

Chapters

Chapters
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Interduction

Introduction

*

about me:

I born in Hungary in the year when the Halley's Comet came closest to Earth.
My favorite color is the Autumn, and I believe in signs.

I play guitar and some other instruments, I'm passionate about typography and calligraphy,
I love dancing and smiling.

Sunshine, dance anytime anywhere, the smell of the rain, to make people smile, a good talk,
to reach goals, nice music, unexpected meetings... these make me happy.

I work with clay, wood, metal, glass, plastic, stone and paper.

I think my most unexpected quality is that I can write with my left hand, even in a backwards
direction, even simultaneously with both of my hands. (I'm right handed.)

I'm a thinker, I like to analyse things, understand, and make thing easier, find the best solution.
I do not lead, I compromise, and head to the best for the project.

Curious, precise, and independent is the 3 words I would use to describe myself.

And so on...

It is about...

It is about me. Things I used to feel, and I'm ready to shape.
Small things, means a lot to me, and maybe means nothing to You.
Just a sentence, just words. No big deal.

And it is about ceramic, time, serious responsibility.
Fix a dried, fleeting quick moment for ever, lose control by the voice of a material.
A field, that let me play. And a technique we can play together.
Sometimes we agree, sometimes we don't. Then we compromise.
Sometimes we need a third medium to convey.
Now it is the language of paper for me. A well-known unknown way to talk.

So it is a lot about paper, the surface, the movement, details
and the faded story behind.

It is just all about me, of course. It is my mind, my sentences,
my time , my responsibility, my game, my language. My story.

Chapter, as an organizational class title, may refer to:

* A main division of a piece of writing or document, as a Chapter (books) and a chapter in legislation.

* An organisational division, such as a chapter of the Audubon Society or of a fraternity

* Chapter (religion), an assembly of members in a religious order

* In ancient civilizations, books were often in the form of papyrus or parchment scrolls, which contained about the same amount of text as a typical chapter in a modern book. This is the reason chapters in recent reproductions and translations of works of these periods are often presented as "Book 1", "Book 2", etc.

* Tracks on a DVD or laserdisc are also called chapters

* Chapter of the Holy Royal Arch - type of a Masonic lodge

/From Wikipedia, the free encyclopedia/

About chapters

The title of my project is Chapters.

Chapters of my life, my past; chapters of books, stories, written on paper.

Authors divide the thread of thoughts into chapters. It separates, but connects.

It leaves a minute to think, a chance to rest. But it also makes us restless, and curious. A new chapter is a new beginning, but to finish with a chapter does not mean the end of the story.

My pieces are also chapters of the same work, framed by research.

They have personality on their own, but they are also connected.

I created my own world. A field no one else knows better.

I make the rules, and I can break them. I play.

And here I invite You into this world.

Welcome!



Simon Schubert



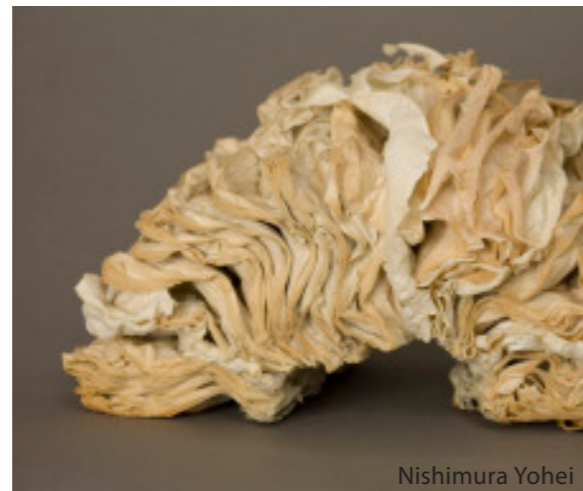
Julian King



Ron Resch



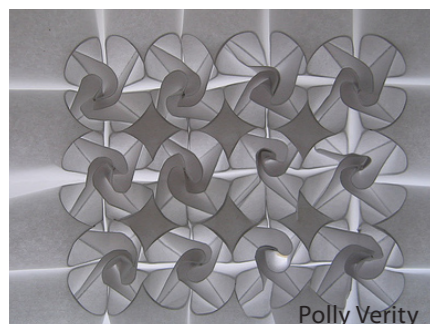
Katherine Morling



Nishimura Yohei



Mollie Bosworth



Polly Verity



Fenella Elms



Richard Sweeney

My inspiration

My inspiration

I get my inspiration from the whole world around me by listening, watching, thinking, analysing and trying to understand. I'm interested in everything, I want to learn and to know. I know It is not possible, and I need to narrow my way.

Here I try.

Drawings, ceramic, typography, searching, paper, architecture, books, stories, meaning, writing, whiteness, investigations, nature, landscape, human creations, light, abstract, narrative...

Persons I'm influenced by in this project:

Julian King, Norman Foster /architecture/

Richard Sweeney, Paul Sloman, Su Blackwell, Polly Verity, Peter Callesen, Tavori, Simon Schubert /paper/

Nishimura Yohei, Eva Hild, Marta Nagy, Annie Turner, Katherine Morling, Mollie Bosworth, Fenella Elms /ceramic/

Susumu Koshinuzi, Lucio Fontana, Dominique Bivar Segurado /sculpture/

Maurits Cornelis Escher, Istvan Orosz /drawings/

Storytelling is the conveying of events in words, images and sounds often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation and in order to instill moral values. Crucial elements of stories and storytelling include plot, characters and narrative point of view.

/From Wikipedia, the free encyclopedia/

About the story

The starting point of my work is stories, texts I wrote long time ago, "chapters" of my life.

Feelings, thoughts on paper, fragments of my past. Simple quick notes that used to mean a lot. But they faded by the time, and the years created a comfortable distance between myself and my own paragraphs. This distance makes it possible to use these texts, they lose the deep personal meaning.

I widen this distance by using only the essence of the story. It becomes just a sentence, only silly words. They meant a lot to me, but might nothing to You.

It is not meant to be understood. But the viewer can read it as the title of the pieces, and maybe start to wonder about it.

Perhaps it is all meaningless by looking at the final object. But it was very important to me in the beginning. It was the guide and the control of my work during the whole time.

For example: *»...Crease the web of the world... if only once...«*

It is a transformation. Transformation from thoughts to texts, and texts into objects. And like in any sciences, many things happen during the transformation. Some things disappear, some things come into existence.

Here I refer to Su Blackwell's working process, which is really inspiring to me, and I clearly can see some similarities with my work.

»Her work is all about transformation. She takes an object of value and de-values it by cutting through it or tearing it up. Using the familiar, she creates the fantastical; non-art materials such as books and clothes are taken and re imagined to from works that evoke a sense of dreamy melancholy or magical enchantment.

Su Blackwell's interest in the realm of fairy-tales and folk legends has led her to focus on a series of works constructed from books that explore these themes, externalising the stories from the pages to the book and allowing them to be read in an alternative way. These works can be seen as metaphors for language, operating in a way that it both powerful and ephemeral.«

»Paul Sloman

Paper: Tear, fold, rip, crease, cut
Black Dog Publishing, , 2009

During the 20 weeks my project underwent great reductions. It could be explained by the main questions about story telling I've had from the beginning:

How minimalist can I tell my story?

Where are the borders between abstract and realistic?

I believe I might be stretching the answers to these questions in my work and I can see the answers in my pieces. (see below -conclusions)

Paper: Paper is a versatile material with many uses. Whilst the most common is for writing and printing upon, it is also widely used as a packaging material, in many cleaning products, in a number of industrial and construction processes, and occasionally as a food ingredient, particularly in Asian cultures.

It is produced by pressing together moist fibers, typically cellulose pulp derived from wood, grasses or rags, and drying them into flexible sheets.

/From Wikipedia, the free encyclopedia/

About paper

Paper presents us with the opportunity to create seemingly limitless variations of form, sculpture and composition. It is the tactile quality of paper that is so appealing –there are very few materials capable of presenting such a diversity of– from making through manipulation solely by hand. This physical connection with material is perhaps the most important aspect in the development of work in paper.

The prevalence of hand–craft in the creative world today is perhaps surprising given the dominance of digital techniques. I believe it is the sheer physicality–the ability to mould, shape and play with physical ‘stuff’–that makes paper manipulation a far more immediate and intuitive means to create objects, visuals and works of art.

