure 3. Gabriel Orozco, *The Yielding Stone*, 1992

Orozco's *The Yielding Stone* (1992) presents a process-stamped representation of a place. The clay in the form of a ball rolls through the streets, taking the imprint of the obstacles on the roads, even accepting the pebbles and dust that stick to it. Thus, at the end of its tour, the ball is transformed into a form that bears the random stamps it encounters as it rolls over the urban surface. The place is imprinted on the limited surface of the form. Thus, the surface of the form has accepted the actual place within its own memory. The form, as a material ready to accept markings and deformations stamped from the outside, has become the form of external factors, as Orozco tells Benjamin Buchloh. (González-Virgen, 2003).

On the other hand, the process is at the forefront in the ceramic works of Turkish artist Funda Susamoğlu. The artist's works appear as an internal dialogue with the material. Susamoğlu's art centres on the themes of the uncertainty of the production process, unexpected results and constant transformation.

Funda Susamoğlu's work, which focuses on her creative process, is notable for developing a unique language that offers viewers the opportunity to see the world through her own eyes. She treats the creative process as an inner dialogue and expresses her thoughts about her new environment, individual experiences, conditions and emotions through her artworks. The artist focuses on the tensions and common interests between the 'process' and the 'act of creation'. In this context, she emphasises that there is a contradiction between the fluidity of the 'process' and the intention to create a final object. Susamoğlu defines the long research process as the interaction between the process and the final object and investigates how these two elements evolve. (Karabey, 2013, p.104)



Figure 4. *Left Hand of Darkness*, 2024



Figure 5. Funda Susamoğlu, *Four Feet*, 2024

The process of artistic production and the nature of this process are at the centre of the artist's work. While this situation brings the process itself, that is, the creative expression process, to the forefront in her works, it allows her to question how this process develops rather than the final object or work itself. This approach of Funda Susamoğlu reveals that the work of art is not only a result-oriented production process, but also the inner dynamics of this process and its relationship with artistic expression. The artist's ceramic works are not only aesthetic objects, but also the product of an experimental research that reveals the complex relationship between creativity and process. When the works are

examined formally, the textural traces on the forms made by the artist's hands are a document of the artist's contact with the material and an indication of the dialogue established in this way.

In the context of experimental art practice, Gabriel Orozco and Funda Susamoğlu's preferred process and material-oriented mode of creation offers the artist the opportunity to be in a continuous dialogue with the material. It is possible to see a similar understanding in the recent ceramic works of Turkish artist Ömer Emre Yavuz. The artist documents concepts such as stretching, crushing, sagging, squeezing and suffocation through his physical interventions in clay and the reactions of the material. The ceramic clay responds to the artist's interventions, utters its own speech act and the final form emerges. This is a clear indication of the dialogue between the material and the artist.



Figure 4. Ömer Emre Yavuz,
Untitled, 2023



Figure 5. Ömer Emre Yavuz,
Untitled, 2023



Figure 6. Ömer Emre Yavuz,
Untitled, 2023

Ömer Emre Yavuz makes each work unique with the consistency of ceramic clay at the moment of intervention, the applied force and the instantaneous deformations, and clearly reveals the speech act of the material. Another Mexican artist, Héctor Zamora, refers to the cultural representation conveyed by the form of the clay and allows the viewer to physically interact with the work.



Figure 7. Héctor Zamora, "Movimientos Emisores de Existencia", 2019



Figure 8. Héctor Zamora, "Movimientos Emisores de Existencia" Detail, 2019

It is seen that the use of ceramic vases in various cultures and the symbolic meanings carried by these objects have similar functions and forms in other geographies, such as the hydrias used in Ancient Greece. In particular, it is known that the tradition of carrying these vases on the head is present in many cultures and plays an important role in the daily life of women. Héctor Zamora's 'Movimientos Emisores de Existencia' (Movements that radiate existence) is an artistic performance in which women create new forms by crushing ceramic clay vases with their feet. This action offers a symbolic expression of liberation and power through the transformation of the solid structure of the vases by the women's bodily movements. One of the main characteristics of Zamora's work is that she leaves part of the artistic process to the participants, thus creating an open system that allows the work to develop organically. Although Zamora

gives specific instructions, it is seen that his works are shaped in line with the individual desires and energies of the participants, and are therefore open to multi-layered interpretations (Santoscoy, 2019).

