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1. The creation of an object is about more than the wrapping of space.

For the creation of ceramic objects it is necessary to create a cavity, but this is not only defined by the technology. The spatial design of the objects contains more than the space they enclose and the space that surrounds them as the elements surrounding the objects and their different links to each other define an ever growing and complete meaning which by forming a system surround the object and respond back to it.

The ceramic objects due to their lifespan can appear in a range of environments, which does affect their interpretations and their sequence. The prioritization of the various details and contents is changing through time, while they remain as a documentation of an era.

The objects are the results of active process. The objects are created by compiling coequal and subordinate spatial forms. The movement is not uncommon to these means of expression, because ceramic objects can change in form during and after their creation. All details applied are able to fill the object with content that is different from the initial concept or is unusual.

2. The creation of the object is about more than technology

Mass production can ensure quality and quantity in mass that can be used as an artistic tool as well. The ceramic artworks are part of objects whose production technology, material and equipment used during production all influence the quality of the object and thus the way it is interpreted. The objects ,recall', through every phase of the production they are able to react as sensitive subjects to external influences. It might be an accidental finding, but it also can be a consciously executed and applied manipulation, which affects the fate of the object as well.

Among objects that are produced through mass industrial technology, ceramics occupy a very special place. They are able to take over forms, but change their essence profoundly. The transfer of the forms in the material gives a radically different nature to the original forms and to their contents. Similar questions arise as with other artistic reproductions, but the constraints resulting from the material and technology are still valid in the future.

3. The interpretation goes beyond the creator's intention

The contents of the works are subject to the influence of a larger whole that they are a part of. The role of the influencing culture, the effects and the changes of different conditions and locations, and the changeability of the observer's personality, the emotions and the experiences and the sequentially of memories related to the objects change over time, and this affects future interpretations as well.

The time that has passed since the first encounter with the object and during others that have followed, the information experienced and learned altogether form a system. The details as well as the sequentially of this system undergo a constant change. Through these an individual meaning is conceived, and each and every time this can result in a different conclusion, experience in the observer that often can be utterly different from that the creators originally intended.