Paper is not only a sculptural material in its own right, but a tool that can be used to bring ideas into a physical reality before they evaporate. I hope this book will inspire the reader to see paper with a new-found respect, and to embrace the creative potential of this most humble material.

»Richard Sweeney

foreword of Paper: Tear, fold, rip, crease, cut
Black Dog Publishing, Paul Sloman, 2009

The birth of paper originates from a need to write, illustrate and document; it is the medium on which marks are made. But when creative attention is turned to the material itself, the medium becomes the object and the true personality of paper emerges.

Inherent in the material is a delicate fragility, and this is reflected in the manipulations that can be applied to it, from the softness of the fold to the sharpness of the cut. In Japan this idea is perhaps best understood, where the philosophy of the art of Japanese paper folding is closely tied with the art of papermaking itself. The process of making Washi, traditional Japanese paper closely allied with origami, is revered art and the various types of Washi reflect personalities based on the choice of fibres used.

The long history of paper manufacture reveals it to be as such an artform as a factory exercise, and the quality and character of the paper itself reflects this artistry. Throughout history, artists have been strong in their pronouncement of preferred paper surfaces, but in Japan and China in particular the paper itself has been seen as a part of the art. It is from this aesthetic appreciation of paper that paper folding has developed in Japan and paper cutting in China, to be traditions closely tied to the character of the countries themselves.

»Paul Sloman
Paper: Tear, fold, rip, crease, cut
Black Dog Publishing, 2009

In the West, paper has tended to remain primarily a medium on which to write or illustrate, rather than an object in itself. Recently, however, the potential for the manufacture and manipulation of the material as an integral part of a piece of art or design has increasingly been explored. Artists featured in this volume not only fold and cut paper to create artforms in their own right, but many implicate the process of paper manufacture in the work itself.

»Gerd Rathje Director of the Museum of Religious Art in Denmark,
Little Thing Magazine, 2008, July 01 issue, article

Such approaches to paper manipulation in art and design continue the rich legacy inherent in its manufacture, whereby altering and experimenting with process and ingredient have achieved exceptional results; the potential for those working with paper today to carry on this tradition and innovate is as vast as it is diverse.

»Paul Sloman
Paper: Tear, fold, rip, crease, cut
Black Dog Publishing, 2009

I'm very interested in other artist's processes and the thoughts behind the finished pieces. During this project I searched and contacted persons that interest me, and I started a conversation by e-mailing them. I asked them about their connection to paper as a material, and about the process they work with. Here comes their thoughts:

Polly Verity

The material of paper is very intriguing. It cannot stretch (it can but only an imperceptible amount) which means that when I fold it and work it up into 3D shapes then all the skill is in the folds. It is like watching pure mathematics at play. A flat sheet of paper deformed only by folding and geometric.

Recently I have been working with controlled crumples which is like folding the paper but with many many micro pleated folds. This is a very exciting technique.

I love the play of light on the surface of paper, and the way that the shadows cast can give an illusion of weight and excentuate the form.

Sometimes how sharp and crisp the folds can appear, only one wrong move and the whole work is ruined by a crease or a dimple in the wrong place. It sometimes seems impossible that I will be able to impart the folds I want into a sheet but once I am eventually there, then the paper shows none of the struggle, the hours and hours of gentle patient manipulation for the paper is just resting there as though it was meant for the fold.

»Polly Verity, personal e-mail, 28.03.2010

Emily garfield

I realized that I mostly depict cities or architectural-type imagery. I usually assume it's because I grew up in New York City and it's a big part of the aesthetic that I'm drawn to. I started making ink-wash drawings of skylines in my first college drawing class, and kept making them throughout -- there was one on display at my senior show as well. I felt like the drawings were incomplete because they were so cartoony and flat, and when I draw I feel the three dimensions of the worlds I'm creating. So I started doing more 3D work, but the things I was making didn't have the planes I had been drawing.

I ended up making some architectural structures and covering some of the planes with the walls and doors I'd been imagining when I built them, but I still didn't like the effect. I tried drawing maps to make plans of my imaginary worlds from the air. None of these approaches is really completely full, though, so I'm always trying new things still. I want to show the experience of different types of buildings and the different ways they are lived in. It amazes me that I can walk around a city and know there are tons of people living there, but still see lives on a personal level -- the different ways people traverse their environments, the way they choose to outfit their living spaces, etc.

I've been drawing mostly maps lately, but that aesthetic is also present there, the beauty of the whole composition being made up of the beauty and symbolism of each little part.

»Emily garfield, personal e-mail, 24.02.2010

Peter Callesen

Lately I have worked almost exclusively with white paper in different objects, paper cuts, installations and performances. A large part of my work is made from A4 sheets of white paper. It is probably the most common and consumed media used for carrying information today, but we rarely notice the actual materiality of the A4 paper. The A4 paper is perhaps as close to nothing as you can get. Using this worthless material gives me as artist a greater freedom to deal with heavy subjects and to fill the paper with more dramatic stories.

»Peter Callesen, personal e-mail, 15.04.2010

Paul Sloman

I see these developments as providing an opportunity for a kind of rebirth of the medium. Paper is far from obsolete. I have always thought that such a precious medium is wasted on bank statements and train tickets, and it pleases me to think that it will continue to retreat from use in these areas. And as it does so, the quality of paper is likely to improve, as people become more aware of the things that can make it so special. So Paper is meant to signify a reawakening of the potential of the medium, which began as a highly precious material and has only really existed as a mass-produced carrier of disposable information during our rather wasteful twentieth century. This is not to say that it should become a luxury affordable to only a few as it once was – there is no way that will happen. But at least it might be accorded a little more respect.

»Paul Sloman, e-article
<http://flavorwire.com/24939/paper-tear-fold-rip-crease-cut-contest>
2:56 pm Thursday Jun 11, 2009

Richard Sweeney

I have always been interested in the way things work and how they are put together. When I was young, the time to get rid of the old TV was a great opportunity; it was time to dismantle it and see all the bits inside before it was thrown away. I was just fascinated by all the little components, and how they all combined so perfectly to create this object. I think it was the start of my obsession with how things are made, which is the basis of design essentially.

I work best with that which is tangible – physical materials, things I can manipulate and feel with my hands. I always let the material dictate the form it takes, so the shapes I created were sympathetic to the medium at hand. I also took a great interest in new technologies and manufacturing methods, and I strove to find a way to combine the hands-on experimentation with industrial process.

Architecture is a great inspiration to me, but aside from the man-made, I am also inspired by natural forms. It is not so much the organic shapes, but the means by which they are generated that interests me. It makes great sense to borrow from elements from biological structures, as these forms demonstrate the pinnacle of material, structural and functional efficiency.

Do objects exist that have no story behind their conception? I cannot see how work can exist without a story, thus I would consider it very important indeed.

»Richard Sweeney, Designers in Residence – Design Museum Exhibition, 14 October 2007
<http://designmuseum.org/design/richard-sweeney>

Richard Sweeney's Folding Light series blurs the boundaries of design, art and craft. Combining artisan techniques with complex problem solving skills, Sweeney creates lighting designs based on unique sculptural forms.

»Chris Pearson. Snap2Objects.com, 26.05.2009

Sweeney's designs are investigations into materials, structure and pattern. Inspired by complex geometries and patterns of growth in nature, Sweeney uses simple materials to explore both the handmade and machine manufactured multiple. Sweeney is interested in the intrinsic properties of the medium he is using — "the objects I create have an underlying simplicity of construction that betrays their complex appearance, which is further emphasised by the use of everyday materials, such as paper."

»Shad Thames, Design Museum London, 20.10.2007

Nishimura Yohei

Wandering down one of Trocadero's mazes I came across a very interesting man named Nishimura Yohei (b.1947) an artist who might be best described as a conceptual ceramicist. One of his projects was to take books, interleave the pages with clay, then fire them in a kiln.

What really intrigues me are two works by Nishimura Yohei. One consists of two handsome wooden frames, each of which contains a glass vial. In each of the little bottles are the pulverized ashes of a "popular magazine"; one, the familiar TV Guide, the other a book called "Traveler's Friend", a guidebook I assume. One must assume because all that is left of Traveler's Friend is about an ounce or two of white ash, and the same with "TV Guide". As the site says: "Each (little glass bottle) is surrounded by a slightly opaque rubbery substance that brings an out-of-focus aspect to parts of the bottle, making it appear ghost-like or wrapped in fog."