Consistency of clay as the speech act of ceramics in experimental art practice

The production process with ceramic material involves direct contact with the material. Ceramic clay, due to its structure, responds and reacts to every touch and bears the traces of every intervention. The artist's touch inevitably appears on the working surface during the hand shaping phase. Every intervention to the texture of ceramic clay gives the artist's work a unique identity and this increases the expressive power of the material (Uğur & Balyemez, 2023). This feature of clay offers the artist a wide range of shaping opportunities, from the crudest forms to micro-scale textural surface creations. As the clay turns into an object in the hands of the artist, it finds form by reacting to the artist's movements with its instant viscosity. From its most fluid state to its most dried and hardened state, every moment and every viscosity turns into a different form.

The most fluid state of clay can be used with techniques such as pouring, spreading or splashing. While fluidity shapes the artist's manipulation of the material, gravity and the properties of the surface on which the clay is poured allow random results to emerge.

The soft consistency of the clay before the hardness of the skin allows the artist to make both controlled and random interventions. This consistency is soft enough for the clay to be shaped by hand and is a stage where it is suitable for adding textural details to its surface. At this consistency, artists scrape, carve and perform various surface treatments on the clay. Such processes create various textural layers on the surface of the ceramic and strengthen the artist's relationship with the material. At the hardest consistency, the clay takes on an almost stone-like form. At this point, the artist makes a more intense physical intervention to shape the clay. However, this consistency also means that the artist can intervene less with the material, as the hardness of the clay can make it difficult for the artist to work with it without disturbing the planned form. At this stage, even small changes in the clay during the firing process can affect the final form of the work. This is an indication that the natural structure of the clay does not always offer the artist absolute control.

Such differences in consistency determine how the artist approaches the work and how they collaborate with the material. The varying consistency of the clay creates unique textural and formal characteristics for each work, and this process becomes part of the free and dynamic nature of experimental art. From this perspective, exhibiting the effects created by the instantaneous consistency differences of clay in experimental art practice, where the process is the goal, is a preferable form of expression as the speech act of the material.

The 'Experimental 1-100' series, produced as an example of experimental art emphasising the speech act of clay within the scope of this study, is the representation of the moments of clay in the ceramic production process. It is an indicator of the relationship between the material and the artist. The series, which is planned to consist of a total of one hundred works, emphasises the material-specific textural effects created by the consistency of clay. By following the natural movements and structural changes of the clay, the artist establishes a dialogue with it instead of directing it. This dialogue reveals the originality of each work.



Figure 11. Experimental 1-100, Production process, 2024



Figure 12. Experimental 1-100, Production process, 2024

In the production process, the viscosity of the fluid ceramic clay was increased and a clay with a consistency thick enough to maintain its own form when poured on the plaster plate, but soft enough to change its form in case of any contact was prepared. When the clay is poured onto the plaster ground, the ‘moment’ is documented in the form of the clay without any intervention by the artist. The visual effect, which resembles a cream and makes you feel its softness, represents a stance against the inherent hard and cumbersome qualities of ceramics. From the viewer’s point of view, it reveals a desire to touch with this feature.



Figure 13. Experimental 1-100, View inside the kiln after firing, 2024

Each work in the Experimental 1-100 series consists of compositions that are produced in units, coloured with ceramic paints and then built up in layers. Reflecting the fluidity of the clay and its reactions to the artist’s movements, the works reveal the spontaneous textures and folds of the clay. The layers formed by different consistencies of clay show the result of an experiment with the states of the material. Each layer represents a different stage and moment of the clay. The preferred colours have the effect of strengthening the interaction with the viewer.

