

DYSTOPIAN AND POST-APOCALYPTIC SCENARIO CONCEPTS EVALUATED IN CERAMIC FORMS*

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ABSTRACT

This review article examines the incorporation of "post-apocalyptic scenarios" and "dystopian" themes in ceramic art, elucidating their impact on aesthetic and conceptual practices. The study analyzes works by ten ceramic artists from diverse cultural backgrounds, Bouke de Vries, Barnaby Barford, Jenny Orchard, Shary Boyle, Virgil Ortiz, Walter McConnell, Kim Simonsson, Johnson Tsang, Stephanie Kilgast, and Ronit Baranga, who address these themes across ecological, technological, social, cultural, economic, aesthetic, biological, ethical, historical, and existential dimensions. Visual and formal analyses conducted through qualitative research methodologies demonstrate that ceramic artists not only employ these themes in innovative ways but also draw attention to multifaceted issues in contemporary society. Findings indicate that ceramic art, with its unique material properties and technical versatility, addresses both societal and artistic responsibilities in representing dystopian and post-apocalyptic scenarios. The examined artists utilize ceramic forms to construct alternative worlds and depict processes that challenge established norms. The investigation of challenges highlighted by these artists contributes to the development of social awareness and critical thinking. Consequently, this study emphasizes the dynamic interaction between ceramic art and dystopian literature, establishing new pathways for interpreting both artistic expression and societal narratives.

Keywords: Dystopia, Post-apocalyptic scenarios, Ceramic art, Ceramic forms.

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SERAMİK FORMLARDA DEĞERLENDİRİLEN DİSTOPİK VE KİYAMET SONRASI SENARYO KAVRAMLARI*

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ÖZET

Bu derleme makalesi, “kıyamet sonrası senaryolar” ve “distopya” temalarının seramik sanatındaki yansımalarını inceleyerek, bu kavramların estetik ve kavramsal uygulamalara etkilerini ortaya koymaktadır. Farklı kültürlerden on seramik sanatçısının – Bouke de Vries, Barnaby Barford, Jenny Orchard, Shary Boyle, Virgil Ortiz, Walter McConnell, Kim Simonsson, Johnson Tsang, Stephanie Kilgast ve Ronit Baranga – eserlerini temel alan çalışma, bu temaları ekolojik, teknolojik, sosyal, kültürel, ekonomik, estetik, biyolojik, etik, tarihi ve varoluşsal boyutlarda ele almaktadır. Nitel araştırma metodolojisiyle gerçekleştirilen görsel-biçimsel analizler, seramik sanatçılarının bu temaları yenilikçi biçimlerde işlerken çağdaş toplumdaki sorunlara dikkat çektiklerini göstermektedir. Bulgular, seramik sanatının benzersiz malzeme özellikleri ve teknik esnekliğiyle toplumsal ve sanatsal sorumluluklara hitap ettiğini ortaya koymaktadır. İncelenen sanatçılar, seramik formları kullanarak alternatif dünyalar inşa etmekte ve yerleşik normları sorgulayan süreçleri tasvir etmektedirler. Bu sanatçıların vurguladığı zorlukların incelenmesi, toplumsal farkındalık ve eleştirel düşüncenin gelişimine katkı sağlamaktadır. Sonuç olarak, çalışma seramik sanatı ile distopik edebiyat arasındaki etkileşimi vurgulayarak, sanatsal ifade ve toplumsal anlatıların yorumlanması için yeni yollar açmaktadır.

Anahtar Kelimeler: Distopya, Kıyamet sonrası senaryolar, Seramik sanat,

Seramik formlar.