So what is going on here? What possesses a man to immolate two very ordinary specimens of the mass media and then present their ashes in little glass bottles? Are we inclined to remember the objects fused by the terrible heat of the atomic bombs dropped on Heroshima and Nagasaki and memorably photographed by Japanese photographer Heromi Tsuchida?

All I know is I'm inclined to remember them. Is all the detritus of our consumer civilization destined to end up as little heaps of white ash?

»Mark Power, published on May 3rd, 2008 and is listed in Other Art

Artists like Nishimura Yohei push the boundaries of this concept by budjecting all kind of everyday object to the heat of the kiln.

»Victoria and Albert Museum, London, 2009

Nishimura's work was for us the epitome of what the potential of non-functional ceramics could be. There is a dark poetry that speaks not only of apocalypse, but also of rebirth and strength. These books have been through a holocaust of flame and they have survived despite their seeming fragility. There are many messages mixed in Nishimura's highly metaphorical works.

From the Toh Volume 38, Yohei Nishimura catalog published in Japan:

"In his recent work he fires books at high temperatures without applying clay to them. Instead of fire mediating between paper and clay, the tension of paper and fire appears, unmediated. Fire becomes merely a material. Paper is [usually] reduced to ashes and collapses when burnt. To our surprise, however, a book retains a hint of its form, even at temperatures over 1000C° and becomes beautiful white ruins--ruins that have lived through ages and are on the point of collapse."

The word "ruins" is key here. The books' meanings are obliterated in the flames, but their forms remain evocative and powerful, reminders of our ephemeral civilizations. Although they are still books their function as archival tomes is now non-existent.

»Cavin-Morris Gallery, Artinfo 04.11.2009
<http://www.artinfo.com/galleryguide/20259/6794/120262/cavin-morris-gallery-new-york/exhibition/spent-heat-time-in-the-works-of-yohei-nishimura/>

My view

My project is a lot about paper. Why? It is something we rarely think about, but hardly could live without. For as long as I can remember paper has been a way of talking and thinking for me. Whenever I have something on my mind I directly get a piece of paper and write, draw on it, sketch, fold, cut.

It has been always a part of my working process. It is a media, a tool, a language. Paper has a long history in itself, and paper preserves our stories on itself. Our history is intertwined. But paper is fragile. It gets wet, it fades, it breaks, it burns away. It disappears.

Can I save the memory of paper?

Making ceramic is a big responsibility. A fired piece of porcelain will be in the world for thousands of years, even if it breaks.

Can I combine the vulnerability of paper and the permanency of the porcelain?

Fix a dried, fleeting moment for ever, loose control to the voice of the material.

I want to present the feeling of paper, the surface, the thinness, the creases, after the paper is gone, burn away. I also use the small well-known details of paper--being like holes, tears, staples, spiral. These details do not get any attention on a sheet of paper, they are just natural. But see *what happens when I transfer them into a truly long-life material*. It gets another role, they become important, and we pay attention.

At this point my interests met, and a long developing process started. Both in the practical meaning, and in the theoretical.

About the experiments

About the experiments

I'm curious. I like challenges. To search and investigate is a part of my personality.

In my previous works I was working in many fields, in many different ways, and with many techniques. I wanted to find my voice so badly. And here, in my Master project I feel closer to it.

My work is based on investigations, I started in 2009, when I first came to HDK. It develops a new technique simulated by my own curiosity, arguments with the impossible and a hunger for challenges.

I tried to combine my fascination with paper, porcelain, drawings, architecture, stories, texts and typography.

I have great respect for materials and I give a lot of attention to it in itself. I look at it, listen, examine, analyse, understand and learn from it. The material of paper have such diverse properties. Connecting 2D and 3D in itself, it has the potential to find a gate between.

Keywords: paper, surface, details, control/uncontrolled, light/shadow, architecture, meaning/story behind

My investigation is about paper, porcelain, paper-porcelain, and a new way of creating.

I use paper as a mould to shape the porcelain. With this technique I can directly transfer all the details of the paper. During the work we all work together: the porcelain –and the water in it, the paper, the fire, and me. I start a piece, and they finish it. I loose control, and responsibility in a really controlled and responsible way. I let the paper shape the piece and involve all the elements of the process into my work.

Elements:

Paper

Paper is the main character of my work. I've analysed the language of it, studied the history of it, and the techniques it has made by. I dug really deep.

All the features are important: the surface, the weight, thinness, lightness, transparency, colour... I experimented with many different kind of paper until I have found the right ones for my process.

Surface: The surface is the visible memory of paper on the finished piece, so it is very a important detail. All other preferences are important more for the process.

The surface should be structured, like aquarell or pastel paper, so it actually has an exciting visuality.

Thickness: It has to be enough thick to keep the shape and the weight of the wet porcelain, but it has to be enough thin to let the shape move free.

Between 160 and 300g works the best –depending on the size.

Water resistant: The paper should react to the water comes with the porcelain slip, but it also needs to keep the shape. The papers with medium resistance are working the best. Porcelain can stick on the surface, but it can not destroy it.

Porcelain

For the image I want to reach I need to use a material that can act like paper the most. Porcelain is a very varied material, it can wear many shape and used by many techniques.

The high fired porcelain without any glaze or colour is white. Depends on the chosen porcelain it has different colours of whites. I first used "cs980". After some tests I switched to "Parian body" which is a much more smooth, clear white and transparent on lower fire. I made some changes in it and mixed with smashed toilet paper, so it become exactly the material I wanted, both in colour and the strength.

Experiments with the material:

cs980 = yellow; nice smooth surface; breaks during drying

cs980+salt = yellow, but more transparent; even nice smooth surface; breaks even more

cs980+salt and kaolin = whiter, but more like rosy; bit less smooth surface; and less fragile

cs980+salt and kaolin+smashed aquarel paper = whiter and still rosy; the surface on the backside is messy; but does not break, stand bigger size

parian+smashed aquarel paper = very white and transparent; the surface of the backside in messy; very low fire (1200°C/matt-1240°C/transparent)

parian+kaolin+smashed toilet paper = very white but less transparent; the surface of the backside is smoother, I can fire a little higher (1220°C/matt-1260°C/transparent)

The material I worked with finally: 60% parianbody+ 5% kaolin+ 35% smashed toilet paper

Fire

I first fired my pieces in biscuit fire (960°C). On this temperature the paper burns away, but the porcelain is not yet in the strong crystal stadium. I can still work on the edges, make holes, and curve into the piece. After the final editing I fire them high.

I experienced with different high fire temperatures.

On the usual temperature of firing porcelain 1225-1280°C the material is really strong, and it becomes clear white, transparent and a little shiny, which is beautiful. On this very high temperature porcelain start to loose shape, it is moving, and deforming. I use this effect in my pieces, but it is too high, I can not control, many pieces became just flat.

Later I fired a little lower, on 1215-1225°C. So it gets strong but has a nice matt surface, more papery instead of the transparent shiny effect. And the pieces can keep their shape, even do they move by the fire.

Folding

I have been working with paper previously for many years. I've learned how I can change it by my will, and create 3 dimensional object from a sheet.

I do not try to get into the tradition of Origami, I make folding on my own way.

It is incredible what it is possible to make with a papersheet. In the beginning I wanted to bring this complicated beauty, and incredibleness into the project by transferring the folding into porcelain.

But by the work it lost importance. I started to focus on the material of paper in itself instead of the complicated architectural elements I can force into it.

I rather let the material help me create even if the result is uncertain, than to force my will on it.

I started with complicated 3 dimensional ideas, and I ended up with empty, simple sheets, using natural creases instead of geometric folding.

Architecture

I'm very inspired by architecture. All my spontaneous drawings and sculpures have architectural elements. I wanted to use this inspiration and put my stories into my architectural imagined world, I simbolize my stories with houses. And continue the transformation into object.

Supplement

I use paper staples, spirals and paperclips on the pieces, which is a natural object we attach papers.

Drawings

In the beginning it was a fact that I'll use my drawings on the porcelain-paper sheets just as I would on paper. All the folded architectural movements' startingpoint was a piece of folded paper with drawn stairs and houses on it. I made exactly the same piece in porcelain, but it did not work in the same way. I felt the drawings unnecessary, I started to use less and less, and then ignore it all.

It disappeared from the project.

