

The Directed Coincidences

The manifestations of an approach from the picture to the happening

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- In the process of making ceramics, fire and ceramics are capable of producing intact pictures which are created on themselves in a new configuration. This was realized in different ways in course of my research.

The work called *Compact picture* and which was fired in a pile showed one such capability. The pieces which are composed of ceramic slabs and of matches stuck into their surfaces and can work in studios or galleries, show further solutions.

- It is possible to carry out a procedure on the ceramics which is capable of retaining the imprints arising in the above mentioned way.

That can be achieved by applying high fire porous white slip, while the body reaches its final state. In order to remove the signs in an intact way the object should be reheated up to a sufficient temperature.

- In order to succeed in the above-mentioned procedure we need to postulate an approach which arranges the relevant conditions (medium-process-object) in a tight unity. Two consequences follow from this.

The experiments which follow the above mentioned unity resulted in a conceptual approach, which led to works of reduced forms and composition.

The works created in this way were questioning the role of the artist. Through this the receiver of the work became a participant of the artistic creation.

- The artistic creation which includes experiments often shows the need for transgressing the boundaries constituted by materials and technology.

The idea of the imprint appeared in different genres and media in course of the research. All works are connected by the concept of the imprint. These are the following: the pictures called *Movement* with their gesture-like signs on ceramic surfaces, the meta-instruments called *Afterimages* with their burned surfaces, the installation called *Shady* with its fixed shadows and the final work of the research called *Punctual - unpunctual*.

- The project called *Public relations* is investigating ceramics in public-art and serves as a suitable field of joint work with the students. The aim of the project was to provide the opportunity to investigate the missing pixels of the city's surface in a multi-aspected environment.

The pieces of work which were realized confirm this. The project is independent of course year, that means that the participants of any group can find adequate solutions. The knowledge and experiences which were gathered during the projects shaped my relation to the idea of open work. Those became a part of the process of my research such as changing perspectives, personal involvement, or the connection to the receiver.

- The concepts investigated in course of the research have various relations to each other, therefore the pieces of art influenced by them enable different approaches.

The concept of imprint and open work appear in the pieces called „*Long expositions – short pictures*” and the installation called *Shady*. The change in proportion and the usage of text helped the communication between this work and the participant. Taking into consideration a would-be participant widened the options of participation and led to the final structure and concept of the picture called *AEKI...IKEA*.

The creation and usage of the picture were superimposed through the fact that the meta-instrument formed the object of the creation, while the manipulation of the same piece of art invites the receiver in the role of a co-creator. All this is related to the approach which aims to shape the experience of the participant.