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INTRODUCTION

The concept of dystopia is understood as a literary and artistic genre that portrays a society marked by evil or undesirable traits (Galdón Rodríguez, 2014). Emerging in the late 19th century and rising to prominence in the early 20th century, dystopian works have historically served as a powerful medium for expressing deep-seated concerns, fears, and critiques regarding humanity's future (Bostrom, 2009; Claeys, 2016). Dystopia has brought up different problems in social, political, economic, ecological, technological and cultural aspects and presented alternative scenarios (Sargent, 2010). Similarly, post-apocalyptic scenarios define a genre that envisions worlds devastated or radically transformed by cataclysmic events be they wars, natural disasters, or other monumental crises (Charlesworth, 1983). The concept of post-apocalyptic scenarios emerged in the mid-20th century and became widespread in the early 21st century. The concept of post-apocalyptic scenarios has been used to reveal humanity's struggle for survival, its effort to establish a new order, and its search for a new hope (Çevik, 2022). Moreover, this concept engages with a wide spectrum of disaster scenarios ranging from ecological and nuclear to biological, technological, zombie outbreaks, pandemics, and even alien invasions ultimately unveiling a transformative new worldview (Heffernan, 2008). The themes of dystopia and post-apocalyptic scenarios have transcended traditional boundaries, emerging not only in verbal and visual arts such as literature and cinema but also in the realm of plastic arts. In this context, ceramic art stands out as a particularly compelling medium through which these evocative narratives are ingeniously explored and expressed (Al-Mamori, 2022). Ceramic art, through its seamless fusion of timeless tradition and modern innovation, encapsulates the spirit of our era while adeptly meeting both functional and aesthetic needs. Understanding which problems ceramic artists draw attention to regarding these concepts can contribute to developing social awareness and critical thinking (Shukla et al., 2022). Seeing how ceramic forms are associated with these concepts can reveal ceramic art's technical and aesthetic possibilities. Investigating how ceramic art interacts with these concepts can show that ceramic art is both a critical and creative art form.

This research delves into the interplay between dystopia, post-apocalyptic scenarios, and ceramic art. It investigates how ceramic artists incorporate these speculative themes into their work, the societal issues they foreground, and the inherent relationship between ceramic forms and these narratives. Utilizing qualitative methodologies specifically document and visual analyses the study synthesizes academic literature and visual examples to provide a comprehensive perspective on this emerging field. While dystopian and post-apocalyptic motifs have been extensively explored in literature, their manifestation

in ceramic art remains underexamined. By addressing this gap, the research contributes valuable insights into how ceramic art not only reflects but also reinterprets the challenges and transformations of contemporary society, thereby enriching our understanding of both artistic expression and cultural discourse.

2. CONCEPTS AND HISTORY OF DYSTOPIA AND POST-APOCALYPTIC SCENARIOS

Concepts such as dystopia and post-apocalyptic scenarios have appeared in literature and art history at various times. During this period, social and scientific developments like the industrial revolution, capitalism, socialism, imperialism, nationalism and Darwinism led to different expectations and concerns about the future of humanity (Görmez, 2021). These expectations and concerns are directed towards dystopias depicting a bad or undesirable society or world, rather than utopias depicting an ideal or perfect society or world in literature and art. The concept of dystopia has emerged in different periods in literature and art history. Some of the earliest examples of these concepts are Samuel Butler's *Erewhon* (1872), Edward Bellamy's *Looking Backward* (1888), H.G. Wells' *The Time Machine* (1895), Jack London's *The Iron Heel* (1908), Yevgeny Zamyatin's *We* (1921), Aldous Huxley's *Brave New World* (1932) and George Orwell's *1984* (1949) (Gregory et al., 2012). These works show how dystopia and post-apocalyptic scenarios are used in literature and art. Initial manifestations of post-apocalyptic conceptual frameworks emerged during the middle decades of the twentieth century. During this period, global events and threats such as World War II, the Cold War, nuclear weapons, the space race, and environmental problems led to different imaginations and hopes about the future of humanity (Berger, 1999). These imaginations and hopes are directed in literature and art towards post-apocalyptic scenarios depicting a society or world destroyed or changed as a result of a major disaster or war, rather than dystopias depicting an evil or undesirable society or world. Early examples of the concept of post-apocalyptic scenarios include George R. Stewart's *Earth Abides* (1949), Pat Frank's *Alas, Babylon* (1959), Walter M. Miller Jr.'s *A Canticle for Leibowitz* (1960), Nevil Shute's *On the Beach* (1957), Richard Matheson's *I Am Legend* (1954), Cormac McCarthy's *The Road* (2006) and Suzanne Collins' *The Hunger Games* (2008) (Heffernan, 2008).