Fragility

We know paper, we are familiar with it, we all know how to touch, handle. I work with this fact, and turn it into a surprise. When someone touches my piece, thinking it is paper, and do not think about it, but at the moment of touching he realizes it is something else, something unknown and not familiar. It makes the experimenting person careful, and scared to touch it.

Paper and porcelain are both fragile but in a completely different way.

You can drop paper without any damage, but you should not drop porcelain.

You can not fire paper, it disappears, but porcelain gets timeless by fire. Contrasts, and similarities. Time and fragility are keywords in this context.

By these I combine the vulnerability of paper and the permanency of the porcelain.

Time

Paper disappears by the time. Porcelain does not change. It is permanent. By using clay I make paper everlasting. So Yes, I Can save the memory of paper.

"Time is essential to my work. Because over time I add more and more paper to a sculpture, the work itself ends up embodying the time taken to create it. The process is as important as the finished product."
/Noriko Amba/

On the subject of her paper cuts, Noriko has emphasised the role of process in creating meaning.

»Paul Sloman
Paper: Tear, fold, rip, crease, cut
Black Dog Publishing, , 2009

Time is also a very important element in my work. The technique I use makes it even more important. From the moment I start a piece until I get it out from the last kiln time is working on the piece together with me.

I start with a sheet of paper. I fold or crease it into the shape I want. Then comes the ceramic. The water in the porcelain starts to shape the papermold by its will. It is a slow, but strong movement, but just until the last drop of water has dried. The moment the porcelain and the papermold completely dry is the moment I fix in the piece. One quick fragment of a second frozen in this piece of clay for ever.

But it is not over there. Then comes the fire. In the kiln the paper burns away, and the porcelain start its own life. It shrinks and moves, it is the beauty of the uncertain.

Size

In the beginning of the experiments the first pieces were so small (3, 4 cm). Every time I made a piece, and it worked, I tried to make it bigger, and bigger, double the size piece after piece. And I got satisfied, when I managed to make it bigger, but also excited so I tried double again. The growing size is the most visible development in the work. It impresses me to see the first 4cm piece next to the last 50x70cm sheet.

To be able to grow the size I had to make some changes on the technique and the material. I used more smashed paper in the porcelain to make it stronger during the raw work. And I also had to make the sheet consistently thicker.

Rework

After I have a finished porcelain pieces of paper I can start to play with it. I think about the life of paper, the usage, the materials and effects it meets in its life.

To write, draw and print on it is obvious. I find out the technique allows me to actually apply laser printed texts or photos on the porcelain.

But in the everyday life there is much more happening. We are effecting objects around us.

We leave our finger print on everything. Paper is around us. I collected papers from all around school, from the trash bin, desk, floor. And analyse the found details on them. A cup of morning coffee left a ring, some wine spilled out during an afterwork night, ink stains left after painting the wall, or my sketchbook got wet from tea by mistake. It all makes me to think about what happened. And I transfer this story on my pieces.

Installation

The most problematic part was the presentation of the pieces. I tried and showed a few different ways of installing my pieces.

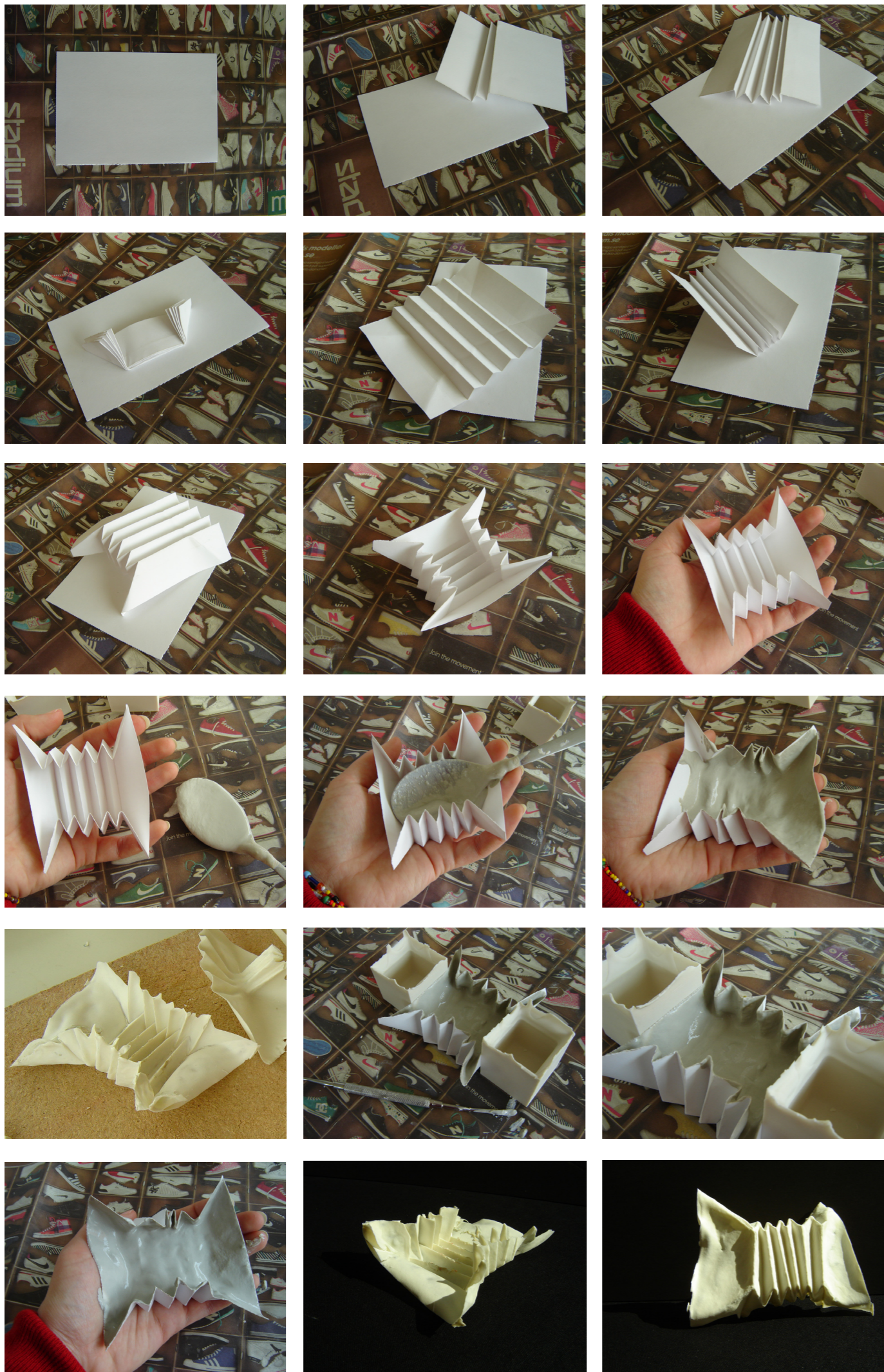
My first idea was just simply put the piece on the wall in itself, which seems the best way of presenting for me. For this I use metal pins for the smaller objects. Simply transfix the porcelain paper sheet on the 4 corner with the pins. This presentation reminds to the paper before the fire, and put the object into the context of paper. This feels the most successful presentation way from all I've tried. For the bigger pieces I can not use the small pins only, it can not hold the weight safely. In this case I use invisible hangers on the backside.

Having my object in themself without any attached background is questioning the problem of fragility. That was the reason I started to experiment with other solutions.

Such as:

1. Simply attach the piece to a wooden board. In this case no one has to touch the piece, the board is the handle and the "cage" of the piece. But so many problem comes with it. The background board create a space for the piece, which is very limited. The size, the surface, the colour, the thickness of it becomes so important.
2. Use a table for the piece. Exhibiting in unknown places is uncertain, newer know what kind of podiums they have. I modelled this situation with the desks I just picked at school, and put my pieces on it.
3. Make a special podium for each piece. I believe the best thing to do is to set everything on a way I want to express myself. I designed my own podiums for the pieces that the most successful results in the project. In this way I can decide all the details how I would like to see my objects in a gallery, the high, size, space, colour, material. The size of the podium's surface is the size of the papersheet I started, so it is visible how much it shrinks during the process. By making the podiums a part of the piece I make a strong statement. It is a big responsibility I wanted to try. I believe in this idea, even do the actual result was not successful.
4. Use existing object. I used pillows for some bigger pieces. The idea with the pillow was to show the weight of the piece, and create a wider contrast in the viewer. The softness of the pillow allows to see that the piece with light paper expression is actually quite heavy.