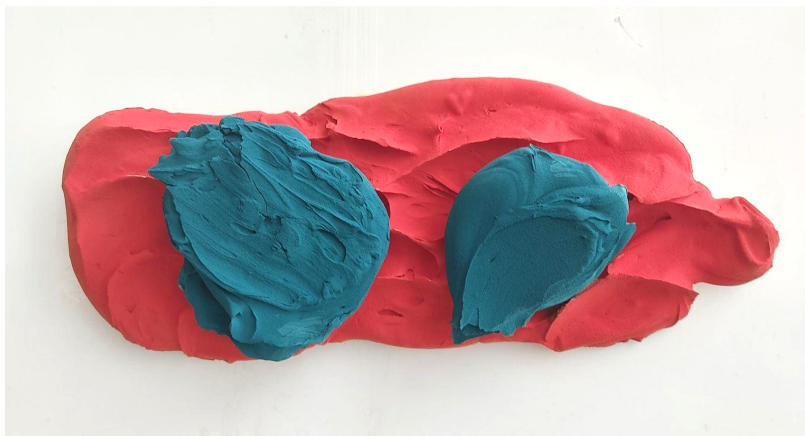


Figure 14. Experimental 5, 2024

In the Experimental 1-100 series, the materiality of the ceramic material is at the forefront rather than the conceptual story of the artist. As mentioned earlier, in contemporary art, the materiality of the works and the properties of the materials used often seem to be under-appreciated or not at all important. Art is now largely evaluated within a conceptual framework, and while this approach glorifies art as an idea, it does not emphasise the physical qualities and materials of the works. This has led to a phenomenon defined as the loss of materiality in art. The message conveyed by the artist is defined in a way that is less and less dependent on its material. Despite this tendency in contemporary art, the importance of materiality and the form of expression are reconsidered especially in experimental art. Although there are approaches that claim the opposite, materiality continues to be at the basis of art.



Figure 15. Experimental 6, 2024



Figure 16. Experimental 4, 2024

Materials are the elements from which things are made. Materials have different properties. They can be smooth or rough, hard or soft, heavy or light, fragile or durable. Artists choose these materials because of their specific properties. The same material can be used in very different ways and produce very different results. As stated here, materials play an important role in the process of art creation. Materials are not only tools, but also essential components of composition and symbolic expression. Contemporary art is often considered in a conceptual framework beyond the physical. This creates the perception that art is an abstract form, like a thought. However, the history of art has been intertwined with objects. Even performance art, events or actions are based on materials loaded with symbolic contexts and values. Objects have always been vehicles for carrying and transmitting meanings and emotions.

Conclusion and Discussion

This study examines the role of ceramic materials in experimental art practice and examines the aesthetic and conceptual consequences of the dynamic relationship between the artist and the material. The findings of the study show that ceramic materials go beyond being merely a tool and function as an active participant in the creative process. The process-oriented approach underlying experimental art allows the artist to establish a dialogue without intervening in the natural structure of the material and to include randomness in the creative process. The plastic structure of clay responds to the artist's immediate interventions, enabling the emergence of original forms and unexpected results.

The works of artists Gabriel Orozco, Funda Susamoğlu, Ömer Emre Yavuz and Héctor Zamora demonstrate how ceramic material transforms into a language of expression through randomness and transformation processes. Orozco's unexpected surface traces obtained with a mud ball rolling on the street, Ömer Emre Yavuz's physical interventions in the material, and Funda Susamoğlu's process-oriented production method emphasise the importance of the collaborative dialogue that artists establish with the material. At this point, the ceramic material emerges not only as a tool under the control of the artist, but also as an actor that triggers creativity. On the other hand, Héctor Zamora's work is an example of experimental art, which is conceptually shaped on the basis of the cultural meaning of the material, but where random results emerge with the performance.

John Dewey is an important figure who defends the relationship between art and experience, and in his book 'Art as Experience' (2005) he emphasises that art is based on experience as a life practice. On the other hand, thinkers who argue the opposite of this view claim that art is independent of experience by emphasising its autonomy, pure aesthetic values or formal structure. At the beginning of the 20th century, Clive Bell, one of the thinkers who can be seen as the opposite of Dewey's philosophy, argued that the essence of art is "formalism", in other words, he stated that the basis of art is aesthetic forms (forms) rather than experience (Bell, 2005). According to Bell, what makes a work of art valuable is the aesthetic forms it contains and the autonomous structure of art. This contradicts Dewey's emphasis on experiential and contextual. Like Bell, Clement Greenberg is another thinker who argues against Dewey's philosophy of experience. In his defence of modernist art, Greenberg, like Clive Bell, emphasises the autonomy of art. According to him, art should go beyond experience or contextual references and focus on its own formal characteristics (Greenberg, 1997). These thinkers advocate a more formalist and autonomist philosophy of art that opposes Dewey's understanding of art based on experience.