2.1. Characteristics of the Concepts of Dystopia and Post-Apocalyptic Scenarios

In literature and art, dystopia and post-apocalyptic scenarios each carry distinct characteristics. Dystopia, for example, envisions a society or world that is inherently flawed and undesirable. It is frequently portrayed as an oppressive, totalitarian environment marked

by inequality, injustice, corruption, and violence where love, happiness, and hope are conspicuously absent. In such settings, individuals find themselves stripped of their freedom, rights, values, identity, and even their humanity (Sargent, 2010). At the same time, dystopia brings up different problems in social, political, economic, ecological, technological and cultural aspects. It usually indicates the negative consequences and dangers caused by these problems. Dystopia, which takes a critical attitude towards these problems, serves a stimulating function (Sargent, 2010). Dystopia also often envisions a near-realistic or possible future by presenting alternative scenarios. It asks us questions and offers options for preventing or changing this future. Also, Dystopia discusses whether utopia is possible among these options (Gordin et al., 2011). Post-apocalyptic scenarios depict a society or world that has been destroyed or changed as a result of a major disaster or war. Furthermore, these scenarios are generally depicted as a society or world in which civilization collapses, resources decrease, survival becomes difficult, rules are broken, and dangers increase. Post-apocalyptic scenarios are presented as a society or world in which people try to adapt to a new order (Ames, 2020). Also, which include different disaster themes such as ecological, nuclear, biological, technological, zombie, pandemic, and alien invasion, show the negative consequences and dangers caused by these disasters and give hope by telling the stories of people struggling to survive in the face of these disasters (Muwaffaq et al., 2020). Post-apocalyptic scenarios typically envision a distant, often fantastic future in which a new world emerges. By probing the possibilities and constraints of future living, these narratives open a spectrum of alternatives, while also questioning whether the rise of dystopia is an inevitable outcome.

2.2. Common Points and Differences of the Concepts of Dystopia and Post-Apocalyptic Scenarios

Table 1. Comparison of Dystopia and Post-Apocalyptic Scenarios.

Aspect	Dystopia	Post-Apocalyptic Scenarios
Society Depiction	Illustrates a systematically flawed society characterized by oppression, injustice, and dehumanization.	Portrays a fractured civilization in the aftermath of catastrophic events, emphasizing the struggle to rebuild amid ruins.
Human Rights	Examines environments where freedoms are methodically suppressed and human dignity is compromised through institutional control.	Explores the dissolution of established rights frameworks and the ethical challenges of reconstructing justice in devastated worlds.
Issues Adressed	Interrogates systemic failures across social, political, economic, ecological, technological, and cultural dimensions.	Confronts immediate survival challenges, resource scarcity, and the complex dynamics of social reorganization following collapse.
Narrative Frameworks	Presents controlled, often totalitarian societies that reflect exaggerated extensions of contemporary problems.	Depicts radically transformed landscapes where humanity must navigate a fundamentally altered relationship with technology, nature, and social structures.
Historical Emergence	Crystallized as a distinct genre in late 19th century literature, responding to industrialization and emerging totalitarian ideologies.	Developed prominence in mid-20th century narratives, particularly following World War II, nuclear proliferation, and Cold War anxieties.
Disaster Paradigms	Predominantly features worlds shaped by gradual social deterioration, authoritarian consolidation, or political catastrophe.	Typically portrays societies emerging from abrupt, cataclysmic events such as nuclear warfare, pandemic disease, environmental collapse, or cosmic disaster.