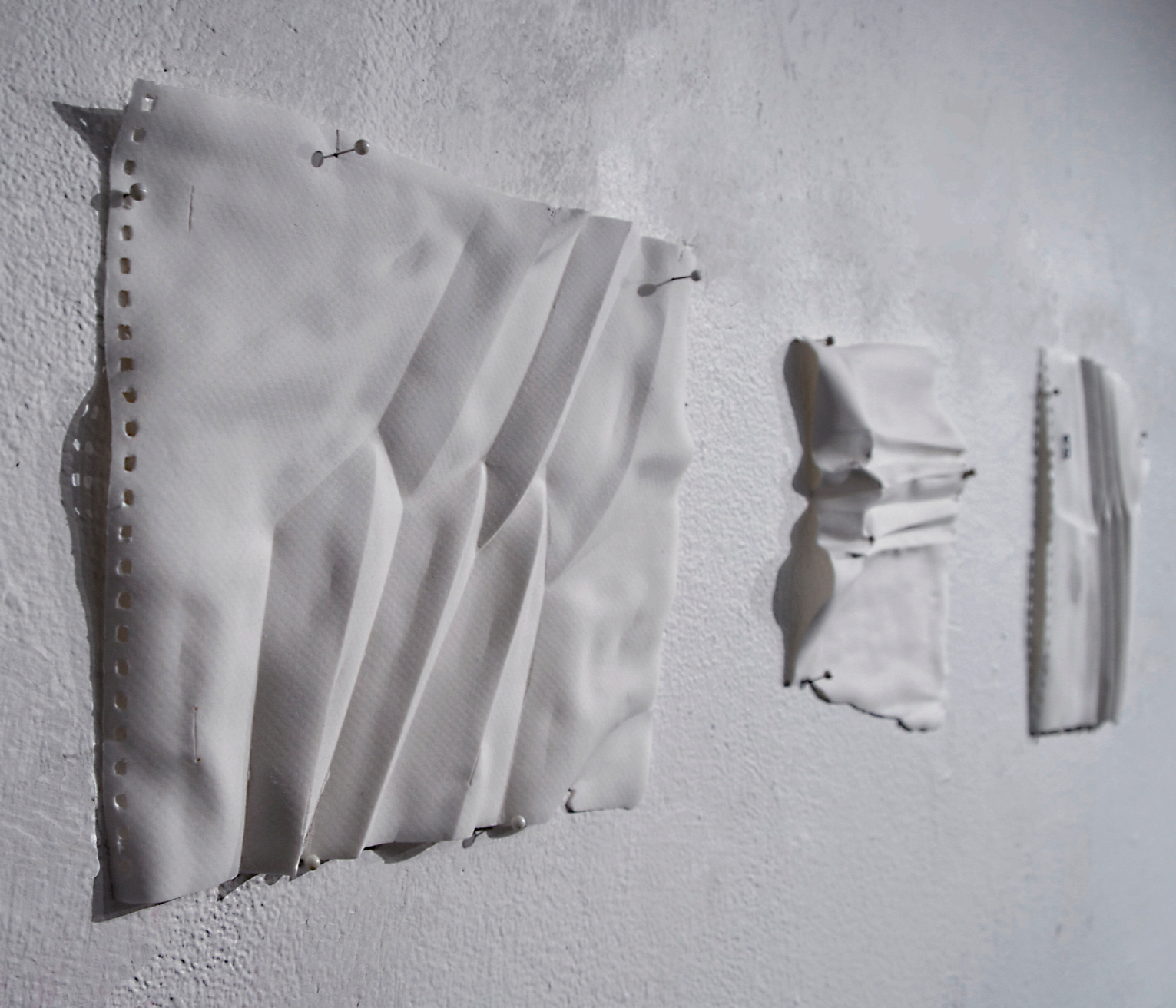
In all cases I choosed to use white background. I like the invisible-visible contrast, and that the viewer has to pay a little more attention to it. I use the surface, the difference between white and white, light and shadow to create the background. Very small things, but very important. (I did try black, gray, and some colour, but I lost the smooth and sensitive feeling in the pieces.)



