Theses

First Thesis: The level-character of textile is the reduction of spatial and temporal actions in a minimal spatial depth

> "Textile fabric is a sheet-like flat body, which comes into being through the crossing of the strands of two or more yarn-systems perpendicular to one another."[11]

The above quotation coming from the university's distributed lecture notes on fabric-theory refers to the spatial structure of textile. The aim of the masterpiece is to refer to the individual space the work was born in. This can be manuality, the human-scale space of handicraft as well as the space of the large-scale industrial setting slashed by conveyor belts. The spatial motion of the weaver's loom determines the structure of the textile. Innumerable pulsating transformations of space and plains proceed from the complete spatial system of the weaving process up to the minimal spatial position of the stretched woven material, and then getting from there through the processing in space up to the adaptation to man or his environment. There is however some special value with textile, which makes it more than a mere space-construction. Through its softness, covering, protecting and sheltering nature it is accompanied with some kind of urge to touch, a substantial human demand, which comes from our defencelessness for millions of years. Textile becomes thus a symbol of man's thousand-year-old fallibility. This feature is illustrated by the softness of the spring chosen.

One of the substantial elements of the autonomic textile (quasi textile) can be the heightening of the work's grade of liberty. Several questions arose for me:

- Does the masterwork need to be given some function (for example architectural, communal etc…)?
- Should I open the associative interpretation wide or should I eliminate it?
- Should I eventually represent some fragment-like nature or shall I look for neutral forms?
- Should I strive for concrete signal-like indication or shall I rely merely on the emotional effect of the material employed?

Complete neutrality, i.e. autonomy however can be only temporary, as the spectator's compulsion of interpretation gets the mastery over the work, because of own interests or on basis of analogies. On the other hand whether I approach the projecting in an autonomic or in an employed way, in all cases the starting point is the striving after an independent, clear form, which will "grow applied " only in the course of time respecting the demands of the space, function or the community. The direction of the way from the projecting of the work up to the finishing of it leads from autonomy to being applied.

[1] Gebora, 1983, 5.o.

Second Thesis: The spring as the common symbol of linear and non-linear systems

In linear systems consequences are in ordinal relation with eliciting reasons. In general, however, the consequence is not in ordinal relation with its eliciting reason, but it is its more complicated function. The power waking in the spring, for example, is proportional to the elongation, if it is small, but in the case of bigger elongation it increases faster than direct proportion[22]. As reality is built up of power-relations, in the same way are the compression springs of my installation arranged into a form. Material = power – this scientific thesis is realized by the spring in full measure.

The basic element of the masterpiece, the spring can be taken for the symbol of periodicity.

This is why it can be a raster-composer, but it is an organic element as well, in so much that if woven it loses from its regularity because of gravitation and as a result of its flexibility it can be formed. From this time on it can be in possession of the regularity of non-linear systems. Its raster provides the geometrical structure of weaving, while its organic workability and softness brings it close to man. These two features are intensified and united in it, and in the meantime with its helical motion it is a plastic element. It was created for motion and besides it has got a supporting function. Spiral is mentioned by Moholy Nagy László in his book (Az anyagtól az építészetig - From the Material to Architecture) as a new biotechnical element, which came into the foreground of scientific research at that time. The constructive application of spring led to new devices in kinetic sculpture in opposition to the previous aesthetic view, which was exploited by Baroque with a special liking[3] (Bernini's baldachins, Vatican, Saint Peter's Basilica).

Spring can be found in the construction of textile basic materials of animal origin, for example in wool staple. Similarly to human hair, it, too, consists of spring-shaped protein molecule-chains (keratin). The fibrils formed by them will build up bundles, which twist around one another as half-threads of dissimilar chemical origins. It is this doubled structure the camber of wool is ascribable to[4]. The carbon staples building up the strongest plastic used nowadays are also spiral-structured, in the inside of which carbon filaments run along, lengthwise, too. By no mere chance is it used for the manufacture of flexibly tenacious composite products (motor racing, cycle parts, ski), or industrial protective clothing.

[2] Tél Tamás: Természetvilága, 1998/9

[3] Moholy-Nagy, 1929, 149.o.

[4] Textil- és ruhaipari anyag- és áruismeret, 2001, 19.o.

Third Thesis: The textile's flexibility, as an elementary feature

Flexibility comes from the soft character of textile. Arising from the flexibility of the yarns in the chain- and weft-system of it, textile is able to assume any form, to crumple or to spread. It can change this feature from moment to moment as long as its material structure does not grow weary. This is why it is capable of both spatial forming and stretching on plains. This feature is made use of by the most diverse artistic forms. In the most transmitted way it appears as a material of painting mounted on frames. As an extreme example for this use I mention the works of Lucio Fontana, who made knife stabs into his canvases. By means of this gesture he revealed the connection of space and plains through the flexibility of the material.

In my masterpiece this feature of textile is demonstrated and intensified through the composition woven of springs.