Emotion- al Reso- nance	Evokes profound disillusionment, existential dread, resignation, and societal critique through dystopian pessimism.	Cultivates themes of resilience, renewal, adaptation, and the rediscovery of fundamental human connections amid devastation.
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According to Table 1, the comparison between dystopia and post-apocalyptic scenarios provides a comprehensive evaluation of the similarities and differences evident in their representations in literature and art. Table 1 indicates that dystopia is primarily characterized by the depiction of fundamentally flawed and oppressive societies, highlighting the risk of individuals being deprived of essential elements such as freedom, rights, values, identity, and humanity. Moreover, this concept emerged in the late 19th century and is associated with scenarios shaped by social or political disasters, which evoke negative emotions such as despair, helplessness, and anger. In contrast, post-apocalyptic scenarios, which developed in the mid-20th century, similarly portray undesirable societies but focus on narratives grounded in ecological or nuclear disasters, thereby eliciting positive emotions such as hope, resistance, courage, and love. Both approaches address a range of issues across social, political, economic, ecological, technological, and cultural dimensions, ultimately offering alternative visions of the future and fostering a critical perspective on the human condition.

3. INTEGRATION OF DYSTOPIAN AND POST-APOCALYPTIC THEMES IN CERAMIC ART

3.1. Exploration of Dystopian Concepts in Ceramic Art

Dutch ceramic artist Bouke de Vries creates works that illuminate the aesthetic and cultural challenges inherent to dystopia. By reassembling fractured or damaged ceramic fragments, de Vries captures the processes of destruction and transformation core elements of dystopian narratives. His inventive and striking use of these elements allows him to critique and reinterpret dystopia in a uniquely creative manner. Moreover, by integrating these reconstituted ceramics with objects that evoke the aesthetic and cultural dimensions of dystopia, de Vries underscores the profound impact of dystopian visions on our understanding of beauty and cultural heritage (**Figure 1**).



Figure 1. Bouke de Vries's 'War and Pieces' Works (de Vries, 2012).

De Vries's *War and Pieces* (2012) exemplifies the intersection of aesthetic and cultural critique within the realm of dystopia. In this work, de Vries constructs a monumental sculpture by reassembling fragmented and damaged ceramic pieces, evoking the prevalent decorative battle scenes in eighteenth-century European ceramics. The sculpture is further enriched by the inclusion of symbolic elements soldiers, weapons, tanks, and planes that serve as modern emblems of warfare. Collectively, the piece offers a dystopian portrayal of the cultural destruction and loss wrought by conflict (de Vries, 2012). Similarly, British ceramic artist Barnaby Barford critically engages with the economic and aesthetic dimensions of post-apocalyptic scenarios. Barford innovatively merges traditional ceramic forms with broken or damaged consumer goods, thereby creating a novel aesthetic that reflects the processes of resource depletion and shifting societal values. Through this synthesis, his work articulates a dual critique addressing both the economic challenges and the transformative aesthetic potentials inherent in post-apocalyptic narratives (**Figure 2**).



Figure 2. *The Tower of Babel (Left) - This work is a six meter high sculpture created by Barnaby Barford for the Victoria and Albert Museum in London (Barford, 2015). The work consists of 3000 unique miniature bone china buildings, each representing a real London shop photographed by the artist. While the tower symbolizes shopping as the most important leisure activity in Great Britain, it is noteworthy that Barford equates our efforts to find satisfaction through shopping with the biblical Tower of Babel's attempt to reach heaven. The tower of Babel can be seen in detail in the figure on the right.*