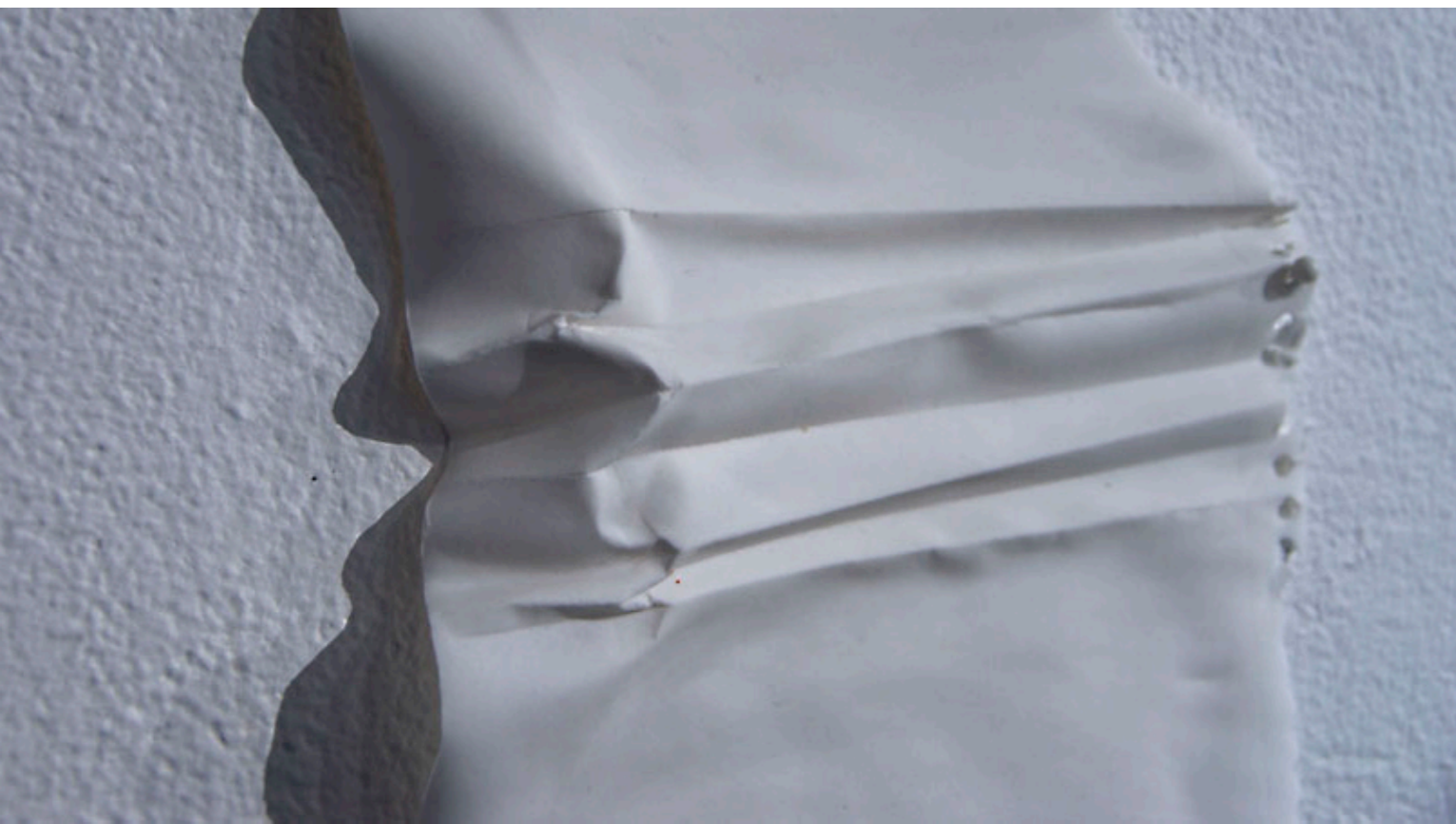
Photographs by Eszter Imre



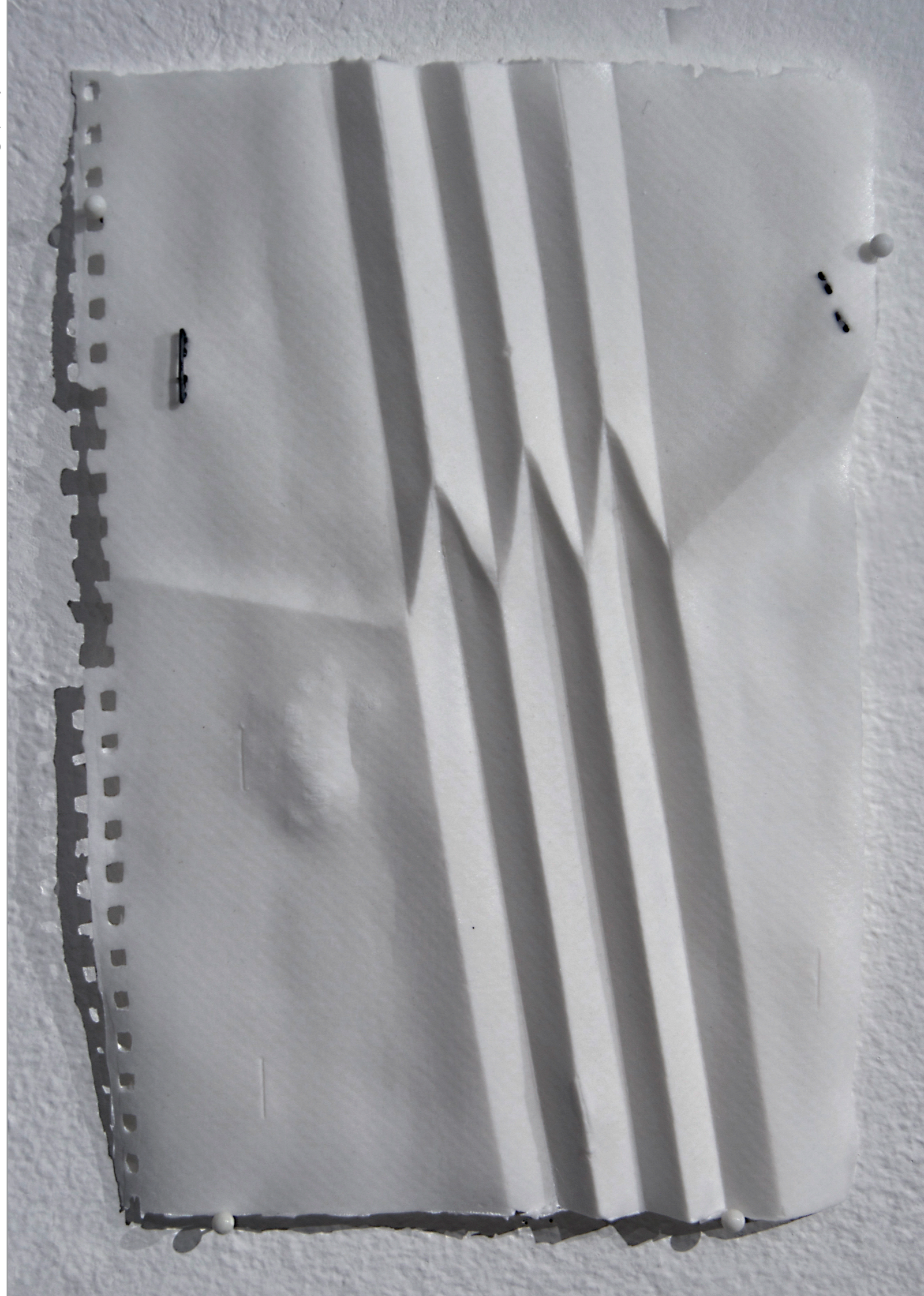
eszter imre: chapters process pictures



The first successful experiment pieces (porcelain, 15x22cm)



Photographs by Eszter Imre





Photographs by Johannes Holmberg



...Crease the web of the world... if only once... (porcelain, 20x18x4cm)

...Crease the web of the world... if only once... (porcelain, 50x70x4cm)







Photographs by Johannes Holmberg



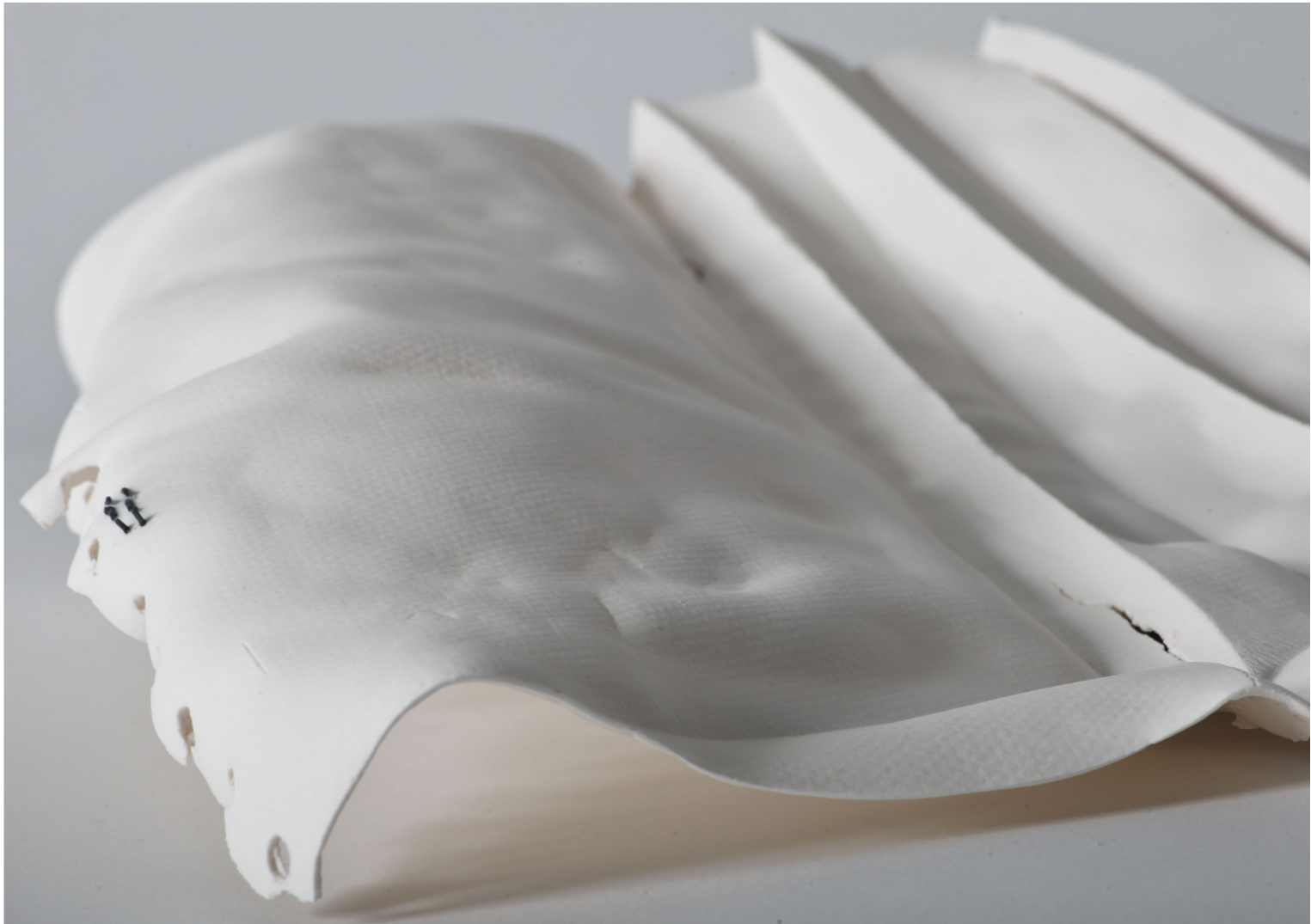
We are all the same in a different way and all different in the same way.
(porcelain, 50x70x4cm)







...you are either so high up that I cannot reach you or so deep down that I cannot see you...(porcelain, 35x45x8cm)





"we will cross that bridge when we get there" (porcelain, 40x25x10cm)