On the other hand, Sol LeWitt, one of the representatives of Conceptual art, wrote in his essay "Paragraphs on Conceptual Art" (1967): "In art, the idea or concept is the most important part of the work of art... all planning and decision-making is done in advance and the implementation of the idea is secondary. The idea becomes a machine that makes art (LeWitt, 1967, p.12)." With this discourse of LeWitt, he completely destroys the meaning and importance of the process in art production. While the fact that the basic philosophy of experimental art is built on uncertainties means that it contradicts Sol LeWitt's discourse, the findings obtained in this study support Dewey's philosophy and reveal that process and experience are indispensable elements of experimental art.

In today's world where art is increasingly evaluated within a conceptual framework, it is clear that the necessity of re-emphasizing the aesthetic and intellectual importance of the material is necessary. This organic relationship between the artist and the material shows that in experimental art practice, process and coincidence contribute to artistic production. In accordance with the spirit of experimental art, the unexpected results offered by the material direct the artist's creativity while increasing both the aesthetic and conceptual depth of the work. In this context, the dialogue established between the artist and the material is strengthened by the speech act of the material.

As a result, the use of ceramic material in experimental art practice encourages artists to respect the material, collaborate with it and transform the process into a creative pursuit. This study reveals that ceramic material contributes to both the practical and theoretical dimensions of contemporary art and opens up new areas of expression for artists. Strengthening the dialogue based on the material in experimental art practices and the artist's focus on the process and establishing an organic relationship with the material allow for the emergence of original and innovative works.

Recommendations

Within the scope of this research, the role of ceramic material in experimental art practice has been analysed. In future studies, the following suggestions are offered to contribute by expanding this topic:

Recommendations for Researchers

The application of digital production technologies (3D printing, CNC machines, etc.) with ceramic material can lead to innovative results in experimental art practices. On the other hand, the effects of cultural factors on artistic production can be analysed by investigating the effects of historical and symbolic uses of ceramic material in different cultures on experimental art. Further studies on these subjects are recommended.

Recommendations for Applicants

Developing new techniques in the production of a traditional material such as ceramics by going beyond the known shaping techniques can provide experimental artists with a creative freedom. Randomness, one of the basic elements of experimental art, should be accepted as part of the process and uncontrolled results should be considered as part of artistic production. By understanding the language of ceramic material well and collaborating with it, new forms can be created both physically and conceptually. Focusing on the process rather than the result in artistic creation will help to achieve unexpected forms. The dialogue that practitioners establish with the material throughout the process should be kept in the foreground.

Limitations of the Study

In the study, the works of four selected artists were analysed by focusing only on ceramic material. The insufficient number of sources related to the topic in the literature has emerged as a challenging factor.

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Figures

Figure 1. <https://www.mariangoodman.com/artists/56-gabriel-oroSCO/works/28248/>

Figure 2. <https://www.mariangoodman.com/artists/56-gabriel-oroSCO/works/28251/>

Figure 3. Boullosa, C., & OroSCO, G. (2007). Gabriel OroSCO. *BOMB*, 98, 68. <http://www.jstor.org/stable/40427387>

Figure 4. <https://www.unlimitedrag.com/post/iki-ayaklilarin-dunyasindan-dort-ayak>

Figure 5. <https://galeribosfor.com/exhibitions/18-four-feet/overview/>

Figure 6. <https://log.fakewhale.xyz/omer-emre-yavuz-interactions-at-art-on-art-gallery-istanbul/>

Figure 7. Artist's archive

Figure 8. Artist's archive

Figure 9. <https://albarran-bourdais.com/artist/hector-zamora/>

Figure 10. <https://labor.org.mx/en/news/hector-zamora-at-fondation-thalie>

Figure 11. Author's archive

Figure 12. Author's archive

Figure 13. Author's archive

Figure 14. Author's archive

Figure 15. Author's archive

Figure 16. Author's archive