Barford's work, *The Tower of Babel* epitomizes an abstract critique of post-apocalyptic scenarios by intertwining economic and aesthetic dimensions. In this piece, Barford constructs a monumental tower from ceramic fragments imprinted with photographs of various London shops, evoking the biblical narrative of the Tower of Babel. The composition unfolds as a vertical allegory, its foundation features images of modest, everyday retailers, ascending towards the pinnacle where opulent, exclusive stores reside. This stratification metaphorically exposes the deep-seated inequalities, corruption, and competitive tensions that precipitate societal collapse, while simultaneously interrogating the very aesthetic value ascribed to consumer goods (**Figure 2**) (Barford, 2015). Similarly, Australian ceramic artist Jenny Orchard delves into the ecological and biological realms of post-apocalyptic thought through her innovative practice. Orchard breathes new life into ceramic forms by infusing them with fantastical, otherworldly creatures, thereby envisioning a novel evolutionary paradigm intrinsic to post-apocalyptic narratives. This creative synthesis transcends conventional representation, imbuing the ceramics with profound ecological and biological symbolism that reflects a transformative interplay between nature and the remnants of a bygone consumer culture (**Figure 3**) (Orchard, 2008).



Figure 3. Jenny Orchard's Grafton Regional Gallery Collection (Orchard, 2008).

In Orchard's collection, she unveils a mesmerizing ceramic garden where animals and plants—genetically modified or irradiated coexist with uncanny, visually arresting creatures. This garden serves as an evocative allegory for nature's metamorphosis and decay in the aftermath of disaster, while simultaneously accentuating its inherent resilience and capacity to adapt to new realities (Orchard, 2008). Canadian ceramic artist Shary Boyle explores post-apocalyptic scenarios' social and cultural ramifications by reimagining ceramic forms with fantastical, surreal characters. Through this transformative process, Boyle constructs a visionary new world where identity is continuously forged and redefined central motif of post-apocalyptic narratives. Her work, imbued with layered social and cultural symbolism, offers a profound commentary on the reconstitution of identity and cultural values following societal upheaval, thereby illuminating the broader social and cultural dimensions of post-apocalyptic thought (**Figure 4**) (Boyle, 2011).



Figure 4. Shary Boyle, *Flesh and Blood* (Boyle, 2011).

Figure 4 presents Shary Boyle's 2011 *Flesh and Blood* a multi-sensory project that delves into the intricacies of identity and personality in an era dominated by social media's self-presentation. In this context, Boyle interrogates the creative construction of identity, as exemplified by the image from her project *Flesh and Blood* [18]. In *Flesh and Blood*, Boyle crafts a ceramic sculpture that merges human and animal characteristics: a figure with a feminine form adorned with a horned mask. This work poignantly illustrates how disasters can destabilize traditional notions of identity and gender, while simultaneously suggesting the capacity for these constructs to evolve and acquire new significance (Boyle, 2011). American ceramic artist Virgil Ortiz engages with the cultural and historical dimensions of post-apocalyptic scenarios. Ortiz reconfigures ceramic forms by infusing them with traditional Pueblo motifs, thereby constructing a visionary world that reflects a transformative process of identity formation. Through this synthesis, his work not only embodies cultural and historical narratives but also contributes to the discourse on post-apocalyptic reimagining, as further exemplified in

Figure 5.



Figure 5. Ortiz, *Welcome to the Revolution* (Ortiz, 2015).

Ortiz's *Revolt Revolution Resurrection Series* (2015) serves as a compelling cultural and historical critique of post-apocalyptic scenarios. In this work, Ortiz envisions a reenactment set in 2180 of the 1680 Pueblo rebellion against Spanish colonial forces. The ceramic sculpture intriguingly juxtaposes traditional Pueblo attire with modern weaponry, thereby reconfiguring historical resistance into a post-apocalyptic framework that interrogates the evolution of cultural identity (Ortiz, 2015). American ceramic artist Walter McConnell addresses the economic and aesthetic dilemmas associated with post-apocalyptic conditions (**Figure 6**). McConnell forges a novel aesthetic by merging or transforming traditional ceramic forms with the detritus of consumer society. This innovative synthesis not only illuminates the processes of resource depletion and shifting values but also delivers a pointed economic and aesthetic critique, encapsulating key dimensions of post-apocalyptic narratives.



Figure 6. Examples from McConnell's *Itinerant Edens: A Measure of Disorder* (McConnell, 2017).