Photographs by Johannes Holmberg

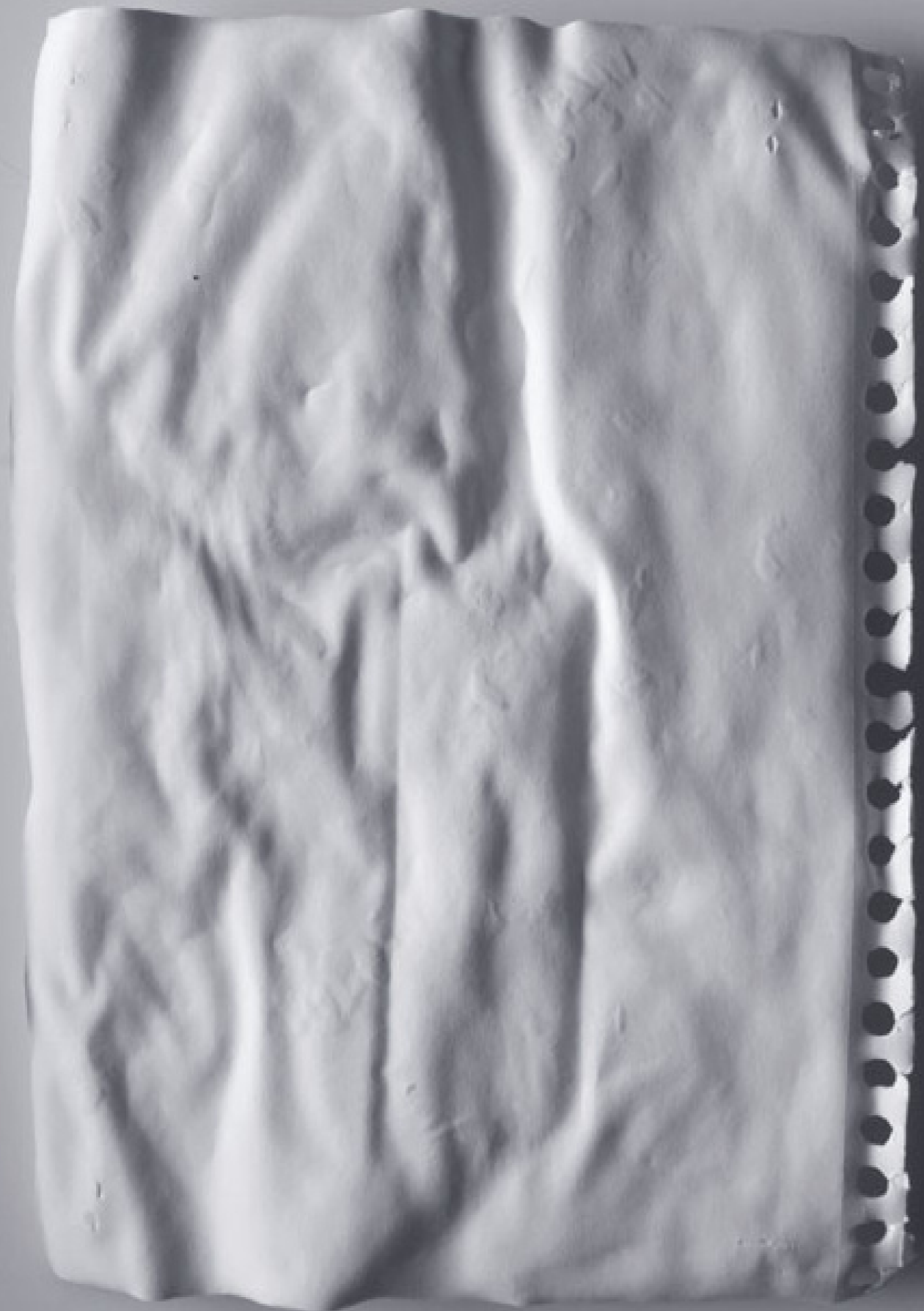




...Crease the web of the world... if only once... (porcelain, 26x18x2cm)

