

# **Borkovics Péter**

## **CREATIVE FORCES IN NATURE - DISSERTATION MOME, DOCTORAL SCHOOL**

### **THESIS**

My Genesis masterpiece-series has always been the individual summary of a multidimensional know-how. My dissertation, born directly from the results of the whole process, concentrates on exploring and at the same time explaining the drives, the challenges and experiences of my professional, technology-based and artistic path as a glass artist.

One of the main goals of research-based art is to study the process of making it. In the case of a glass designer, during the heating process the material inside the stove and the artist outside of it work at the very same time as the result of a parallel process. Still, as for the glass, the inner changes speed up and the artist has to work with two different times, different levels of the events. My personal contact with a particular type of material called glass, which I have been working with for quite a long time, enables me to work on my pieces as an artist. So creating and using an individual attitude towards glass is crucial during my work process.

I have to require deep knowledge about my field. This knowledge must be experienced on my own, it also stands as a background but hard to standardize. This professional basis is added to my personal artistic point of view which is summarized in a cultural overall view during my work process. Analysing the whole work process makes me dream and plan my creations and during a flexible, often changing process, with the help of a unique and experienced-based methodology, finally I end up with giving birth to a new piece of my art. If my inner child does not stop being curious and continues playing, I myself, as an artist won't have difficulties creating my pieces.

I have created a new technique: implemented an earlier unknown element into the row of methodology already used in the process. I ended up with a dynamic probability which I can plan and control. In my opinion, the only way to create new artistic methods is to fuse the different ones, which have never been used together before. Planned fusing works wonderfully together with hot glass dynamic techniques. Coincidences have a major role in my work, especially if I can plan them instead of letting them happen on their own. In the world of glass art this phenomena is also often referred as planned eventuality.

The nature of glass is truly special for me: it can be fluid and it is transparent so it has a unique refraction. I have been trying to fuse these two features of glass in a complex, physical and mental work process which is full of childhood-based joy and imprint as it is pretty playful and at the same time requires full thoughtfulness and free-flowing intuitions. Polishing these skills is a never-ending process, inevitable for anybody having a deep intention of successfully working with glass and creating new personal artistic methods.

The artist and the material keep shaping each other in my point of view. As far as I can see it has always been a mutual process giving both participants more and more excellence and balance. Although the whole process is industry-based, taking part on it as the creator makes me explore and extend my personal, unique artistic being when control a planned interruption

in order to reach a new, next level of my art. My objects are models of frozen time segments. In this way I let them and anyone having a look at them be in that particular moment: enjoy the present moment as one of the most joyful act in life.

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