McConnell's *Itinerant Edens: A Measure of Disorder* (2017) serves as a profound economic and aesthetic critique of post-apocalyptic scenarios. In this work, McConnell constructs a large-scale sculpture by enveloping assorted ceramic fragments in plastic bags, resulting in a form that suggests an ambiguous, quasi-organic entity straddling the boundaries between the natural and the artificial. This work encapsulates the degradation of aesthetic values and the pervasive waste issues emblematic of consumer society, thereby offering a stark visual commentary on environmental and cultural decay (McConnell, 2017).



Figure 7. Kim Simonsson, *Moss People* 2016 (Simonsson, 2016).

Finnish Swedish award-winning artist Kim Simonsson primarily uses ceramics as the core material in his works (**Figure 7**). Influenced by the possibilities offered by the material, he creates different experiences on the surfaces of his sculptures, particularly through innovative techniques such as the nylon fiber he invented. Simonsson's latest ceramic series, *Moss People*, depicts a period in which society is somewhat fragmented. The sculptures in this series represent individuals who, independent of their communities, strive to cope with the world but often feel the weight of this effort too heavily. The artist adopts a neutral documentary approach in creating his works, using narrative language that conveys the things he observes. The title *Moss People* is derived from the relationship and interactions that children have with nature. The figures in varying shades of moss green in the series depict characters who curiously engage with their surroundings and develop harmonious relationships with their environment. Simonsson's ceramic works present a magical world that transforms, evolves, and diversifies through the expansion of imagination. These works can be combined in different ways depending on their surroundings. The artist's life-sized animal and child sculptures are featured in both solo and group exhibitions and are displayed in prestigious institutional and private collections, such as the Victoria and Albert Museum, Arario Museum, Pizzuti Collection, and the Kiasma Museum of Contemporary Art. Represented by Galerie Forsblom in Helsinki and Jason Jacques Gallery in New York, Simonsson continues his artistic career in Fiskars, Finland. His works address themes such as isolation, alienation, and rebirth, while also representing the search for a new identity. The use of microfiber material adds

a soft texture and vibrant color to the sculptures, evoking both a familiar and uncanny feeling in the viewer (**Figure 7**). These sculptures depict human figures that integrate with nature or are reclaimed by nature in a post-apocalyptic world, offering social and psychological depth. Simonsson's Moss People invite the viewer to not only be visually affected but also embark on a thoughtful journey (Simonsson, 2016).

Hong Kong ceramic artist Johnson Tsang offers a distinctive exploration of aesthetic and existential concerns within post-apocalyptic contexts. Through his innovative manipulation of ceramic forms, Tsang creates intricate sculptures in which faces, bodies, and organs merge in extraordinary configurations, thereby constructing a visionary realm that embodies a new evolutionary process, a hallmark of post-apocalyptic scenarios. His work, as exemplified in (**Figure 8**) (Tsang, 2017), transcends traditional ceramic expression by infusing each piece with layered aesthetic and existential significance. In doing so, Tsang invites a reconsideration of identity and transformation, urging viewers to reflect on the profound implications of a reimagined, post-human world.



Figure 8. Johnson Tsang, *Open Mind Series*, 2017 (Tsang, 2017).

Tsang's *Mindscapes* (2017) exemplifies an aesthetic and existential critique of post-apocalyptic scenarios. In this work, Tsang crafts ceramic sculptures that delve into the inner realms of human consciousness, addressing profound existential questions and pervasive social challenges. By integrating surreal and dystopian elements, his pieces construct an immersive experience that disrupts conventional perceptions of identity

and societal norms. The resulting sculptures evoke a palpable sense of discomfort and cognitive dissonance, compelling the viewer to confront the unsettling complexities of human existence in a destabilized future (Tsang, 2017).

