

Explanation of the artistic program, realised in the masterpiece

My masterpiece is a sculpture garden. Sited in a garden which belongs to a school community. Working in a architectural surrounding being far away from ideal for educational purposes and with a school community of students who don't always walk on the right side of the track.

The role of the sculpture garden is to compensate with artistic tools for the shortcomings of the architectural surroundings, to have a representational role towards the outside world, to build community within the institution. The later point been helped through the use of a community art project method.

The sculpture garden is a sum up of my experiences in hand-built, functional ceramics. Hand-building with freehand slabs can create large size ceramic segments in a relatively short time. With the use of sufficient materials, well thought over structural design being fired on the right temperature it is possible to create clay work fit for outdoor purposes.

The work is a combination of mosaic, relief, and sculpture. It is put together from two and three dimensional segments, and also segments which are moving between the second and third dimension. The segments reflect each other. The mosaic is placed on the plain of the wall and the earth, the relief is on the wall, the sculpture is arising from the mosaic covered concrete base. The relation between these parts gives the dynamic of the whole.

The wonder of ceramics is that one can add and take apart simultaneously whilst building from clay, this gives limitless possibilities to the creation. In the case of hand-built ceramics every finished piece is a one off, individual, unrepeatable.

Having long years of experience in ceramics I believe that any type of work similar to this sculpture garden is executable with basic work facilities and simple materials. An important part of my work is that the starting point is always a given space, whether it is an exhibition, architectural work or community art protect. I analyse and reinterpret the relations within the said space. Accidents, mistakes, problems always appear throughout the process of making. Leading onto another important aspect of my working method, which is to use these things in a positive way, making them to be an organic part of the planning and executing.

A characteristic method of my work is to create a detailed work-concept for the given situation with strict rules and parameters, and whilst the work is developing, I discard these rules – according also well worked out concepts. This is a grown up puzzle game for me, both in thoughts and materials. Typical aspect of my work is to build out of segments, whether I am making sculpture, mosaic, architectural ceramics, children's story book, glass wall, memorial plaques. As long as there is a well worked out background of thoughts, given segments can be interchangeable, moved, left out – this gives a continuous dynamism

for the creative process, and helps to make sure the that the work will not loose its vitality throughout the executional process.

I believe that at the start of the XXI. century, in a world of mass-produced throw-away consumerist items and the overwhelming presence of virtual realities it is an important task to use, to save and to pass over manual knowledge for the further generations.