Photographs by Johannes Holmberg





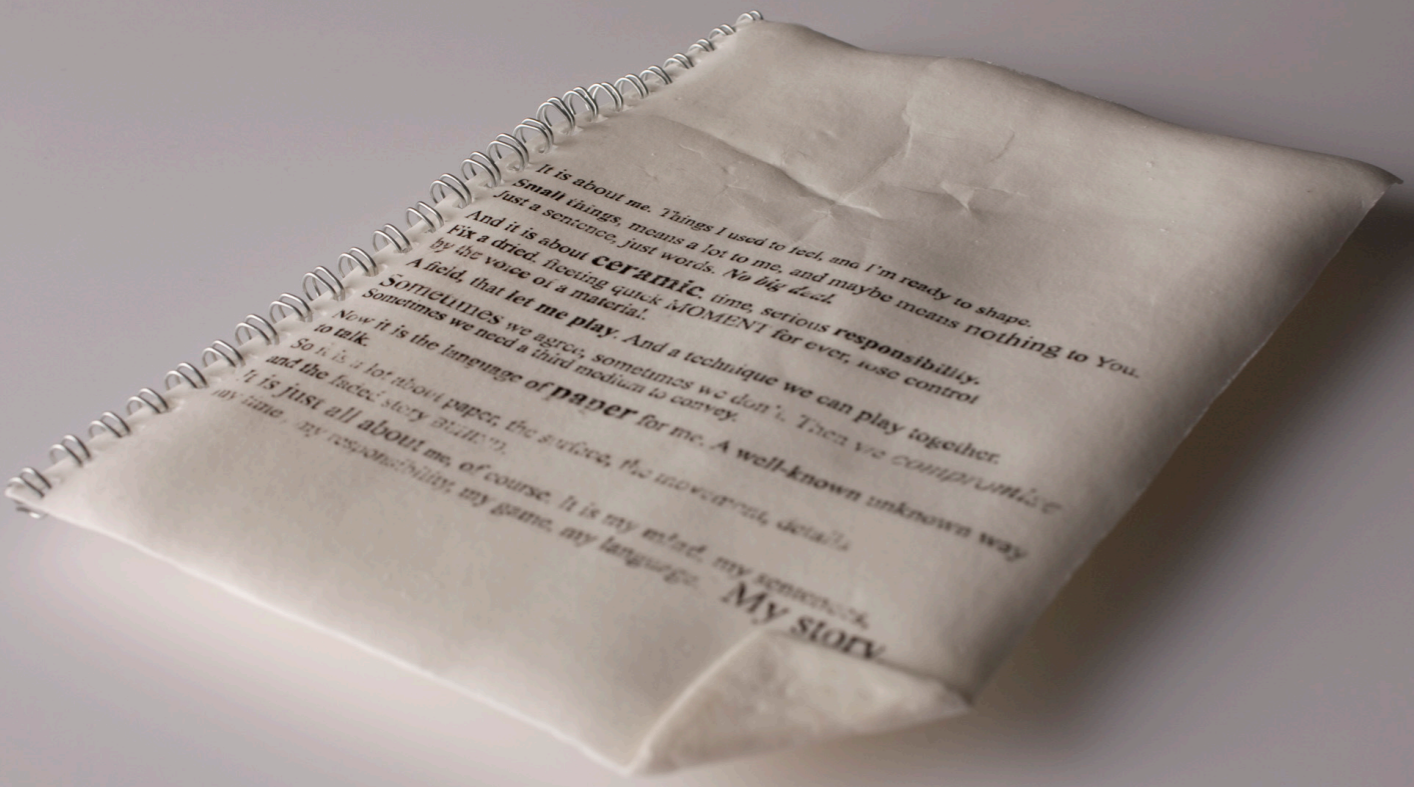
Photographs by Mats Ringquist

Photographs by Johannes Holmberg



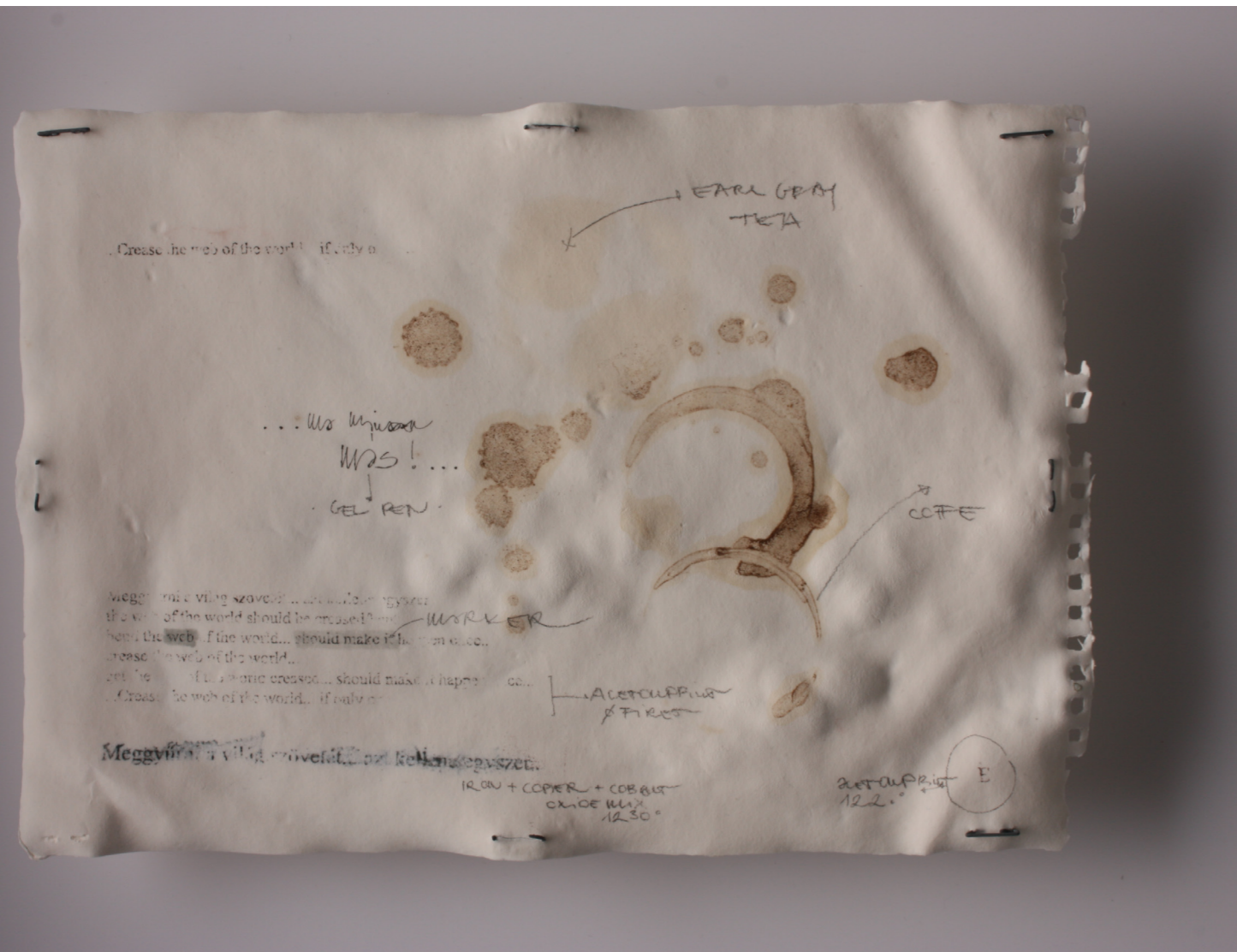
...Crease the web of the world... if only once... (porcelain, 26x18x2cm)





...Crease the web of the world... if only once... (porcelain, 20x18x4cm)

...Crease the web of the world... if only once... (porcelain, 50x70x4cm)



Reflections

Reflections

The discussion on my exam was very wide and opened, my professor Morten Espersen and the opponents Kennet Williamsson & Gustaf Nordenskiöld really helped me to see a wider context of my work. It gave me new thoughts and view about what I have done, and how to continue.

It was really nice to hear they see the energy I put into this project, the dynamic development of my experiments and the new possibilities I discovered of making ceramic.

I'm deeply interested in the process, I'm very structured and focused.

The result of this work is the working process in itself. It was always improving, I used my curiosity to challenge myself, and set the goals always higher. This process impressed my examiners.

Some thoughts, details of the conversation

"The pieces are thin, fragile and very successful." (Kenneth) But the presentation of delicate and thin objects is very hard. Maybe none of the pieces should be on the wall.

When I simply use metal needles to attach the pieces to the wall seem to work best, maybe because they have been in the process the hole time. But I need to work out a better technique for them.

We also discussed the difference between the staples that has been fired, and the ones I replaced with an original one. The viewer see the staples as being as important as the piece. So I really need to think about the meaning of using the "real" original pins on a "fake" paper. I prefer to have the metal parts burned, attached to the piece from the beginning, they have the same history and life.

I got the question about why I put some of the pieces on wooden board on the wall.

And even I had my reasons (see on page 28) I agree it is really problematic. I got the advice to try to have a thick box instead of a thin board. It has a strong body and it probably would not concurrent with the thin object on it.

"If they are to be put on the wall you have to see the plate as a piece of the actual piece.

It has to work together." Gustav

Everybody's opinion was that the pieces, that have some imperfection (crack, missing parts) are more impressive. I believe it is because the reality of the material comes through.

A crack betrays, let the process to be seen.

There was a brief discussion about the pieces I make some small, architecture inspired details on. My motivation with the windows was to create the atmosphere of the story behind. But I do feel the conflict between abstract and the narrative storytelling. It is a contrast, that can work very well, or it can be really disturbing, depends on the taste of the viewer.

"The folding are monumental, architectural. Maybe you can use this work in a more 3 dimensional way later on. Construct buildings. It seems as a logical step from here to go more 3 dimensional."

Kenneth

"I think that it could even be nice with some kind of glass on top of the pieces. Cause wen you see this pieces that are immortalized in porcelain you think of museums and a glass on top could be nice here." Kenneth

"You have a fine connection between the text and the paper. When you are talking about this pieces it seems as if you get very emotionally." Gustav

Eszter is working with paper but in ceramics. As a memory of the paper. Important has been the process and the exploring part of the work. What happens if you pour clay on a sheet of paper, How do you transform all the texture from the paper on to clay and why? Is it possible to make it bigger and thinner?

Eszter has made great studies and really let herself into the process, and let that guide her. The display of the journey in chronological order and small sketches in-between is very generous, informative and gentle.

The result combines the thinness of the paper and the fragileness of ceramics in one piece of work. She has also worked with the transformation from two dimensions to three dimensions, working with the architectural value of the folding.

The delicacy of the folding and the fired rests of the spirals and the clips are very precise and nicely made. Taking care of the small details.

Questions still to be answered are the presentation part. What is most important with the project, the "finished" piece or the process? Is it possible to show the process as a piece? How do you value the different materials in the presentation (the piece, the podium, the hanging equipment etc.)?

Eszter has an investigative way of working with ceramics that makes the viewer interested and fascinated.

»Gustaf Nordenskiöld, Gothenburg, 17. maj 2010.

*"What is it that we see here today? It is your working process. Your process is so much you ,
and we get so much from that.
The pieces are thin, fragile and very successful. Magnificent. I can really feel the vulnerability
and sensitivity in the pieces.
By using clay you make it everlasting, but in these pieces you can see something
that is very inconstant, fleeting. I think it is an interesting contradiction.
The purity in doing beautyfulness has to do with the process and to the right time to do things right."*
/Kennet Williamsson's comments on the examination/

Conclusions

I had many goals in the beginning of the project. I'm interested in everything, and I want to understand it all.

In my Master work I wanted to use, and combine my interests, skills and experiences. Choose a theme that let me to play, challenges me, satisfy my curiosity, and first of all: gives me joy of creating.

I feel I achieved many of my goals. See my paper sheets in porcelain, and I can write on them, paint on them, even print on them. Just as on paper.

I had a great time during the investigation, which is not at all over yet. So many doors opened to me, and even if I have made decisions about which path to follow in this project, I have many more possibilities in this technique, and knowledge.

But I do not have the final conclusion. My result is the process in itself, the ongoing experiment.

I truly had the joy of the work:

The joy of finding and to discover something new, personal, challenging and beautiful; see and experience how it grows in my hands, by my hands, be the guide of it.

The joy of getting excited and inspired by my own work's result kiln after kiln, go further and further.

The joy of making the perfect piece, which might not be perfect for anyone else, but for me, because it is perfect in the way I wanted it to be.

To believe in myself, that I can do it better, and surprising myself that it is actually true.

And the surprising joy of accepting the perfection of imperfection sometimes, and let it into my work.

And, course, fail sometimes. Then try it again, harder, and reach something unexpected and impossible.

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Photos by Mats Ringquist and Johannes Holmberg

Thanks

Thanks

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