Through her innovative ceramic practice, French ceramic artist Stephanie Kilgast critically interrogates the ecological and aesthetic dimensions of post-apocalyptic scenarios. By transforming conventional ceramic forms into sculptures that vividly capture the deterioration and metamorphosis of the natural world under human influence, Kilgast delineates a novel evolutionary process central to post-apocalyptic narratives. Her work not only offers a potent commentary on environmental degradation but also challenges established aesthetic norms by imbuing these transformations with rich symbolic meaning. In doing so, Kilgast invites viewers to reconsider human intervention's impact on nature and reflect on the evolving relationship between art, ecology, and cultural identity (Figure 9).



Figure 9. Stephanie Kilgast, *Broken Plate* (Kilgast, 2018).

Kilgast's *Broken Plate* (2018) exemplifies an ecological and aesthetic critique of post-apocalyptic scenarios. In this work, Kilgast constructs ceramic sculptures that interrogate the environmental repercussions of plastic waste, species extinction, and the disruption of natural equilibrium. Her pieces depict animals and plants either enshrouded in or intertwined with plastic debris, symbolizing the pervasive contamination of the natural

world. Through this evocative imagery, Kilgast challenges the profound impact of human activity on nature, inviting a critical reflection on contemporary environmental practices (Kilgast, 2018).

Israeli ceramic artist Ronit Baranga critically engages with aesthetic and existential issues inherent in post-apocalyptic scenarios through her provocative ceramic works. In these pieces, Baranga constructs an alternative world by reconfiguring ceramic forms into a disturbing aesthetic, wherein the boundaries between the human body and inanimate objects blur in unsettling ways. This fusion not only evokes a novel evolutionary process—a central feature of post-apocalyptic narratives but also imbues the work with profound aesthetic and existential significance. Through this integration, Baranga interrogates themes of identity dissolution and the deconstruction of conventional societal structures, as vividly illustrated in **Figure 10**.



Figure 10. Ronit Baranga, *Disturbing Ceramics* (Baranga, 2015).

Baranga's *Disturbing Ceramics* (2015) exemplifies an aesthetic and existential critique of post-apocalyptic scenarios. In this work, the artist creates ceramic sculptures in which the human form is unnervingly fused with inanimate objects, producing a disturbing visual conflation that interrogates the limits of corporeal existence. Her sculptures encapsulate the internal conflicts, inherent vulnerabilities of the human body, and deep-seated existential anxieties. By evoking a dystopian experience that leaves the audience with a profound sense of discomfort and disorientation, Baranga challenges conventional perceptions of identity and the boundaries between the human and the inhuman (Baranga, 2015).

CONCLUSION

This review article investigates how dystopian and post-apocalyptic scenarios are represented in ceramic art. By analyzing the works of several ceramic artists from different countries, the study highlights how these artists creatively and innovatively engage with the themes of dystopia and post-apocalyptic narratives. Through their manipulation of ceramic forms, the artists construct alternative worlds, propose new social orders, and depict evolutionary processes that challenge established norms. The study emphasizes that ceramic art, due to its unique material qualities and technical versatility, plays a significant role in addressing both social and artistic responsibilities. It also demonstrates how these artworks engage with complex issues surrounding dystopia and post-apocalyptic scenarios, linking these concepts with a variety of formal expressions and creating multifaceted interpretations. The main finding of this research is that ceramic art not only reflects the concerns and transformations present in dystopian and post-apocalyptic narratives but also reinterprets them in creative ways, opening new pathways for both artistic expression and the exploration of societal issues. The diverse use of ceramic materials and forms showcases the potential for ceramics to tackle these challenging themes in a manner that is both thought-provoking and visually compelling. Looking forward, further studies could explore the expanded role of ceramics in the representation of these themes, considering additional artists and cultural contexts. Future research could also investigate how advancements in ceramic techniques, such as 3D printing or sustainable material use, can offer new avenues for the interpretation of dystopian and post-apocalyptic concepts. In conclusion, while the study successfully highlights the dynamic interaction between ceramic art and dystopian/post-apocalyptic themes, it also invites future investigations into the material and conceptual possibilities within this field, encouraging broader recognition and support of ceramic art within the context of contemporary visual culture.

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